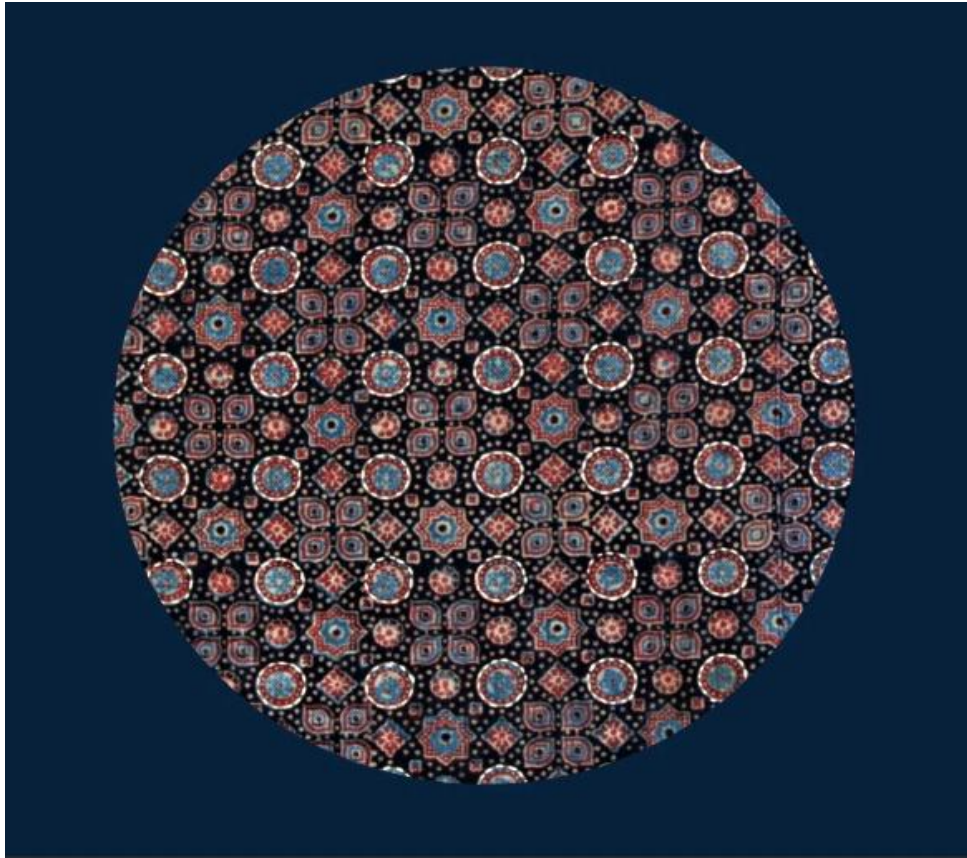


SALT: THE GREAT MARCH

Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft -2013-15

By Shelly Jyoti



Overview:

If we have the 'khadi spirit' in us, we would surround ourselves with simplicity in every walk of life. The 'khadi spirit' means illimitable patience. For those who know anything about the production of khadi know how patiently the spinners and the weavers have to toil at their trade, and even so must we have patience while we are spinning 'the thread of Swaraj'. The 'khadi spirit' means also an equally illimitable faith. The 'khadi spirit' means fellow feelingAnd the more I move about the country and the more I see the things for myself, the richer, the stronger is my faith growing in the capacity of the spinning wheel (Young India, 22- 9-1927)

Introduction:

Salt: The Great March works have been exhibited at Azad Bhavan Gallery, ICCR (Indian Council of Cultural Relations) New Delhi (2015); The Dakshinachitra Museum, Chennai (2014); India International Centre, IIC, New Delhi (Sept 2014); IGNCA Indira Gandhi National Centre for Arts, New Delhi (Oct 2013)

The *Salt March series* explore salt as a symbol of non-violence. The project is inspired by the Gandhi's theory of *satyagrah* – a challenge to one's own truth with stress on self-purification, self-examination and self-assessment. The "Salt" series draws upon the history of India's colonial past and Mahatma Gandhi's 1930 *Dandi* March, which began the Salt Satyagraha and became an important part of the Indian independence movement.

khadi is re-contextualized as a contemporary social movement visualized through art and traditional craft materials and processes, seeking out the possibilities of bringing the *khadi* spirit into our daily lives. If by spinning, weaving and wearing *khadi*, can the commitment to individual action bring about a sense of pride in our nation in the 21st century? Can such an action bring about nationalistic feeling and significant changes in our society?

The "Salt" series is a continuation of Jyoti's earlier series, 'Indigo Narratives (2008-14)' that were inspired by *Neel Darpan* a literary text written by Deen Bandhu Mitra, 1860. The play is symbolic of an anti-colonial, nonviolence movement that took place in 1917-18, Gandhi's first non-violence protest 'Champaran' movement for indigo farmers in India.

Shelly Jyoti's present body of work features five site-specific *khadi* fabric installations including clothing, 35 artworks utilizing *Ajarkh* textile traditions on *khadi* fabric and spoken poetry video film

For more information: <http://shellyjyotiblog.wordpress.com/>

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless Silhouettes: Seven blouse samplers
63x 70 Inches ,
Ajrak printing/ dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless Silhouettes: *Indigo Blouse sampler*
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless Silhouettes: *Angrakha 1*
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless Silhouettes: *Angrakha 2*
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless Silhouettes: *Angrakha3*
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



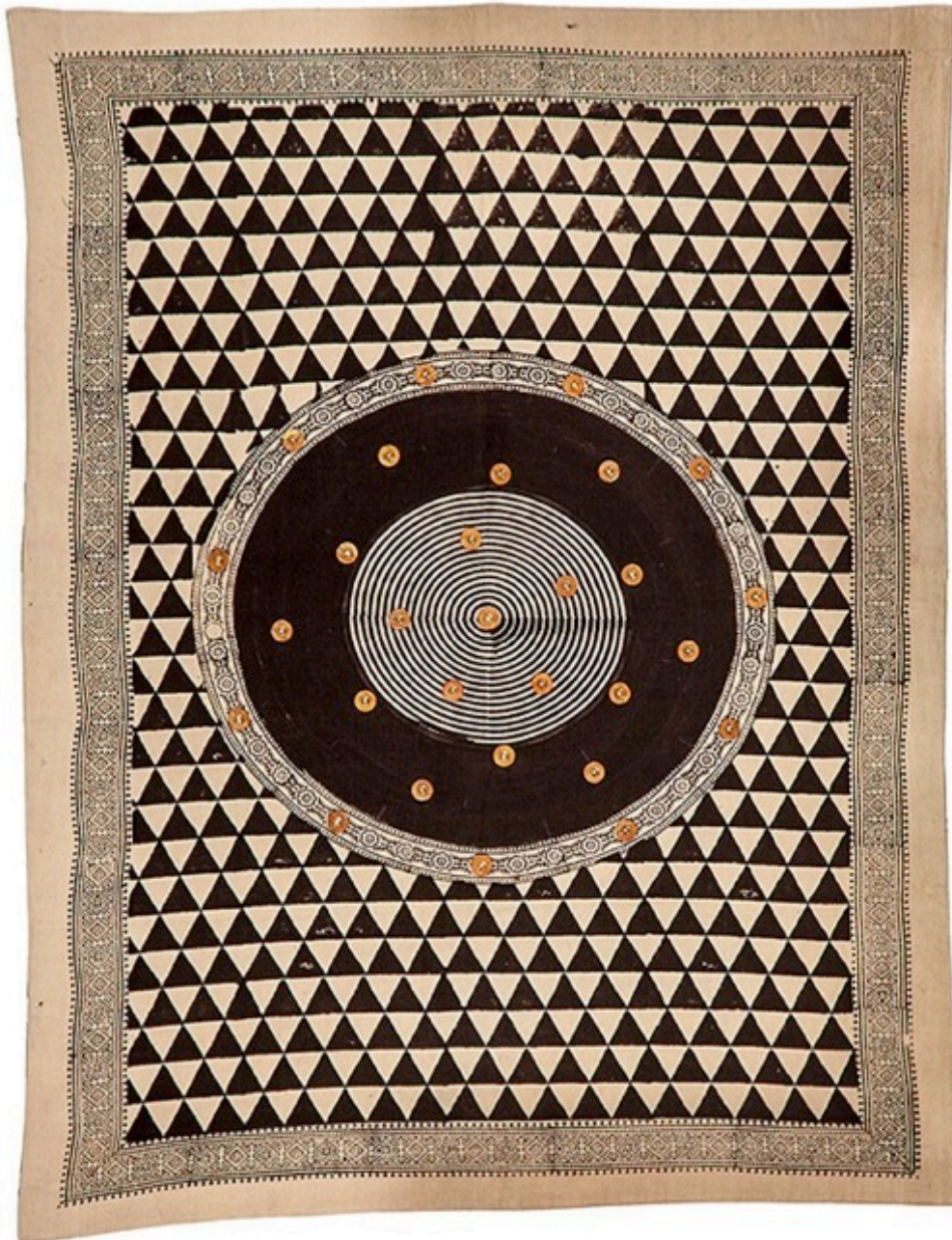
Timeless Silhouettes: *Anrakha 4*
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless Silhouettes: *Anrakha 5*
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



pyramid wheel
33 x 50 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

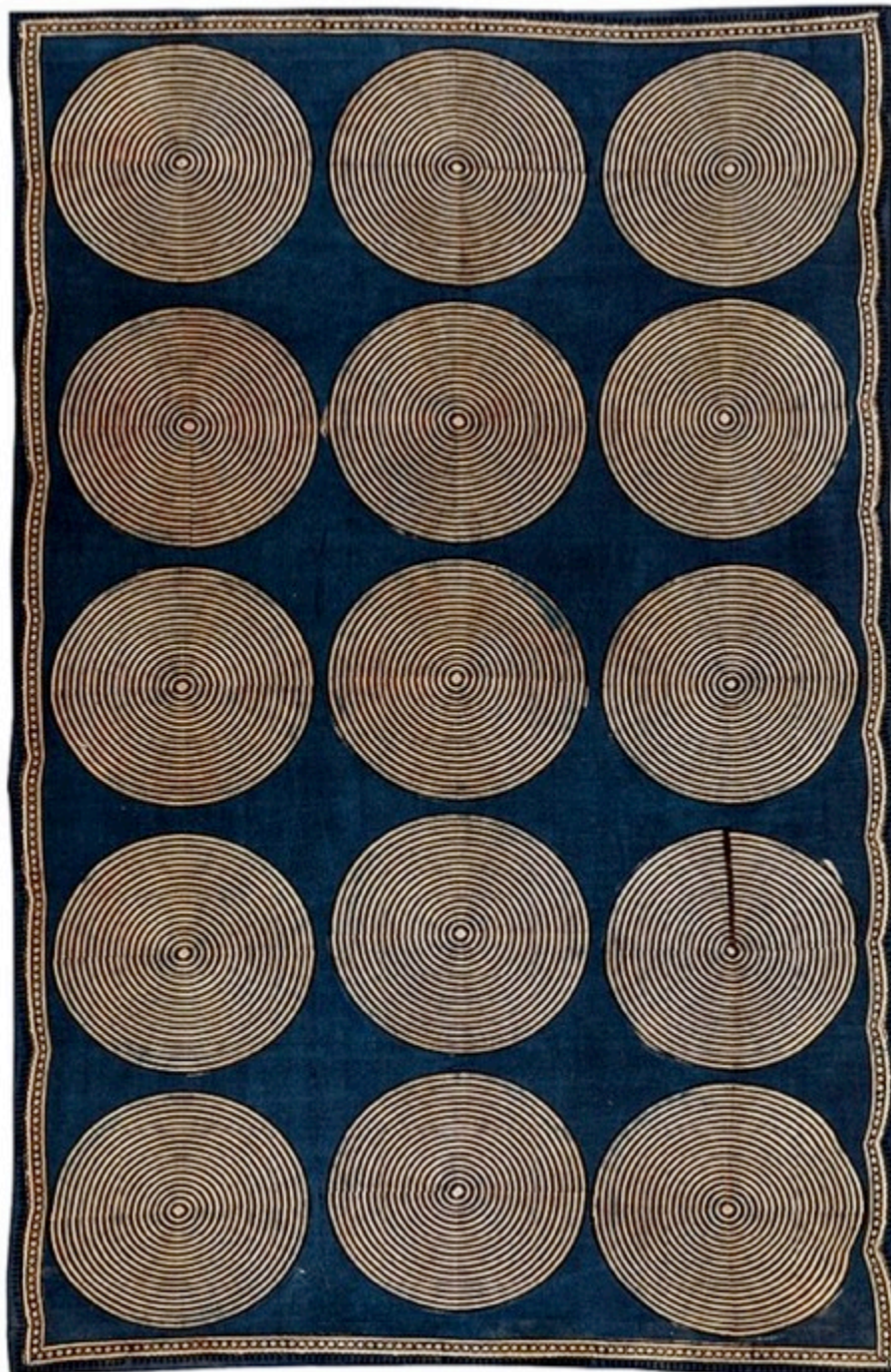
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Scroll of Artwork on *khadi* with *Ajrak* textile traditions



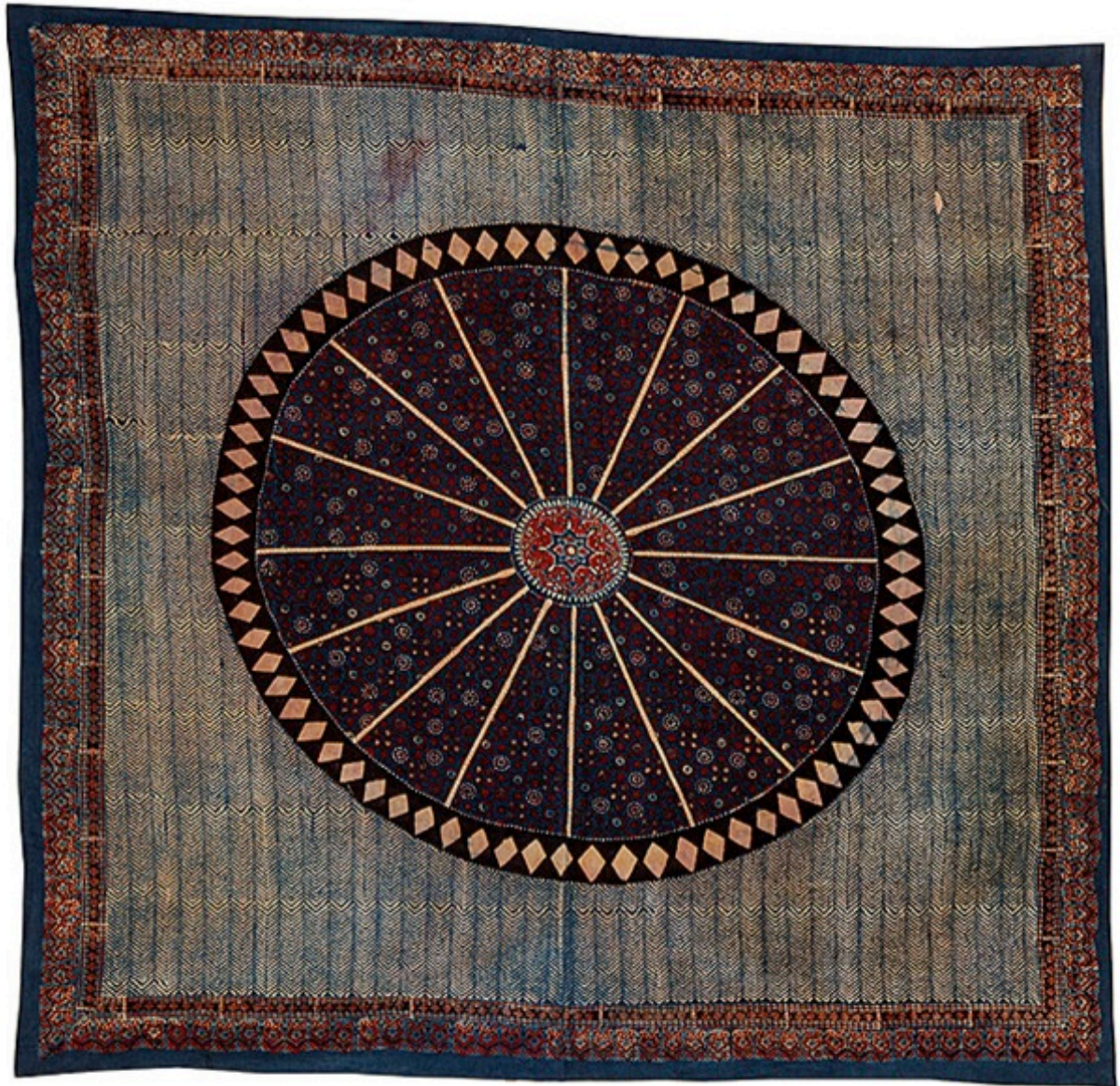
Spokes :The Indigo wheel
33 x 50 Inches , *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Indigo :The 15 chakras
33 x 50 Inches , *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



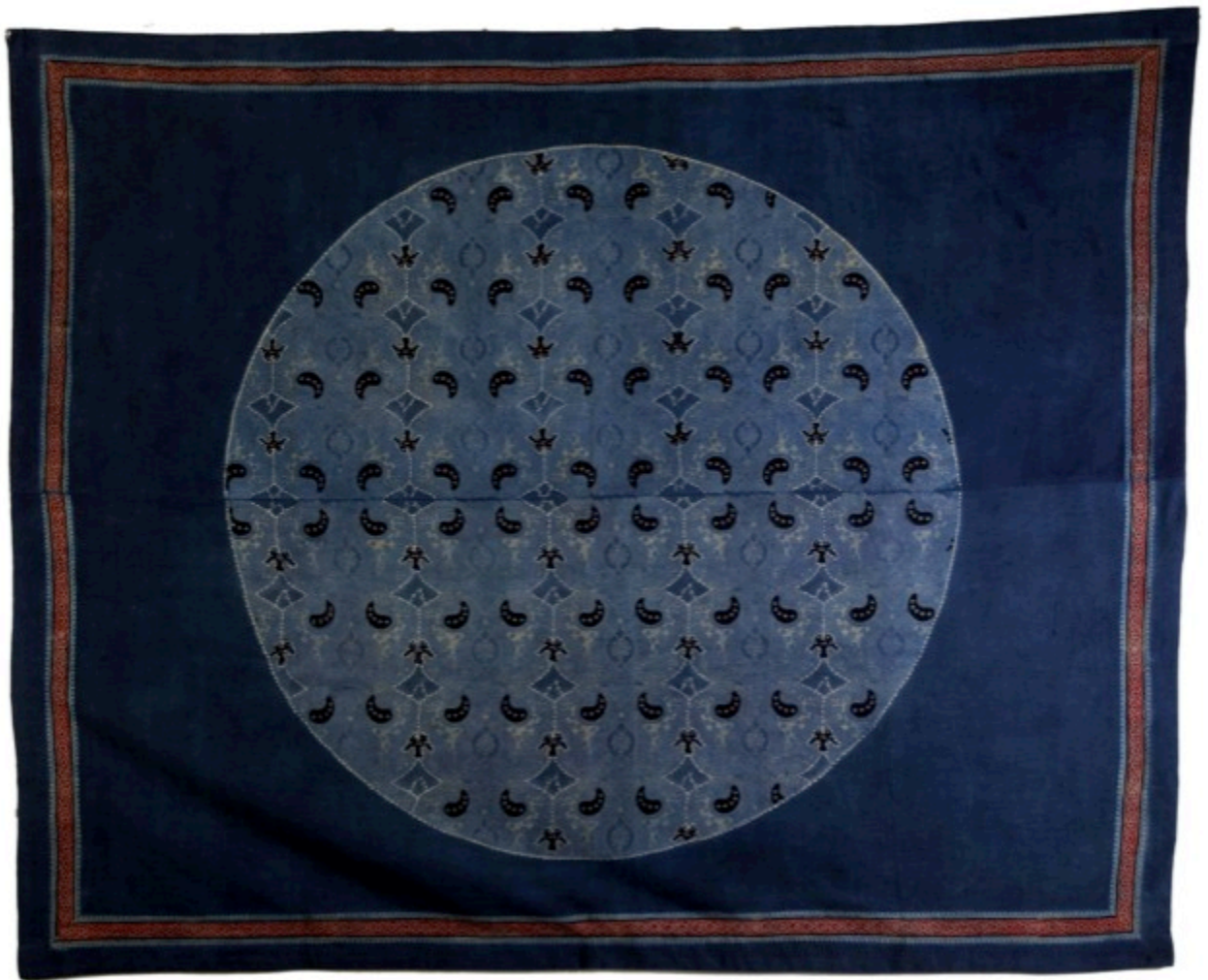
Spinning wheels :Timeless chakra
75 x 72Inches , *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Timeless chakra
75 x 75 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2014

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Solidarity 1
60x53 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Solidarity 2
60x53 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Solidarity 3
60x53 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Solidarity 4
60x53 Inches ,
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Omnipresent
36x72 inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Rhythm khadi scrolls
22x72
inches *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



The Collective khadi scrolls
22x72
inches *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



My Garden khadi scrolls
22x72
inches *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Atone khadi scrolls
22x72
inches *Ajrak* printing /dyeing /needle work on *khadi* fabric,
2013



Modern spinning wheels
51x34inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013



A Pyramid
51x34inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013



Textile Design
51x34inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2012

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Resist :Ajrakh buttons
44x35 inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



The spring
40x33inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Allow me to grow without fear
40x33inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Allow me to grow without fear
40x33inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



The foot stamp
51x34inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

Scroll of Artwork on *khadi* with *Ajrak* textile traditions



Untitled
70x65inches
Ajrak printing /dyeing /needle work on *khadi* fabric,
2013

SITE SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



I am exploring through my creative work, the act of wearing khadi as a symbol of national pride in the 21st century. The installation, in its formal and technical organization tries to emulate the brisk walking of Gandhiji and his volunteers surging on towards Dandi and the shape of sails also implies the kinetic feel that I add to this site specific installation.

SITE SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



I am inspired by the process of spinning as a meditative technique. Spinning beautifully blends inner human integrity and promotes living an ethical life, performing one's duty towards one's nation as well as for the general upliftment of people. Hence to me, spinning, weaving and wearing khadi carries an important function in today's perspective as it aims to create an alternative way to sustain better societies. The *Threads of Swaraj* installation stands as a bridge linking generations through the 'weapon of moral power'

SITE SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



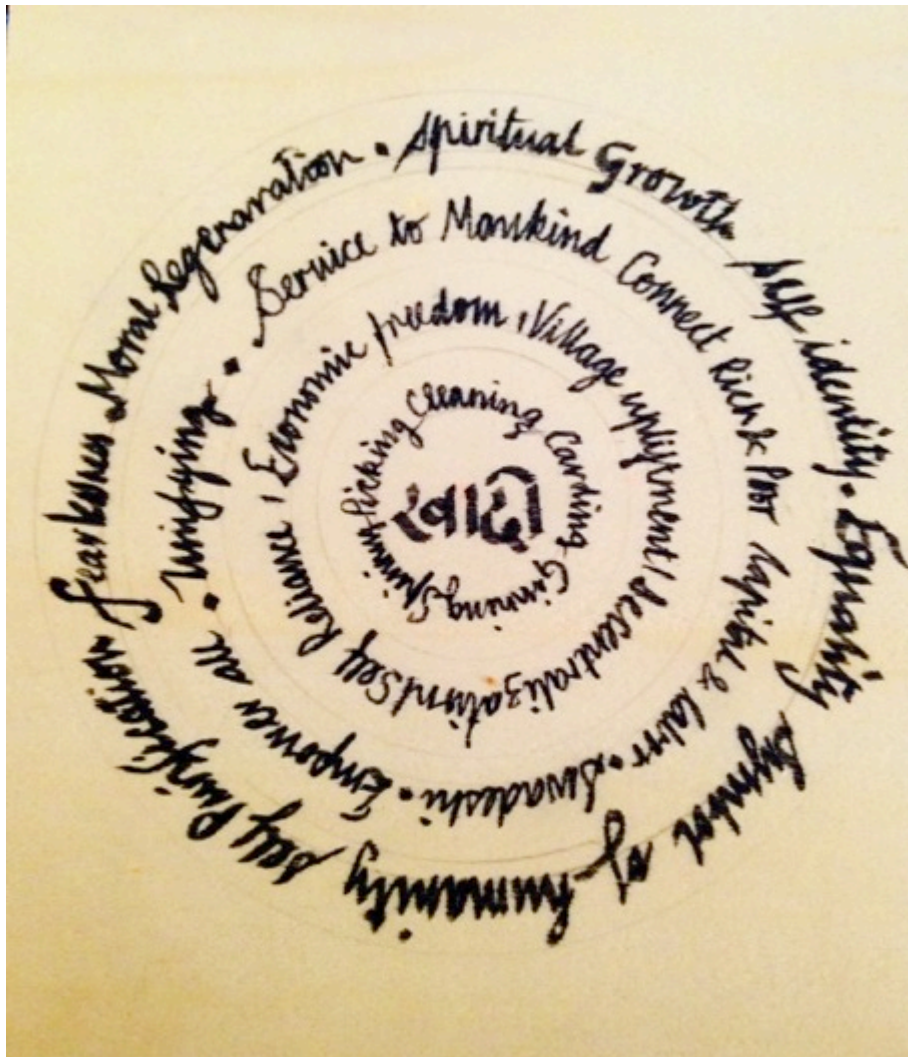
From a technical perspective, *Ajrakh* is a very demanding and laborious form of cloth-printing and resist dyeing. To achieve the desired result from the technique of resist dyeing, lime is used as an adhesive, which indicates the special skills of the artisan. *Ajrakh* designs, in terms of variety and arrangements, are limited, however, the *Ajrakh* cloths, evenly printed on both sides, display a pinnacle of achievement in printing. **SITE**

SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



"The revival of hand-spinning and hand-weaving would make the largest contribution to the economic and the moral regeneration of India. The millions must have a simple industry to supplement agriculture. Spinning was the cottage industry years ago, and if the millions are to be saved from starvation, they must be enabled to introduce spinning in their homes, and every village must repossess its own weaver."

SITE SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



This wheel represents a khadi wheel with inner circle reflecting the process of manufacturing especially via Man-Machine interface. E.g. picking, carding, ginning spinning. The success of this is in terms of cloth output reflected in next circle uplifting villages and giving economic freedom and self reliance to 2-3rd of Indian population living in villages. Upliftment of villages has been the core philosophy of Gandhi's concept of nation building, which is reflected in third circle. It is also targeted empowerment of poor and in turn bridging the divide between rich and poor. Gandhi advocated village republics, structured around the principles of need. The outer most circles reflect the final and spiritual philosophy of India reflecting self-purification, moral regeneration and secular tolerance. The wheel also reflects the upward movement from fulfilling basic needs to societal growth and achievement of salvation in context of Indian philosophy. Gandhi's relevance shines in the contemporary world.

SITE SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



7.

Allow me grow without fear' 2013 is an installation expressing the constant fear of a girl child and her desire to grow up without fear or inhibitions, including the threat of rape, molestation or sexual assault.

**GALLERY INSTALLATIONS T INDIA INTERNATIONAL CENTRE,NEW DELHI
2014**



**GALLERY INSTALLATIONS T INDIA INTERNATIONAL CENTRE,NEW DELHI
2014**



**GALLERY INSTALLATION SHOTS @IGNCA INDIRA GANDHI NATIONAL
CENTRE OF ARTS ,NEW DELHI 2013**



SITE SPECIFIC ART INSTALLATIONS SALT: THE GREAT MARCH 2013-14



An excerpt from an essay titled '**Fragrance of Time, Taste of Memories and Hopes for Future**' by **Johnny ML** -Delhi based Curator, Critic , Writer for Salt:The Great March- *Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and craft*

“**Shelly Jyoti** has been involved with the traditional printers, dye makers, crafts and needlework-women for the last one decade. It has not just been her interest in textiles which took her to these dying traditions of our land, it is her deeper understanding of their lives and her own assessment of their contribution to the economics of their villages and culture in general using Gandhian proposals for *swadharma* and *sarvodaya* as guiding principles for achieving independence and autonomy, which has led her to create collaborative works with them. Even when she calls it collaborative, she does not say that her artistic vision is just a missionary act in nature, but it has got more aesthetical nuances which could be articulated only by an artist like her who has gone seriously into the study of *swadharma* and *sarvodaya*. Hence, she does not have any qualms to own up the authorship of these works as her intention is not about ‘using’ the craft people as raw materials but about incorporating their skills to frame up and flag out certain issues in our society that could be, perhaps, reassessed and sought for solutions, through her works.”

JohnnyML
Writer, curator, critic
New Delhi



Shelly Jyoti is a visual artist, fashion designer, poet and an independent curator whose work references in the cultural context of Indian history. She is trained as a fashion designer from National Institute of Fashion Technology, New Delhi, and she earned her MA in English Literature from Punjab University, Chandigarh.

Recent shows include:

Salt: The Great March- (Solo show) Azad Bhavan Gallery, Indian Council of Cultural Relations ICCR, New Delhi (2015); The Heritage Museum Dakshina Chitra, Chennai (2014); India International Centre IIC, New Delhi (2014); Indira Gandhi National Centre for the Arts, New Delhi (2013-14); Indigo: New works by Shelly Jyoti & Laura Kina- Gandhi Memorial Centre, Washington DC USA (Nov 2013-14); Chicago Cultural Centre Chicago IL, USA (2013); Diana Lowenstein Gallery Miami FL, USA (2011); ArtXchange Gallery Seattle WA, USA (2011); Nehru Centre, Worli, Mumbai (2010); Palm Court Gallery, India Habitat Centre New Delhi (2009); ABS RedEarth Art Gallery Baroda (2009); "Women Imaging Women: The study of female portraiture"-The State Street Gallery Robert Morris University Chicago, USA (2009); "Beyond Mithila: Exploring the Decorative"- Woman Made Gallery, Chicago, USA (2008); Jamaat Art Gallery, Mumbai (2008); India Habitat Centre, New Delhi (2008/2009); and "Lyrical Abstraction: A Room of/for Muses"-Experimental Art Gallery - India Habitat Centre, New Delhi (2007); WelcomArt Gallery Baroda, Gujarat (2009).

Her work is included in corporate and private collections in India and abroad, including the TAPI collection (Textiles & Art of the People of India) in Surat, India, IGNCA (Indira Gandhi National Centre for Arts) New Delhi and with International Lincoln Centre, Louisiana State University, Shreveport as their permanent collection. Her recent curatorial project "Traditional Indian Textiles" is a travelling exhibition of Indian Council of Cultural Relations (ICCR) for ASEAN countries.

She has authored the catalog publication for the same.

Jyoti is a guest faculty and a jury member at National Institute of Fashion Technology NIFT, New Delhi. She has been invited to read papers in international conferences, give talks, conduct workshops in Art and Fashion schools in India and abroad. She writes on Art and fashion for magazines and journals. Her poetry and art works are in publication with the Sahitya Akademi journal of Indian English literature.

She was selected amongst 30 eminent women painters in Delhi by the Sahitya Kala Parishad in 2013. She has been awarded support from the Indira Gandhi National Centre of Arts (IGNCA), Indian Council of Cultural Relations (ICCR) and the Gujarat Lalit Kala Akademi for art and curatorial projects.

Her works have been reviewed in Art India, ArtEtc, Business Standard, Financial Times, The Quilters UK, Indian Express Mumbai, India Today, The Hindustan Times, and Times of India.

She lives and works in Gurgaon and New Delhi, India

www.shellyjyoti.com

EXHIBITION SCHEDULE & LECTURES

EXHIBITIONS

16-21 January 2015

Azad Bhavan Gallery, IP estate, Indian Council of Cultural Relations ICCR, New Delhi, India

2 October –November 2, 2014

The Museum DakshinaChitra East Coast Road, Muttukadu Chengalpet District, Chennai, Tamil Nadu 603 118 India

4-15 September 2014

11 am – 7 pm daily India International Centre, The Art gallery Kamala Devi Complex, Gate no: 1, 40 Max Muller Marg, New Delhi 110003 India

Preview: Wednesday, 3 September, 6.30pm onwards

Chief Guest: Smt Tara Gandhi Bhattacharjee

(Granddaughter of Mahatma Gandhi Chairperson of Kusturba Gandhi National Trust of India)

Gallery walk by the Artist, Curator and Poet: Saturdays, 6th, 13th September, 2014, 4.00pm

28 September -20 October, 2013

11 Mansingh Road, New Delhi 110001

Preview: September 28, 2014, 6.30pm

Chief Guest: Dr karan Singh

(Member Parliament, President, ICCR Indian Council of Cultural Relations)

LECTURES/ TALKS

22, December 2014

Salt- A Colonial Metaphor: Relevance today

17th international conference, Goa, India

October 3, 2014, 4.00pm

Salt- A Colonial Metaphor: Relevance today

National Lalit kala Academy, Chennai, (In collaboration with The Museum Dakshin Chitra Museum Chennai)

October 13, 2014, 7.30 pm

Invoking history and celebrating the subaltern

The Magnolias, DLF Golf Links, DLF City Phase 5, Gurgaon, Haryana India

October 4, 2014, 7.30pm

Invoking history and celebrating the subaltern

Apparao galleries

7, 3rd Street, Wallace Gardens, Mount Road, 3rd Street, Chennai, Tamil Nadu 600006

24 September, 2014, 1.00pm

Textile Art: In contemporary visual space

National Institute of Fashion Technology

Haus khas New Delhi

2013

9 October 2013, 11.30 am

Re-Building: A sense of Nationalism
Lecture hall, 11 Mansingh Road,
Indira Gandhi National Centre for the Arts, New Delhi, 110001, India

December 17, 2013

Salt and Indigo: Visual translation in reference to colonial history
16th international conference,
Mysore University

E-links

OVERVIEW: [SALT: THE GREAT MARCH](#)

ARTIST STATEMENT : <http://shellyjyotiblog.wordpress.com/artist-statement/>

ART INSTALLATIONS : <http://shellyjyotiblog.wordpress.com/art-installations/>

GALLERY OF WORKS: <http://shellyjyotiblog.wordpress.com/gallery/>

CATALOG ESSAY : <http://shellyjyotiblog.wordpress.com/catalog-essay/>

EXHIBITION SCHEDULE: <http://shellyjyotiblog.wordpress.com/overview-salt-the-great-march-re-contextualizing-azrakh-traditions-in-contemporary-art-and-craft/>

MAKING OF SALT:THE GREAT MARCH_A

FILM <http://shellyjyotiblog.wordpress.com/making-of-salt-march/>

SPOKEN POETRY VIDEO ART : <http://shellyjyotiblog.wordpress.com/spoken-poetry-film/>

PRESS & PHOTOS : <http://shellyjyotiblog.wordpress.com/press-photos/>

ABOUT THE ARTIST –SHELLY JYOTI: <http://shellyjyotiblog.wordpress.com/about/>

_PRESS COVERAGE: <http://shellyjyotiblog.wordpress.com/press-coverage/>

Acknowledgements:

Special thanks to all below in the making of SALT MARCH series

ICCR Indian Council of Cultural Relations, New Delhi
The Museum Dakshin Chitra , Chennai
IIC India International Centre, New Delhi
IGNCA Indira Gandhi National Centre for the Arts, New Delhi
Johny ML-Critic, Writer & curator : Essay, New Delhi
Photography credits : Inder gopal, New Delhi
Documentary film : Sayyed Jawed Asghar, New Delhi
Audio recording Studio : Pindrop, Haus khas, New Delhi
Sejal Handicrafts :Sanskrit calligraphy block printing on khadi fabric Baroda, Gujarat
Studio:Mohamed Ismail khatri, Master craftsman, Bhuj ,Gujarat
Junaid Ismail khatri, Master craftsman Bhuj, Gujarat
Sakobhai, Rafiq Pandhi, Rahim khatri, Razak -Azrakh Artisans, Bhuj, Gujarat
Rakesh khandelwal & Co :Constructional finishes and needle work, New Delhi
Gallery installations :Trident exhibitions, Noida U.P
Dress forms : Figurette INC kalkaji, New Delhi
Fawd khatri :Mens wear formal Ajrak jackets
Grahics credits : Prashant Seal

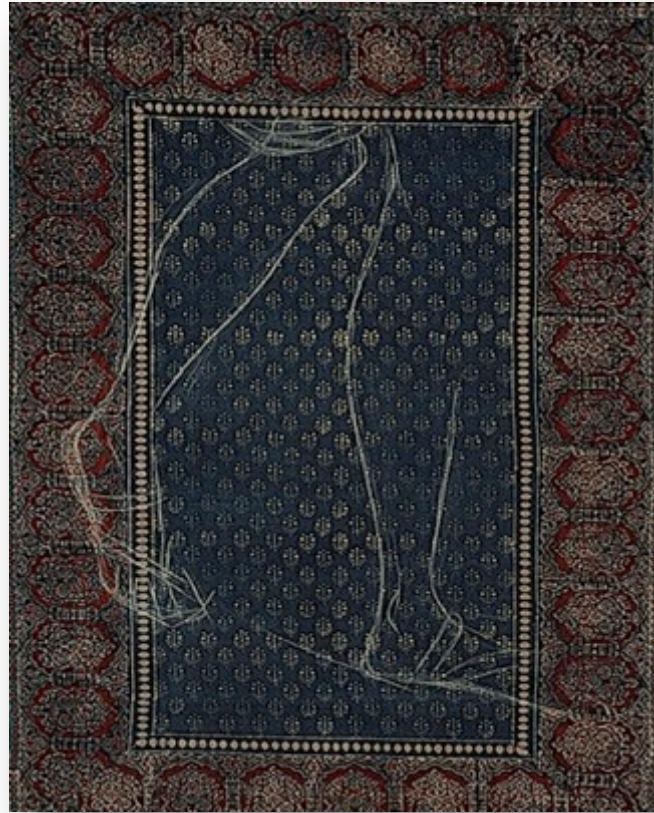
Bibliography /References/Research

On the salt march -On the historiography of Mahatma Gandhi's March to Dandi by Thomas Weber
Satyagraha by Savita singh
Cloth for politics 'spinning without Touching the Wheel:
Anti colonialism, Indian Nationalism, and the Deployment of Symbol Rebecca M. Brown
Salt: A world's history by Mark kurlansky
Experiments of Truth by Mahatma Gandhi
GANDHI ON SARVODAYA (UNIVERSAL WELFARE by Dr. James Tepfer
Gandhiji and Sarvodaya by Rabindra Kumar Behuria
Traditions of textile printing in kutch ajrakh and related techniques by Lotika Varadrajan
Charkha : the hand spinning wheel by Tara Bhattacharjee
What is Hinduism by Mk Gandhi
Mahatma Gandhi and Satyagraha by YP Anand
The sources of Gandhism in Martin Luther king JR
Sarvodaya by MK Gandhi
visits to Sabarmati ashrams Ahemdabad, Gandhi ashram , New Delhi , Dandi
Meeting veteran freedom fighters like Acharya Dhirubhai and Gosai Bhai Patel in Dandi

SALT: THE GREAT MARCH 2013-14

Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft

By Shelly Jyoti



GANDHI MEMORIAL CENTRE WASHINGTON DC USA 2015 (UPCOMING;)

AZADBHAVAN GALLERY, INDIAN COUNCIL OF CULTURAL RELATIONS, NEW
DELHI 2015

THE MUSEUM DAKSHIN CHITRA CHENNAI, INDIA OCT 2014

INDIA INTERNATIONAL CENTRE, NEW DELHI, INDIA SEPT 2014

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS, NEW DELHI, INDIA
SEPT 2013

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