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Sommario/riassunto	<p>From the sociability of the written word to plastic creations, including musical landscapes, theatrical scenes or filmmakers' itineraries, cultural production in the Middle East is rich in its specificities and its diversity. It is intimately linked to the national political contexts which surround it more or less closely and to the conflict horizon of the region. The experience of the civil war in Lebanon, the Israeli-Arab conflict constitute issues of memory which artists seize upon to denounce the silences, the occultations and the unspoken. The forms of their engagement are differentiated and summon plural registers: protest, political participation, multiple modes of allegiance, even withdrawal, sometimes claimed, into subjectivity. Lebanon and Syria present dissimilar situations from the point of view of the role of the state and the private sector, the political atmosphere, the weight of censorship and the institutionalization of artistic fields. Likewise, the urban frameworks of creation differ between Damascus and Beirut, two nearby cities with divergent destinies. By developing an approach to analyzing cultural productions in relation to social contexts rather than focusing on the description of works of art in themselves, the authors of this work recall that art and artistic creation are also social</p>

performances.
