

## Editorial

In the summer edition of *Maska*, we continue with the problematization of the state of production conditions in contemporary art. This time, we present texts that consider the practical examples of production conditions in the Slovene and international context and show the relations that define the current state in the field of art and culture. In Slovenia as well as in the EU, it seems that the institution of art is divided between the instrumentalization of art for economic (creative industries, the dictatorship of marketability and profitability) or political purposes (the problem of institutions and public financing) on the one hand, and an autonomous position that wants a legitimate place and cooperation in defining social relations on the other hand. It is evident that the institution of art is not a priority in contemporary society since economic and political interests always come before it; interests that skilfully manoeuvre and quite strongly influence the attitude of the broader society towards art, its roles and values.

In today's neoliberal world of covert political engineering, it is becoming ever harder to preserve a critical stance towards one's own medium (and the institution of art) as well as towards other social spheres and contexts. Such behaviour becomes the object of manipulations all too soon. Thus, we more and more miss a critical stance, one that is uncompromising towards its own nest as well as other "social nests", without risking its power or position in any way for merely expressing that stance.

You can also read the selected texts in this edition as perspectives that are not indifferent to the questions of how the relations in culture are defined, of how to critically think about the importance of an art work, and about the emancipated field of art and its relation to a broader social context. Namely, the autonomous position of art is one of the key elements of contemporary society, in it, the complex social rituals and mentalities are manifested and confronted and, when performed, they, through the power of the art medium, establish among us important relations and connections. These are the key elements of the contemporary world landscape, for all of us take part in the formation of these relations. Because production conditions do not exist as a side element of art production but exist as a crucial element in its establishment and existence, I would like for the presented ideas to trigger the commitment to realize the complex potentials and vitality of contemporary art.