



3rd Space Lab

VOLUME 1

NAME OF TREE: LEO
DATE & TIME: 13 JAN 2014 1640HRS
PLANTING: LEO, ARZU, ROBIN
MEASUREMENT: 361 Feet
LOCATION: Spinnaker Temple



The Distance From Me to You

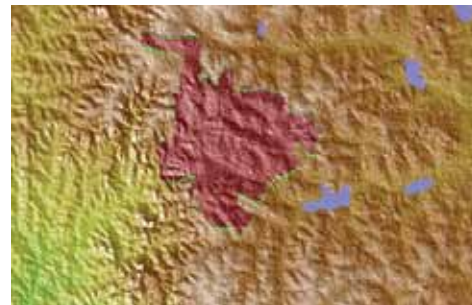
A RESEARCH, PARTICIPATORY ART MODEL BANGALORE, INDIA AND SAN FRANCISCO, CALIFORNIA

Cover: Participatory Mapping Survey, Leo, 13 Jan 2014, 16:40 HRS, 40" x 48" chromogenic print, 3rd Space Lab, 2014

Right: Post Burn, Moving Through the Rim of the World, 40" x 48" chromogenic print, 3rd Space Lab, 2013



Founded in 2012, 3rd Space Lab is an artist collective whose mission is to establish a global commons exploring Bangalore, India, and the San Francisco Bay Area, California. Through a series of investigations mapping our cultural similarities and differences, we are interested in forming a new landscape of merged cultural thinking and identity.



Top: Topographic map of Bangalore, India, Visual Research Archive The River, 2014

Below: Topographic map of San Francisco Bay Area, USA, Visual Research Archive The River, 2014

Left Page: Participatory Mapping Survey, Sacred Remnant Left Behind, Unknown Participant, 40" x 48" chromogenic print, 3rd Space Lab, 2014

Our collective approach to artmaking is a research, participatory practice. Through our shared research and thinking, we are interested in the ideas of placemaking, an urban planning theory, as a springboard to explore the interstitial spaces of our cultures and develop a mutual sustainable art practice. Our current project, *The Distance From Me to You*, explores this domain through cultural exchanges that reveal both similarities and differences between our cities. As we approach each homeland, we are both awed with the mysteries of a new cultural space and challenged by our own spaces, negotiating sustainable pathways for our futures. Our goal is to present a new space that merges and celebrates both cultures.

While the geographic distances of our collective remain, cross-cultural intimacies and opportunities are emerging in the two years we have been working together. The **3rd Space Lab** is our collective effort to address new understandings that arise through conflating collective thought between cultures. While this is a challenging task, we are excited to extend our work through collaborations with other regional disciplinary experts, cultural thinkers and artists. Our goal is to expand our thinking, share ownership of this work and to build more sustainable bridges of diplomacy between our two cultures.

Collectively we come from photography, video, architecture, sculpture, painting, installation, performance and design. As we develop our research and creative process,



Top: Group Skype meeting documentation, design process mapping in journal, Visual Research Archive The River, 2014

Left: Collective members during exploration of sacred groves in India, Visual Research Archive The River, 2013

our output lives as virtual or digital files to be reused, or our work and production goes back into our respective communities creating a zero balance philosophy. As a group, we employ the methods and tools of other disciplines such as social, environmental and geographical sciences and educational pedagogies (cognitive learning theories) to advance our practice and cross esthetic and cultural borders. We are influenced by the movement of global networks used and developed by other artists and collectives, to create immersive opportunities to explore, share and unite each other's customs and culture.

This book documents the beginning of our work and process together through a series of investigations on the land. We began our first year by examining our individual homelands as landscapes of cultural and natural metaphors and as a place to find common ground. Our process includes regular virtual discussions to support and build our investigations and thinking. This virtual space has become part of our metaphorical landscape, creating symbiotic relationships and carving new pathways that have begun to collapse the distance of our physical and philosophical space. In January 2014, our collective came together in Bangalore for our first residency to begin building a collective global commons through a series of artworks, actions and experiences laid out in this book. This is the beginning of our story.



INITIAL EXPLORATION ON THE LAND

What are the metaphors that stretch our thinking?

Sitting on the rim of a new world, we started with the landscape as a generative metaphor for our collective investigations. This has helped us evolve our transitional imagination as a collective to build a dynamic research process. In each place we made terrestrial investigations of ancient forests to understand how they live, thrive and sustain cohabitation over time and met with experts of those forests, to better understand these systems as living networks.



In Bangalore, our Indian collective members explored Sacred Groves - forests that inhabit places of cultural and spiritual significance. In the Bay Area, California artists explored the ancient redwood groves and one of the third largest forest fire areas in California's history, The Rim of the World, Stanislaus National Forest, in the eastern Sierra Nevada Region. Here we began to investigate the natural process of regeneration to build a new landscape.

Top left: Wrapped tree at Gauribidanur, Visual Research Archive The River, 2014

Top right: Rim of the World, Stanislaus National Forest burn area, Eastern Sierra Nevada Region, California, Visual Research Archive The River, 2013

Left Page: Explorations on the Land, Redwood National State Park, California, 24" x 24" chromogenic print, 3rd Space Lab, 2013



In September 2013, California artists were guided as a research team through the California Rim Fire with US Forest Service, Fire Recovery and Regeneration Team. Here we experienced the fragility of the forest and the resiliency of regeneration in a changing landscape.

Top: Witness, Rim of the World, 40" x 48" chromogenic print, 3rd Space Lab, 2013

Bottom: Regeneration of burn area, Rim of the World, Stanislaus National Forest burn area, Eastern Sierra Nevada Region, California, Visual Research Archive The River, 2013

Left Page: Post Burn Falling Tree, Rim of the World, 40" x 48" chromogenic print, 3rd Space Lab, 2013



In October 2013, we investigated the ancient Redwoods of Northern California. The coastal redwood (*Sequoia Sempervirens*), native to the coast of California, is the tallest tree on earth and one of the largest living organisms-living up to around 1,800 years or more.

Top: Redwood tree ring, marking the year the Vikings discover North America, Visual Research Archive The River, 2013

Bottom: Fallen redwood tree, Redwood National State Park, California, Visual Research Archive The River, 2013

Left Page: Explorations on the Land, Redwood Cathedral Ring, Redwood National State Park, California, 24" x 24" chromogenic print, 3rd Space Lab, 2013



In September and October 2013, Bangalore artists travelled to the Sacred Groves or the Devarkadu. Local villagers and priests of temples were interviewed to record stories of that particular geographical area and to understand the cultural and spiritual importance of these groves. After the trip to the Devarkadu, they met with Bangalore environmentalist expert, Dr. Yellappa Reddy, to better understand the natural ecologies of these places.

These Sacred Groves are spaces of 'Climatic Climax' where the forests remain as self-sustaining ecologies without a need for external interventions. Interweaving faith into this remarkable systemic network seems to be a masterstroke or perhaps a deep understanding of the human psyche by our ancestors. Its absence leads to irreverence and destruction of the very trees that sustain human life on this earth.

Above: In conversation with Narayanswamy, at the Nallur Sacred Grove, Visual Research Archive The River, 2013

Left Page: A Falling Ashwatha (Peepal Tree), at the Virudha Ashwatha Temple, Gauribidanur Sacred Grove, 40"x 48" chromogenic print, 3rd Space Lab, 2013



CONVERSATIONS, RESEARCH, AND COLLECTIVE FIELDTRIPS

Collaborative Conversations

How do we create a shared understanding?

A common goal of our collective is to investigate ideas that reside at the intersection of nature and culture within our urban areas. While together in India, we involved local communities, collaborated with regional artists, environmentalists, scientists, designers and writers. The exchanges between our collective and local citizens continue to expand, inspire and inform our practice, activating our voices and citizenship that connects us.

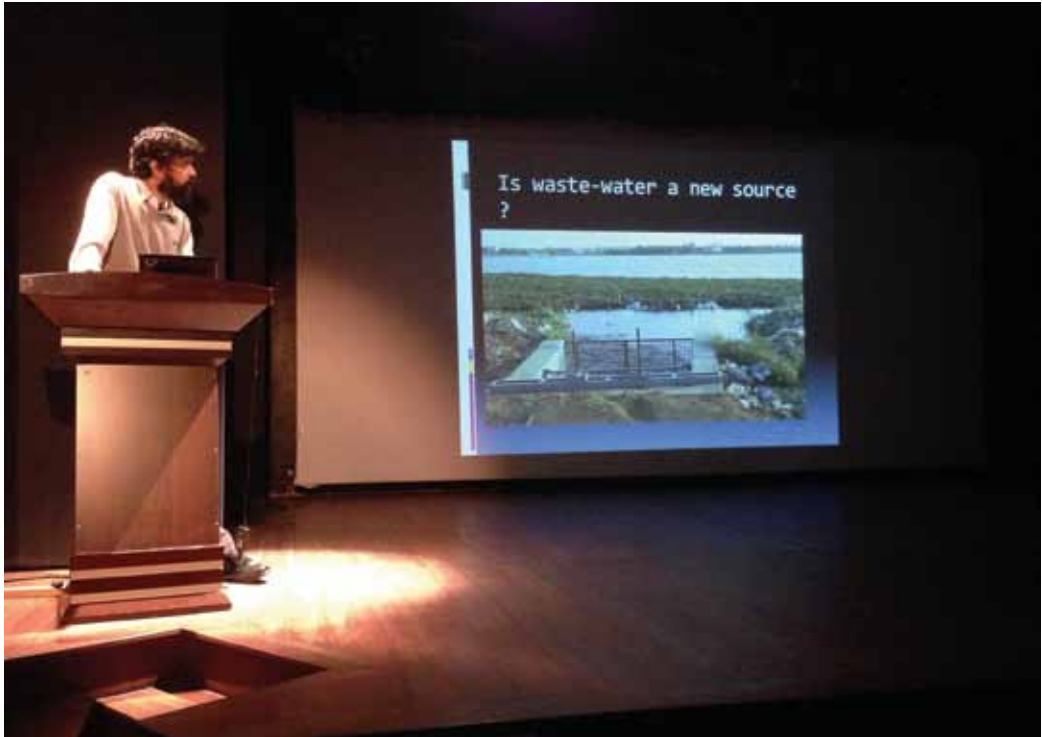


During our residency in Bangalore, we engaged in conversations through a series of think-tank talks. This dialogic process deepened our development as a group by thinking through cultural ideas in the space of Bangalore. As a collective, we have been investigating our own cites to re-familiarize ourselves with new landscapes, traditions, histories and cultural meanings. By promoting relationships between art, science, design and technology, we expand the borders that traditionally define each place and discipline of our group, to understand our work from a shared territory.

Meeting with other disciplinary experts deepened our shared understanding of Bangalore from its beginnings to present day. These experts shared their knowledge and experience in the areas of the physical, cultural and technological landscapes of Bangalore. As trees, water and technology were our entry points, we invited Dr. Yellappa Reddy, a noted and passionate environmentalist and former Indian Forest Service Officer, who has contributed immensely

Top Left: Carakavana at Ramnagaram, eminent environmentalist Dr. Yellappa Reddy, Visual Research Archive The River, 2014
Top Right: Ant hill, Carakavana at Ramnagaram, Visual Research Archive The River, Visual Research Archive The River, 2014
Left Page: On the trail to the Aromatic Forest, Bangalore University, India, Visual Research Archive The River, 2014

in the maintenance and balance of the ecosystem through the growth of urban Bangalore; Dr. K. Y. Narayanswamy, poet and playwright, who made the connection between nature and women through Kannada folklore; Sunanda Bhat, an award-winning documentary filmmaker whose film “Have you seen the Arana?” addressed the dilemma of an imbalance created in an ecosystem when small creatures like the garden lizard are slowly disappearing. Bangalore is a city with many water bodies. Mr. S. Vishwanath, a pioneer in rain water harvesting, provided insight into the importance of such water bodies that have disappeared over time; Ms. Lata Mani, a cultural critic talked about the cultural impact when a city like Bangalore grows into a metropolis and Mr. Thomas McKeag, a bio-inspired designer interested in the nexus of science and design, talked to us about the intersection of nature, design and technology being explored by designers.

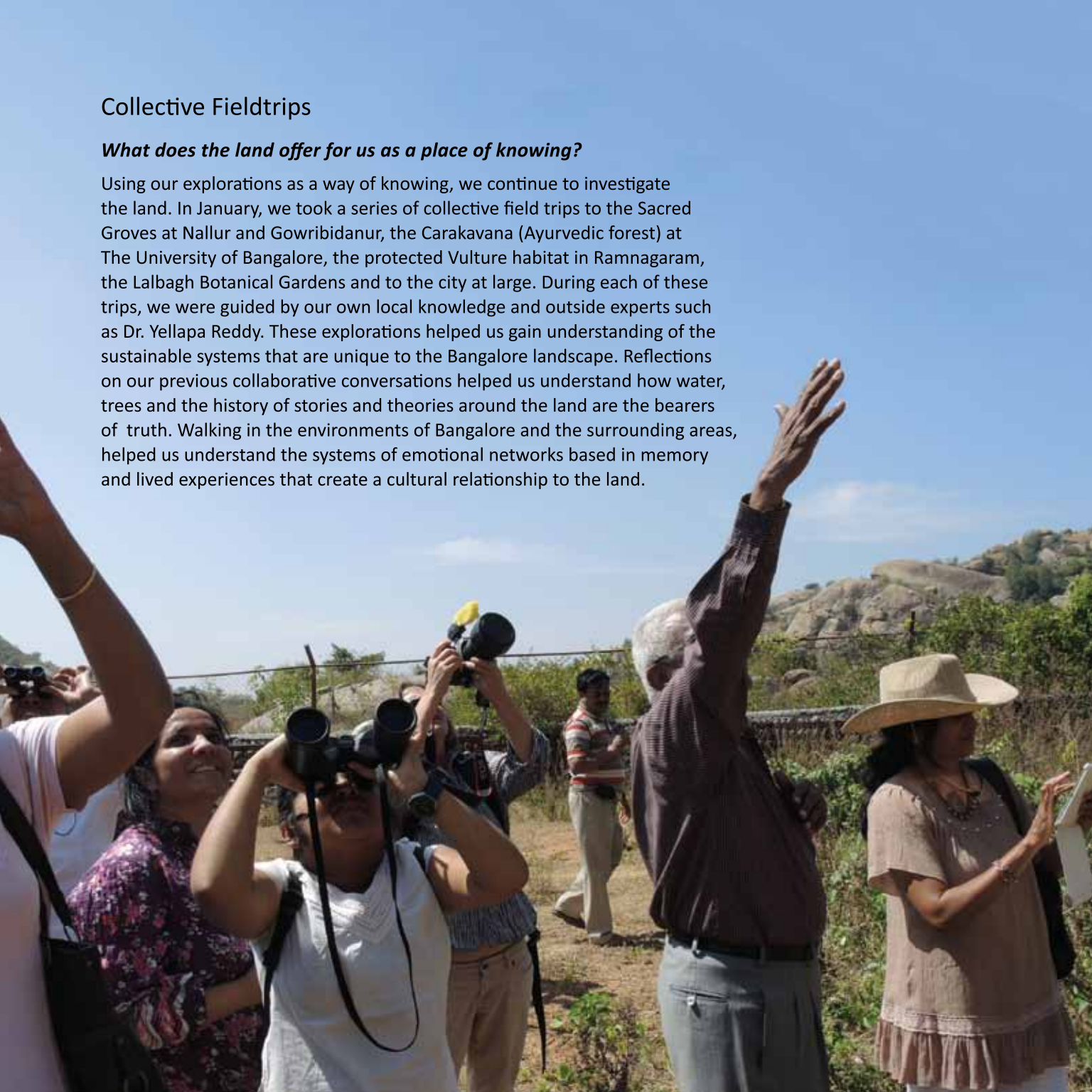


Top Left: Sunanda Bhat, Mid Left: Dr. Yellapa Reddy,
Left: Dr. K.Y. Narayanswamy
Top Right: Thomas McKeag, Bottom Right: Dr. Lata Mani
Left Page: S. Vishwanath

Collective Fieldtrips

What does the land offer for us as a place of knowing?

Using our explorations as a way of knowing, we continue to investigate the land. In January, we took a series of collective field trips to the Sacred Groves at Nallur and Gowribidanur, the Carakavana (Ayurvedic forest) at The University of Bangalore, the protected Vulture habitat in Ramnagaram, the Lalbagh Botanical Gardens and to the city at large. During each of these trips, we were guided by our own local knowledge and outside experts such as Dr. Yellapa Reddy. These explorations helped us gain understanding of the sustainable systems that are unique to the Bangalore landscape. Reflections on our previous collaborative conversations helped us understand how water, trees and the history of stories and theories around the land are the bearers of truth. Walking in the environments of Bangalore and the surrounding areas, helped us understand the systems of emotional networks based in memory and lived experiences that create a cultural relationship to the land.



Top Left: Mr. Vijay Thiruvady, one of the trustees of The Bangalore Environment Trust, conducts Green Heritage Walks in and around Bangalore, Visual Research Archive The River, 2014

Top Right: Wrapped tree at Gauribidanur, Visual Research Archive The River, 2014

Bottom Left: Aromatic Forest, Bangalore University, India, Visual Research Archive The River, 2014

Bottom Right: Dodda Alada Mara, Kettohalli, outskirts of Bangalore, Visual Research Archive The River, 2014

Left Page: At the Vulture Wildlife Reserve, Ramnagaram, with Dr. Dr. Yellappa Reddy, Visual Research Archive The River, 2014

COLLECTIVE CANVAS - CONSTRUCTING A NEW WORLD



What is the folding and unfolding of our work together?

Our studio is made up of investigations on the land and a laboratory of ideas to build knowledge. One visual metaphor we have been working with is the idea of constructing a symbolic forest – using iconic tree images from both cultures that hold cultural history and stories around the development of both places. Trees are a mutual entry point where our cultural differences start to blur and collapse. We began with forests in both Bangalore and the Bay Area - it seemed natural to build our collective imaginations through this juxtaposition. In our studio laboratory, we simulated forest drawings of the iconic redwood and banyan trees, exploring the social and cultural influences and commonalities between our cultures and as a way to conflate the two. However in our studio, we started to see how far we have to go in order to develop this new world. Even though we shared iconic understanding of trees and landscape, our ideas of methods and cultural concepts were a lesson to us in diplomacy and relinquishing preconceived thinking. In our post residency reflections, a question started to emerge for us - Discomfort: is this where art sits or art starts?



Henna is a paste made from the leaves of the Mignonette tree that creates a temporary stain on the skin. It is used for celebratory rituals to create designs with traditional motifs created by henna artists on the arms and legs of women. In constructing our first simulated forest, we met our first rub - the California artists became interested in henna as a national art form, as it was to them, part of a larger cultural fantasy of India. Our Indian collective members thought of this as cliché, but in the spirit of exploring a new 3rd space of our cultures, made a commitment to experiment. We invited two traditional local henna artists, Lokesh and Sunil from the Raj Mehendi Arts, to join us in our studio space. Here they worked with our images of forest drawings, combined with traditional motifs, to begin to construct this simulation for our new landscape. Reflecting on an earlier documented image of trunks of banyan trees during our explorations on the land, we used our arms as a canvas to develop this imagery, including the added color and texture of our skin. These images have become a metaphor for our examination of commonalities and differences between our two cultures, and the beginning of our process to conflate the two. In the end, the henna artist collaborators also worked through their skepticism of merging more literal interpretations with their own designs and left with a new frame to consider, documenting our arms with their smart phones. Our collective skins and ultimate photograph, supports the idea of a hybrid forest and the relationships we share between our bodies and the land.

Top Left: Sunil and Lokesh, Henna artists from Raj Mehendi, Bangalore, Visual Research Archive The River, 2014

Top Right: Henna artist working with 3rd Space Lab Collective, Visual Research Archive The River, 2014

Left Page: Collective drawings of Banyan and Redwood, Visual Research Archive, The River, 2014





Above: In process at 3rd Space Lab Studio, Bangalore with henna artists and collective members, Visual Research Archive The River, 2014

Outside Spread: Simulated Sacred Grove (3rd Space Forest) Redwoods and Banyan Trees, 31" x 65" chromogenic print, 3rd Space Lab, 2014

CREATING NEW IDENTITY: COLLABORATION WITH REGIONAL THEATRE ARTIST RAMKRISHNA BELTUR

How do we take the natural world out of its context into another?

The goddess had been calling for a while, and as a collective we had to attend to this immanent practice of spiritual connections and relationships to the land. During one of the initial investigative trips to the Sacred Forest of Nallur, outside of Bangalore, our Indian artists happened to meet Narayanaswamy, a memorable old man sitting under a grand old tree near the temple. He was the human guardian of that place, attending to the ecology of the forest. Looking at our collective member Shamala, he remembered ‘Gangamma’, the presiding deity who he once took a spiritual stroll with, in the jungle. “She’s just like you,” he said with an ease and lightness, as though the human resemblance was just a natural way to ignite the myths and stories that helped to keep the forests and its ecology alive. It also seemed natural then, for the goddess’s red face to begin to surface in our thinking and experiences in India. The tradition of painted face started as another iconic image in Indian performance art and theatre to revisit spiritual beliefs shared by Indian culture. This image of a painted face began to grow on to us seven women, from the West and the East, as a way to physically connect us to the land as a collective group and to build a collective portrait. During this process, we grappled again with the image and its implications in both cultures. We found that our differences and identities could merge under the hands of our collaborator, Bangalore theatre designer and artist, Ramakrishna Beltur.

Why do we travel towards water?

We wanted to explore water as a metaphor – an important landscape element in our cultures that both separates us and joins us as a global subject. We played with the idea of flow, which we also represent in our visual research archive *The River*. The image that crosses our faces as a collective, represents for us, the color of life (the red of blood) and the silvery blue of water, all merging in a single landscape across our skin.



Above: In process at 3rd Space Lab Studio, Bangalore, with regional theatre design and makeup artist Ramkrishna Beltur, from Ravindra Kalakshetra State Theatre, Visual Research Archive *The River*, 2014



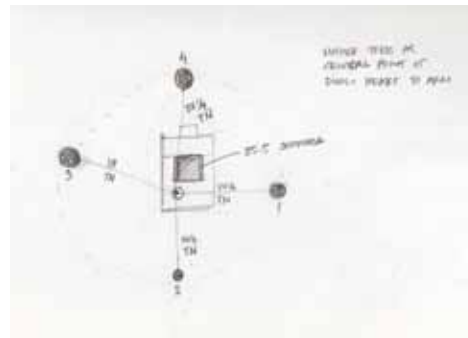


Above: *New World Landscape*, 20"x 120" chromogenic print, 3rd Space Lab, 2014
 Outside Right: *Painted face*, Visual Research Archive The River, 2014
 Left Page: *Goddess Gangamma of the Nallur Scared Grove, India*, Visual Research Archive The River, 2014

PARTICIPATORY SURVEY AND MAPPING EXPERIMENT AT DODDA ALADA MARA

How do we create an integral experience that is sensual and cognitive?

In early January 2014, we revisited the Dodda Alada Mara together as a group for the first time. Dodda Alada Mara is situated in the village of Kettohalli, located on the outskirts of Bangalore. This giant, 400 year old Banyan tree has a crown circumference of more than 250 meters and more than a thousand aerial roots that span across four acres. It is a site that is visually arresting, inhabited by monkeys, spiritual leaders, and global visitors. After our first visit during our initial fieldtrip investigations, we agreed to return for a creative exploration. The scale called us to explore, survey and map this site as an initial exploration for *The Distance from Me to You*. Imagine a tree that spreads itself across multiple village blocks? One tree that looks like an entire forest?

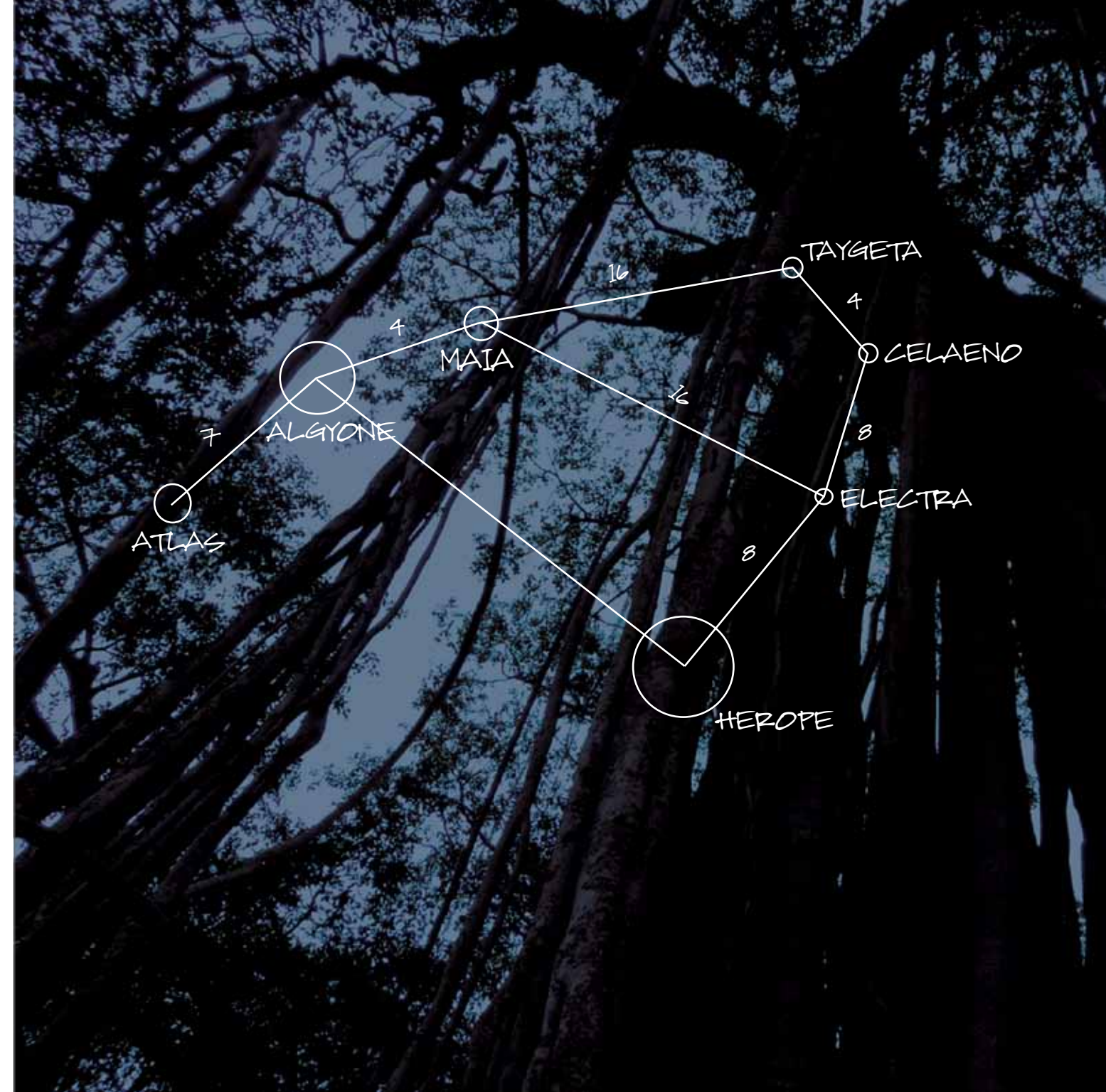


While preparing for this participatory mapping survey, we compared the daylight and nocturnal lives of our collective group. When we are awake in Indian daylight, San Francisco is asleep and vice versa. What role do our nocturnal lives play in thinking about our connections? Our awareness of night and day is made apparent every time we schedule a virtual meeting for our group. This interstitial place is where we work together most of the time – it is the space of our virtual lives together, where we are constructing the dreams of our future. The night sky became a research model to explore our first mapping project. Working with the star system Pleiades, we used this as a metaphorical tool to map ourselves onto the root systems of the great Banyan tree

Top Left: Dodda Alada Mara, Strung Tree, 40" x 48" chromogenic print, 3rd Space Lab, 2014

Top Right: Drawing of mother tree base at Dodda Alada Mara, Visual Research Archive The River, 2014

Right Page: Mapping Pleiades to Dodda Alada Mara, Visual Research Archive The River, 2014





Above: *Building Data, Using the Human Body as a Scale of Measurement*, 40" x 48" chromogenic print, 3rd Space Lab, 2014
 Right Page, Top Left: *Detail of tree mapping with Pleiades star system*, Visual Research Archive The River, 2014
 Right Page, Top Right: *Black ropes made from human hair as measuring instruments*, Visual Research Archive The River, 2014



of Dodda Alada Mara.

As a site to experience, Dodda Alada Mara is a stunning color feast – the mother trunk now missing, supports thousands of light gray branches reaching towards the heavens juxtaposed with a ground of rich red earth. This site is a sacred place. A temple on the spot of the now deceased mother trunk reminds us of this. Offerings are made, bells ring, flames purify. We entered this sacred space, arms filled with black ropes made from human hair and yellow and red cotton string. These were our measuring instruments used to survey the physical space. We invited grove visitors to join in mapping the distance and the meaning of this place through actions, sharing stories and documenting our mutual findings, using a hand-to-shoulder system, an everyday form of measurement in India. This also allowed us to engage local visitors to experience this with us as a participatory event, building scale and data through many different bodies as our records of measurement.

During our surveying, we crossed paths through the Banyan forest, to record our exchanges in a book. We noted GPS recordings of various points and marked our measurement with a cloth tag, documenting the date, the measuring surveyor and other incidental data. This process helped deepen our understanding of the physical and psychological distances between each other and the community members we worked with at the site. Through this, we were better able to reflect on our points of origin, creating a new understanding of our lived experiences. We made portraits of each visitor surveyor and ourselves as we mapped and collected stories. Then packed up all our ropes, tags and documentation, and traveled them back to California at the end of our January residency to be used for measurement tools this summer when our group will be in residence in the Bay Area.



Top: Working with a community participant, Visual Research Archive The River, 2014

Middle: Aerial Drawing of the Missing Mother Tree, now a temple at Dodda Alada Mara, Visual Research Archive The River, 2014

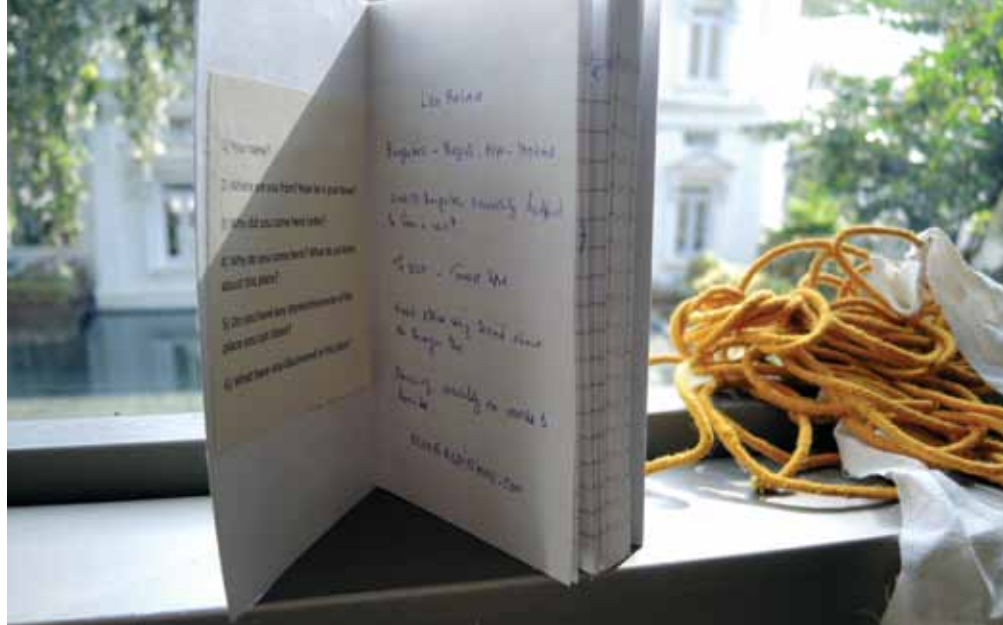
Bottom: Temple Priest and His Wife, Dodda Alada Mara, 40" x 48" chromogenic print, 3rd Space Lab, 2014

Left Page: Mapping Seven Sisters, (Pleiades Star System) at Dodda Alada Mara, 40" x 48" chromogenic print, 3rd Space Lab, 2014



Above: Surveying the physical space of Dodda Alada Mara, Visual Research Archive The River, 2014

Left Page: Curious Visitors at Dodda Alada Mara, 40" x 48" chromogenic print, 3rd Space Lab, 2014



WHAT'S IN OUR FUTURE?

How does one keep a loose and mutually loving embrace of the places we know well, while embracing the ups and downs of a new territory?

Why collective thinking? As we continue to shape and form the **3rd Space Lab**, our interests and commitment to this work come out of a mutual longing toward the same cause – to understand each others lived experiences and create new landscapes designed from possibilities.

Much of what we saw and made during our residency in Bangalore, fed our ideas and goals for the future. Influenced by discussions with bio-designer Tom McKeag, forester and environmentalist Yellappa Reddy, and environmental filmmaker Sunanda Bhat, we continue to use the forest as a metaphor to develop our thinking and growth as a group.

To this end, we are beginning a new series of experiments based on our new lines of inquiry and research. We are interested in continuing to explore new systems through the metaphor of the forest and playing around with both live and conceptual ideas to surface our goals. Can we cultivate a live symbiotic *3rd Space Forest* made up of mutual native seedlings that we care for and nurture as a gesture over time? We are looking towards our continued work with experts that can help us explore a variety of possibilities for creating a symbiotic life

test, including hydroponic technologies and greenhouse environments, among others to be developed in both Bangalore and the Bay Area.

Though our discussions with S. Vishwanath we have been thinking about the universal and central role water plays in our lives. What is the communication of water? The continued building of our Flickr stream visual research archive, *The River*, depicts a flow of our visualized experiences and projects as a way to share the evolution of our growing practice, interface with global audiences and meet new collaborators.

Lata Mani propelled us to make a commitment to our zero balance philosophy - what we make either lives as a virtual or digital file to be used over and over again, and our production goes back into the communities as art based gifts and experiences, or to be reused for other purposes. She also inspired us to keep a loose and mutually loving embrace of the places we know well. To this end, we move forward into the future looking, listening, measuring and making new meaning through mapping as a way of diminishing our gaps and opening the possibilities to create a bridge of creative, intellectual, emotional and spiritual proximity – a networked path to art, culture making and new friendships.

In summer 2014, our Bangalore members will visit the San Francisco Bay Area where we will engage with cultural thinkers and environmentalists who shape that place and work collaboratively with them in creative productions. During this time, we will initiate a new round of investigations through actions, experiences and artworks that we can exhibit, perform and produce for the communities where we live.



Top Left and Right: Reflections on our work with S G Vasudev and Measuring tools on display, Bangalore studio, Visual Research Archive The River, 2014

Bottom Left and Right: Reflecting on Doddal Alada Mara and travel bag with measuring tools after traveling from India to California studio, Visual Research Archive The River, 2014

ACKNOWLEDGEMENTS

We would like to thank the following people who have supported our work and helped to shape our thinking.

In India, our expert collaborators, Dr. Yellapa Reddy and Jyothi Kumar, K. Y. Narayanaswamy, Dr. Lata Mani, S. Viswanath, Sunanda Bhat and Thomas McKeag. Vijay Thiruvady for his enlightening tour of the Lalbagh. S.G. Vasudev and Sadanand Menon. The villagers Jayaramanna, Ganapathy, Munray, Renuka, Aradhya, Bhimanna of Nallur, for their stories. The priests, Srinivas Poojari and Manjunatha of Gangamma temple at the Nallur Devarkadu.

We are grateful for the collaborative and artistic spirits of Ramkrishna Beltur, the makeup artist from Ravindra Kalakshetra State Theatre, and Lokesh and Sunil, henna artists from the Raj Mehndhi Arts in Bangalore.

This book could not have happened without the support of Judy Hanley, Rahila Santhanam, Sudha Anantharaman, Shubha Priya, Anne Percoco, Bana Shastri Ramnath, N.Subramanyam, A. Thyagarajan, Sharath Hosagrahar, S.Singla, Ravi Shankar, Chitra Bharath, Smita Satyanath, Dhara Shah, Balagurunathan Bagavathy, Hema Priyadarshini, Dr. Baghavan, Malathi Ramanan, Preetha Kannan and Bhanu Ramaswami. We would also like to thank OrangeStreet.in, an initiative of NalandaWay Foundation, for their assistance in helping us to set up an online platform to raise funds for our project. Deepak D.L who helped us create a short video about the **3rd Space Lab** for our site on orangestreet.in

The generous support of faculty grants from San Jose State University and California College of the Arts, both in California, helped make possible the travel of our US collective members to Bangalore in January 2014.

And lastly, in California, a very special and heartfelt thank you to Mr. Parthasarathy, Indian Consular General in San Francisco, his wife Githa Parthasarathy and Kalpana Desai who have understood the importance of this work from the very beginning and supported us in many countless ways.

3RD SPACE COLLECTIVE MEMBERS

From Bangalore:

Shamala Billava's ongoing art practice endeavors to explore her cultural interface with nature. She works with the meaning of water and its context, as a metaphor for the social environment, tracing its aesthetic in conceptual and socio-political meanings.

Arzu Mistry, is an educator, ecologist, visual artist, and dancer, who maintains a high level of dedication and enthusiasm for the arts and ecology as mediums for pedagogy, advocacy, transformation, and intervention.

Anuradha Nalapat is a visual artist by profession, a writer by passion and a teacher by calling. Her art and her art workshops using paintings, stories and parables aim to probe the self, and the belief structures existing in society, with a vision of transformation.

Lalitha Shankar's mixed media works are interpretations of her cultural environment, using her body and mind as reference points to create experiential spaces that reside in the topography of her work. She is currently a recipient of the Senior Fellowship 2011-2012, from the Ministry of Culture, Government of India.

From San Francisco Bay Area:

Shalini Agrawal is a practicing architectural designer, collaborating on multi-disciplinary projects that include interior architecture, landscape architecture and art installations. She teaches at various Bay Area institutions and is currently director of Center for Art and Public Life, California College of the Arts.

Robin Lasser's work includes transmedia explorations that span social, cultural and environmental issues, through a variety of media and public installations that have been exhibited internationally. She is a Professor of Art at San Jose State University in California.

Trena Noval's interdisciplinary work crosses community engagement and design, social practice, science, digital media and cultural writing. Through her work, she is interested in exploring the intersections of social and environmental experiences. She teaches at California College of the Arts, in San Francisco.



JANUARY 2014 COLLECTIVE MEMBERS

Robin Lasser, Arzu Mistry, Anuradha Nalapat, Shamala Billava

Shalini Agrawal, Lalitha Shankar, Trena Noval

For more information please visit us at www.3rdspacelabcollective.com

or our Visual Research Archive *The River* at

<https://www.flickr.com/photos/121398012@N04/>