

ARTS & CULTURE

SPRING EDITION



THIS EDITION AFFAIRS

Review of the Netflix's stand up comedy show, "*Schulz Saves America*", and an inside interview with *Ana Malta*



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STAND UP FOR AWARENESS

BY AFONSO
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"RIDENDO CASTIGAT MORIS"

Andrew Schulz does his Netflix debut with the masterpiece "Schulz Saves America", an irreverent comedy special, built over the speedy delivery of the author, forcing us to keep our focus and expectation for the next punchline, a unique wordplay and display of unexpected amusing links. Supported by visual humoristic content, this American personification of the Latin expression "ridendo castigat moris" wraps up the most divisive matters of a troubled 2020, to create social perplexity and awareness to, as he claims, Save America, from a dangerous social environment that is spreading worldwide, as fast as a bat made virus.

Split into four episodes, by main topics, each one of them connects with the others comfortably and subtly, as butter and marijuana in illegal cakes' recipes.

The link established between the matters and how the special takes form reflects the vision of the author - to look at society and its problems as a bigger picture-, carefully analyzing each one of its concerns, but never making them orphans of context, since them all have repercussions on the others, in a confusing combination of cause-and-effect relationships.

Society is presented like an album, people may prefer to listen to some specific songs as "racial discrimination" and "COVID negationists", but the artist introduces us the complete piece of art, in all its detail, and it is indolent not to consume it as a whole and spot out the relationship between each track that compounds the gem.

2020 UNMASKED

Not being a doctor, neither an epidemiologist, the comedian prefers not to touch on scientific or medical matters, but instead decides to show off one of his main skills, his capability to observe behaviors, analyzing how people dealt with quarantine. The lockdown did not only have physical repercussions, it also led to a self-isolation of beliefs, with people getting more and more into bubbles, digging deep into a confirmation bias problem and conspiracy theories, as Schulz deconstruct when talking about incongruent and fallacious protestors for mask freedom.

Fighters for the freedom to not wear a piece of cloth around our respiratory holes are not the only people performing against the quarantine measures, there are also those who created the same rules, politics, with examples of quarantine breaking episodes, namely ordering saloons to open just for themselves and therefore creating a sense of disbelief inside their community. People started to lack trust into politicians and institutions, which kept feeding delusional conspiracies, extremist ideas and fear, of losing jobs, of catching the disease, or even of getting hurt by the police officers that were beating quarantine breaker households.

Speaking of police brutality, 2020 was the stage of a world shocker episode of abuse of power by the authority against black people - and I am not even talking about a swoop to Plutonio's neighborhood, Bairro da Cruz Vermelha - , but whether about the assassination of George Floyd.



Schulz makes his point standing for a global and humanitarian cause, supporting the Black Lives Matter movement in an appeal for the security of basic human rights and equality for the black community.

The author also tries to find a possible solution throughout a police refund, explains arguments in favor and against both sides, stands for black people, stands for the police, stands for the band called The Police, and stands also against the ones who contribute to the perpetuation of a systemic discrimination issue, which keeps on hurting this minority.

The comic turns attention also to media channels which have the power and duty to inform, to promote consciousness, but instead prefer to benefit from the cause, shading it, spotting on enemies, and advertising for hate, to reach considerable audiences rather than a considerable awareness.

Those national hate promoters played also a major role broadcasting a hostile and divisive political show-off between a “touch of reality star” Republican, and a Democrat “that lost touch with reality”, Donald Trump and Joe Biden, respectively.

Impartial jokes are shot in both directions by Schulz, more biased ones are shot by Trump or Biden, either in a comedy special or in an internationally transmitted fight for the White House.

More colored than the house are the media and candidate's hands, yellow of blame, or even orange when it comes to contributing to divide the American community. Once again, the comedian shots towards the national TV channels which took advantage of this presidential dispute and its main characters, to promote hate speech and tendentious information, preparing a milkshake with fake news, hate speech, and conspiracy theories, as trustworthy as a Herbalife's one.

ANDREW, THE SAVIOR

Finally, the keyword “division” is highlighted as the main concern playing inside Andrew Schulz's mind, triggering the author's humoristic skills, to perform a comic masterpiece. Supported by a truthful research background, this special spells out the past year's main episodes, pursuing unity and conceiving our laugh, while we acknowledge how to commit to a healthier social paradigm.

Since Andrew Schulz's claimed to "Save America", Donald Trump left the White House, Joe Biden was sworn in as the 46th president of the United States and occupied the same White House, Kamala Harris was sworn in as the first female vice president of the US, but did not occupy the White House, since she's not Joe Biden's wife and the official residency of the vice president is the Number One Observatory Circle. Also, the new president promised all American adults to be vaccinated by end of May and the author of this content himself started a national tour. Maybe those consequences are not enough to claim this comedy special as the American salvation, but surely it was a stand-up for worldwide awareness.





Ana Malta in her atelier

ANA MALTA

THE DETAILS OF AN INTERVIEW
CONDUCTED WITH THE CREATOR
OF OUR NEW LOGO

WHO IS ANA MALTA?

"My name is Ana Malta (1996). I live and work in Lisbon. I have a degree in Painting from Faculdade de Belas-Artes da Universidade de Lisboa (2014-2018) and a Master's degree in Creative Industries Management from Universidade Católica Portuguesa, Porto. I have always wanted to live in the duality of being a visual artist and working in the cultural area. It is enriching to understand both sides. The side of who creates and the side of those who manage creation. My professional life is divided into two moments: painting in my atelier and working from Monday to Friday as an assistant of communication, production and promotion of Carpintarias de São Lázaro - Centro Cultural; of Galeria Belo-Galsterer; and of Lisboa à Prova Gastronomy Contest. A funny curiosity to share is that I sign my works with NUMPÁRA, an artistic name created a few years ago that I never stopped using because it reminds me that, in the art world, **stopping is dying.**"

WHAT IS YOUR CREATIVE PROCESS?

"My creative process is simple but complex to explain. I am focused on a mysterious part of the human being - the unconscious. I let my senses express themselves without asking why. How interesting is it to watch your mind illustrate your world? I'm just the machine. A machine that feels, sees and gets astonished by the patterns and color combinations that are possible to make. These are layers and layers of timeless visual impressions. Calm and frantic sounds. A physical abstraction of reality.

Expression. Where do I find expression?

Through the body. A body can speak. I find interesting the way I can stylize it; explore its visual and conceptual limits. Whose body? Where is it from?

When, in time, did I print it in my memory?

The body of those I love.

A presence.

A temper.

Space. Where do I find space?

What can be wider and lighter than a straight? What about a square?

Balance. I want contrast. I want a composition where each element is different and unlimited like their media.



Error as an opportunity.

Error as a tool.

During the creative process, all tangible expressions are found and formed in an unconsciously solid way.

Colors are spread across the base and, like our nature, they seem to have instincts, feelings...an irrational knowledge about paths and harmony.

Figures, portraits, words, shapes...belong to the canvas, to the paper.

They leave me for you.

I work with the contradiction between the "unidealized" concept and the fact that the work has never been external to its origin. It's a confused reality.

I organize myself by layers; by structures.

Organic. Technical.

A restlessness that seeks aesthetics.

A constant search for answers that result in different types of works, which will hopefully give me clarity and guidance.

They all express the long thoughts of my timeless consciousness and how my mind deals with them.

A pure dialogue."





TELL US A LITTLE BIT ABOUT THE LOGO YOU MADE FOR NOVA AWARENESS CLUB.

"When it comes to creating the logo, after trying several examples according to the requested graphics, I tried to create a figure that conveyed the message of the club. I do not have a degree in design but I have always considered myself proactive and versatile. Hence, I learned on YouTube most of the features of Adobe programs on my own. To inspire me and visually find something appealing to a club dealing with numerous areas of society, I turned to Pinterest and tried to create a moodboard with images that I thought that integrated the project. As a result I found interesting to draw a pen nib - the fountain pen tip.



This type of pen uses a water-based ink and is often associated to important documents of rich calligraphy. Being a club that communicates online I thought it would be curious to contrast this digital reality with a more traditional one, but not old-fashioned like the fine feathers of the East. The old logo had an eye due to the name of the club - AWARENESS - and, therefore, I created a central circular space that can be interpreted as the vision of the team or a pendulum of the old grandfather clocks. Doesn't it remind you of the great sages who created knowledge?"

SHAPING ON

THROUGH FREEDOM AND OPPRESSION

Cold War, by Paweł Pawlikowski

In a post-World War II scenario, this black-and-white 2018 historical drama portrays the story of Wiktor and Zully, a couple from opposite sides of history. Set in both Poland and France during the Cold War, the European political romance describes the intricacies of a relationship that flourishes on polarised territory. Through charismatic characters inspired by Paweł's own parents, the director and co-writer provides the spectator with a journey through art, politics, beauty and ultimately a beautifully heart-breaking storyline.



La Liberté Guidant le Peuple, by Eugène Delacroix

The 1830 Eugène Delacroix's oil painting is a praise to the July Revolution, a testament of his patriotism, turning out to be an artistic symbol of France and Liberty. The historical female figure of Marianne is painted in the centre, as the personification of Liberty, semi-naked and wearing a Phrygian cap, lifting the French flag. Her position emphasizes her rising over death and misery, resembled by deceased bodies in a trench. Delacroix, the main artist of the French Romantic period, remarked "If I haven't fought for my country, at least I'll paint for her".

Conta-me Como Foi, by Fernando Ávila

"Conta-me Como Foi" is a Portuguese fiction series centered around a middle-class family in 1968, the Lopes, inspired by the Spanish content "Cuéntame... Como Pasó". Following the narrator Carlos Lopes, the youngest child in his family, and supported by radio and television content, it allows a rather singular look at the sociocultural evolution of Portugal and the way of thinking of a closed and censored society. Available on RTP Play, this series aim to be an unbiased recreation of life during the dictatorship that lasted until 1974.



SHAPING ON

THROUGH FREEDOM AND OPRESSION

Animal Farm, by George Orwell

In *Animal Farm*, George Orwell tells a story of group of animals that lived under the control of a farmer, Mr. Jones, dreaming of overthrowing him and rule the farm by themselves.

Nevertheless, when the dream is conquered, the atrocious consequences start to arise, as animals begin to get consumed by power, heading into a Snowball of corruption.

This allegory filled with political metaphors is a satire and critic of the abuse of power by governments and dictatorial regimes, based on Stalin's Soviet Union, although able to be extrapolated to a worldwide context.



The Freewheelin' Bob Dylan, by Bob Dylan

In 1963, with “The Freewheelin’ Bob Dylan”, the American singer-songwriter and Nobel Prize winner debuts his second studio album considered by Rolling Stone as “a landmark in the very way that popular music was created”. Through the 13-track masterpiece, the author ranges from songs that address social movements and protest pieces that describe the apothetic state of the world, as “A Hard Rain's A-Gonna Fall”, to poems that embrace the warm and sometimes melancholic nature of love and become anthems of a generation.





In partnership with Nova SU Cultural Department

CULTURAL AGENDA

BECAUSE ART WAS NEVER AS NEEDED

- **A AQUARIA** – Ou a Ilusão de Um Mar Fechado, X Não é Um País Pequeno – Desvendar a Era Pós-Global & Earth Bits – Sentir o Planeta | April 5th, MAAT, Lisboa | **Exhibition**
- **CHRONOS REDUX** by Add Fuel | April 9th to May 22nd, The Underdogs Gallery, Lisboa | Exhibition
- **Nomadland** by Chloé Zhao | April 19th, Cinema Ideal, Lisboa | **Cinema**
- **Rever Joseph Losey** – Cineasta Essencial | April 19th to May 19th | Cinema Medeia Nimas, Lisboa | **Cinema**
- **Paranormal** by Joaquim Monchique | April 21st, Teatro Villaret, Lisboa | **Stand Up Comedy**
- **Perfeitos Desconhecidos** by Pedro Penim | April 21st, Teatro Maria Matos, Lisboa | **Theater**
- **Primeira Parte de um Assalto** by Valter Lobo | April 26th, Teatro Maria Matos, Lisboa | **Musical Concert**
- **Cantado Ninguém Acredita** by César Mourão | April 28th, Teatro Tivoli BBVA, Lisboa | **Musical Concert**
- **Maria** by Carminho | April 30th, Centro Cultural de Belém, Lisboa | **Musical Concert**
- **Canções do Pós-Guerra** by Samuel Úria | May 3rd & May 4th, Teatro Maria Matos, Lisboa | **Musical Concert**
- **Teremos Sempre Stand-Up** by Salvador Martinha & Guests | May 7th, Teatro Tivoli BBVA, Lisboa | **Stand Up Comedy**
- **La Passion de Simone** by São Carlos National Theatre Chorus and Portuguese Symphony Orchestra | May 9th, Centro Cultural de Belém, Lisboa | **Musical Concert**
- **A Minha Vida Dava um Filme** by Joana Miranda & Inês Gonçalves | May 10th, Teatro Villaret, Lisboa | **Stand Up Comedy**
- **Palavras Cruzadas** by David & Miguel | May 13th, Teatro Tivoli BBVA, Lisboa | **Musical Concert**
- **Insultos** by Ricardo Cardoso & Rui Conceição | May 25th, Teatro Villaret, Lisboa | **Stand Up Comedy**

