

The immersive video installation *L'air du temps* consists of a roving shot across a recently purchased and renovated hotel particulier in Paris. The film invites the viewer to peer inside an inaccessible space where contemporary objects are digitally sutured to the space. These interventions personify the psychic and physical interaction of commingling colonial forces.

GCC probes these tenuous relationships as potentially symbiotic, without indicating whether the interactions are mutualistic or antagonistic in nature. Instead objects and environment seem seem to interrupt one another, without any apparent benefit or detriment to the original space.

Such tensions are replete in colonial discourses, which center around unequal and uneven forces of cultural representation engaged in an ongoing contest for political and social authority in the world order.

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