**Integrations: From Scarves to Super 8**

 Aјduković's exhibition *Three Phases Integration*  was prepared over the past two years after she, along with her family, moved to the outskirts of Belgrade. This period was marked by her efforts to discover new opportunities and advantages in the new environment. One could say that this new surroundings are completely different from her previous city life, full of remnants of the past recognized in inherited habits and ways of life (for instance, her interlocutor in one scene still wipes her face with an apron out of habit despite the availability of tissues), as well as in aprons, scarves, bicycles, low houses, yards, clotheslines on walls, wide skirts, and colorful shirts, all of which create an aura of heterotopia, separate from contemporary life. On the other hand, each of these remnants simultaneously includes a layer of the contemporary, so that Banovci, in the film, photographs, and Aleksandrija Aјduković's lived experience and gaze, become the stage for these uncanny, incredible interweavings that occur daily across different registers. However, the title of the exhibition suggests not only integration into a new environment and specific community but also the integration, connection, and confrontation of the old, new, contemporary, modern, traditional, urban, rural, past, present, and various temporal layers that continuously interweave. This is also indicated by the souvenir the author receives from her neighbor at the end of the film: a hand-decorated plate featuring a super 8 motif, which appears at the film's conclusion. Nevertheless, let’s return to the beginning and attempt to answer the question: how did we transition from scarves, aprons, and plates to super 8?

Aleksandrija Aјduković's primary interest in contemporary art is related to photography. In recent years, she has incorporated the Super 8 camera, famous for its role in the 1960s in both art and everyday life, into her work. This is also why, even today, when used, it carries that nostalgic, carefree note that we somehow associate with a happier, past time, often identifying it with the 1960s. The Super 8 was used to film a process that, in a non-specific, altered, and occasionally comical manner, documents the integration into a new environment. The Super 8 also played a crucial role in this process: Aleksandrija introduces her new neighbors to the filming process, placing them in a completely new situation as filmmakers, creators, and artists who see the world differently.

Through this strategy, she creates a bridge between their different worlds, making the Super 8 a connecting point. Historically, Super 8 represents a point of connection between different layers: art and life, avant-garde film, new artistic practices, and contemporary art. Unlike the 1960s, when film was still a new technology bringing visual art into visual culture without tradition, experience, or historical layers, the Super 8 today—especially in the advanced 21st century of advanced digital culture—carries experience, a stamp of the past, and that aforementioned nostalgic aura of the carefree, distant, yet familiar modern world of the 1960s. It also connects the modern and digital eras in which we live, where (almost) anyone can shoot, record, make films, and take photographs. Just like in Aleksandrija’s film. The film's protagonists, her working companions, with Super 8s for the first time in their hands and behind the camera, bypassed the entire digital paradigm—social networks, information saturation, incorporation of attention into the domain of economics—and jumped into the latest tendencies of overcoming the digital world that, especially after the pandemic, has largely taken precedence over the tangible and perceptible world around us. In this world, our attention has become a commodity, with our gaze, clicks, time, and desires all miraculously functioning to serve the unstoppable neoliberal profit-making machine.

The concept of "attention economy"—monetizing our attention for someone else's profit—emerged in the early 1990s in the context of advertising and television but is now inseparable from the internet and social networks. Our attention is a source but limited because our brain can handle only a finite amount of information. We make decisions about where to direct our attention, but these decisions are endlessly subject to manipulation. Hence, the economy of attention. And so, with one step, something seemingly incompatible is connected: our attention, part of our intimacy, subjectivity, subtle and reserved only for us, and the economy, ownership relations, and profit. In this economy, we are all expendable resources, relentlessly exposed and occupied, entangled in unbreakable dependency relationships.

However, Aleksandrija’s neighbors, with their colorful scarves, skirts, aprons, and shirts, seem different. The author herself calls them Beings from the Future. Equipped with Super 8s and daring on their bicycles, they introduce us to a possible strategy of resistance to the daily attention economy to which we are exposed. This impression is particularly emphasized in the circular photos placed in light boxes that are part of the exhibition. The bicycle is traditionally a means of transport commonly used in flat Vojvodina villages. At the same time, cycling today, much like using Super 8, is a product of current strategies in environmentally conscious settings, connected with the idea of returning to nature, sustainability, and other contemporary trends in the context of advanced pollution in urban and technologically saturated environments. In this context, these "beings," whether perceived from the past or the future, act as strategists, heralds, and indicators of the latest trends in contemporary art and digital culture, such as slow art (slow food, slow fashion, slow sex…). Strategies of slowing down are subversive relative to the cultural (life and daily) tendencies of acceleration imposed on us in all registers, in relation to the media noise to which we are constantly exposed and the exploitation of our attention. In this context, artistic strategies of slowing down serve as a counter to information saturation, social networks, attention economy, and distancing from media violence, aggressive advertising campaigns, and the fear culture that surrounds us.

Visual and media pollution is on par with ecological pollution: it disconnects us from our own bodies, experiences, motives, and desires, just as it does from nature. It is no longer a secret that we live in a kind of dopamine vacuum, dependent on networks, likes, and scrolling, all effects of incorporating attention into the economic register. One possible strategy of resistance to the attention economy is the ecology of attention. An ecological approach to attention represents a break from the conventional dual understanding of attention as a relationship between subject and object—which is a relic of outdated dual logic—and includes the impact and consequences that spheres of images have on our environment. Pathologizing attention creates a rift between consciousness and body, individual and society, just as normalized ecological disasters are products of a profitable, ownership, and exploitative relationship with nature.

In this sense, Aleksandrija Aјduković's exhibition can be seen as a strategy for escaping the dominant exploitative and economic logic that has permeated almost all registers of our existence. Although the starting point for the exhibition *Three Phases* I*ntegration* is individual, Aleksandrija initiates and introduces a group of her fellow citizens into the research process by opening a completely new space for connecting the incompatible: traditional, contemporary, artistic, everyday, avant-garde, rural, past, and future, Vojvodina traditions, and slow art. The Super 8, in this context, is not only a point of connection but also of constituting a new perspective, emerging from the informational, media (hence the use of retro technology), and economic models of functioning, which exist on the logic of subject-object, the relationship between the exploited and the exploiter—into ecological. The ecological approach here does not only refer to nature but, in the Guattarian sense (Three Ecologies), includes environment, interweaving, connecting the different, almost incompatible, like the aforementioned plate with the Super 8 motif, which symbolically marks the end of the integration process and the possible beginning of a new friendship.

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