

Suíte *Clarice(a)nas*: Notas de um processo Criativo Antipandêmico
Clariceanas: Notes for an Antipandemic Creative Process

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During the year of 2020, within post-doctoral research activities (CESEM-Nova) and facing on preparations for the centenary of Clarice Lispector (1920-1977), I was involved in a creative process that resulted in the elaboration of a cycle composed of six pieces for piano from images and texts related to the life and work of the Brazilian writer.

Taking as a starting point the analysis and transcription of his video testament - an interview from 1977 only released for broadcast after the death of Clarice Lispector - this creative process intensified due to the beginning of the restraining measures declared by Prime Minister Antônio Costa on March 16. Thus, the work that was previously a celebration of the life and career of a writer has become a space-time for facing uncertainties and new sensitivities aroused by the Covid-19 pandemic.

In this communication, I present the structure of the pieces, the creative decisions, the intertext between the pieces of the *Clarice(a)nas* suite and the references to Clarice Lispector. The aural coexistence with Clarice made me revert the Death drive into active resistance.

Keywords:

Clarice Lispector. Music Composition. Piano.

Biografia

Marcus Mota é professor da Universidade de Brasília de 1996, no Departamento de Artes Cênicas onde fundou e dirige o Laboratório de Dramaturgia (LADI-UnB). Dramaturgo, compositor e ensaísta, dirige a revista *Dramaturgias*, que está em seu terceiro ano. (<http://periodicos.unb.br/index.php/dramaturgias>). Elaborou roteiro e canções para os musicais *Saul (2006)*, *Caliban(2007)*, *David (2012)*, *Sete (2013)*, *Salomônicas (2017)*. Compôs as seguintes suítes orquestrais: *Heliodoriana*

(2015), *Esplanada* (2016), *Kandinskyanas* (2019). Disponibiliza sua produção acadêmica em <http://brasil.academia.edu/MarcusMota>.