

## **APRENDICES 3 - DESGRABACIÓN EN INGLÉS**

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[https://youtu.be/-80Eeh\\_Oyil](https://youtu.be/-80Eeh_Oyil)

### **INTRO**

I don't think I ever set out to be a dancer. It was only later that I really saw the possibility of pursuing a professional path in this.

I knew that if I didn't let go of that, I couldn't hold on to other things.

When family support does not exist, the role of the teacher is huge, because suddenly, for that boy, it becomes the only source of support.

### **PREVIA**

We're going to the room itself, where you'll be interviewed, and then a couple more questions about how you felt in the shoot.

And if I say: "It was horrible, I had a terrible time"?

That's good, I think it sells.

Come, María.

How nice. Hello.

Hi, thanks. This is our way of welcoming you.

Thank you so much.

Hello.

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How are you doing? All good?

All good.

Welcome, thank you.

Please, my pleasure.

I'll tell you a little about the initiative, before starting. We try to take a more intimate approach. Bordering on therapy, all Darío's fault.

I love it.

Biology teacher, but in another life for me it must have been something else.

Looking for personal stories that allow us to share the importance of those skills in the tool chest. And that's where your name appeared, we loved it. Thank you for the time, and let's try to make the most of it.

Perfect. There is a lot to tell.

I have no doubt.

And, in addition, having the chance to look at the rearview mirror, we can also see the journey in retrospect, at school, in high school, and also to be able to do some analysis and some... recommendation or suggestion to the teachers, and I include myself, what things can we do differently in the classroom.

Somehow we feel that we are trespassing in your house.

I welcome you. Delighted that you are here, in this divine setting. So I'm very pleased, I really look forward to this chat. There's a lot to share and I'm sure it's going to be a nice back-and-forth.

So I'm ready.

Please, let's get into it.

Yes, yes, yes.

María, take 1.

## CHARLA

I define myself as a hard-working woman with a good sense of humor. A woman who had, or has, the talent to dance, which opened many doors for her. I also define myself as lucky in life, for having had the opportunity to develop that talent as well. Funny but serious. Also focused. With many fears. I think I told you a lot there.

**You gave me a lot of information. You start by defining yourself as a woman. What is the importance today of being the body of a message? There are women at this moment who reach places that they couldn't reach before. The importance of putting that into perspective.**

I often have mixed feelings about what it means to be a woman in this age where the word feminism is so fashionable and so strong. On the one hand, I come from a career in which women have an enormous importance. But on the other hand, I've never accepted a no for an answer, for being a woman. So, I wonder about that.

I feel that I have a great responsibility. Maybe in my business, because of the role I play now as director of the Ballet, I am opening doors to many other women of my generation or of other generations. I am a bit of a spokesperson for the fact that everything is possible with work, focus, and commitment.

So, it seems to me that I'm standing in the middle, feeling a lot of pride, realizing that for many, it is not so easy to get to certain places, and that it is a constant struggle to vindicate the position of women in a leadership role or any such role. Just like in this role, in my place, there were many men, well, this is my turn right now. So I don't think about it much. I guess I'm here because of the work I've done and because I deserve it, and it is part of the work that one does daily. The merit. I think about that a lot. I've been thinking about that a lot lately.

**How is the jump between thinking "Well, this is my lot" to "I want to do this"?**

I think that in many cases or in many opportunities in life one says, "Well, this is my lot." It is true, it is something that is repeated or heard many times. In my case, too. If I look back, I think I never set out to be a dancer. I started dancing because I had to fill the time between school and the time my parents came from work. So, I had to do something and my mother had always liked ballet. And well, there was a ballet academy around the house, so ballet it was. I don't recall asking to dance or being a girl who danced in her house. I don't remember it. Maybe it did happen. And it wasn't until later that I really saw the possibility of taking this up professionally. So maybe there was a bit of "It was my lot at first, but now this is what I want to do."

**When I asked you how you define yourself, how do you like to prepare, one of the things you said is, "I like to prepare myself for whatever comes, so that it doesn't take me too much by surprise".**

**Do you identify those moments of surprise? You have taken on various scenarios and roles. How do you manage thinking: "I'm going to prepare for this, but I'll be ready for that"?**

I feel that in the last few years I changed my role and scenario, as you say. For many years, I dedicated myself to the same thing. I started dancing at six, in this academy. At 8, 9 years old, I entered the National School of Dance, then I entered Sodre, then I went to the United States and joined the American Ballet. I did my degree there, I came back, I retired at 39 years old, that is, 30 years of work. 30 or more years of just dancing. It was in these last years that my situation changed. When I began to feel that my career was over, or that I no longer felt the same way dancing or what

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dancing implied, I started thinking about other possibilities. Well, what do I do next? I don't know if I was very clear about what was going to happen to me next. But I knew that if I didn't let go of that, I couldn't hold on to other things.

I think it was in those moments where you don't feel so comfortable doing something or your interests or your priorities change that I was able to say, "Something isn't right here, what comes next? How do I want to prepare for what comes next?" I think it's at times like this that I... I don't know if panic is the word, but I'm able to say, "If I am going to stop dancing in two years or in a short while, what do I want to do next?" I do wonder about that, I even ask myself now, you know? I don't know if I'm going to be in this role forever, as a director. What is going to happen? What would I like to do next? There are so many things... That's when you realize that life goes by so fast.

**You chose a profession, an artform, which at least from the outside, looks disciplined. Do you use that discipline in your life beyond your professional work?**

Yes, in everything. Everything.

I think when you're in a high performance career, as I call it, a high performance art, you are investing your life in it. And it starts from such a young age, the structure is built little by little and lasts for a lifetime. That order, that idea of perfection. Above all, in what I did, which was dancing. Being in front of a mirror, looking for that perfect movement, even while knowing that perfection doesn't exist. That eternal search, that order, that discipline of knowing that you have to get up early, you have to be in the room at a certain time. You finish the day. What do you do next? What are you eating? How much do you sleep? I have a show tomorrow, I don't have a show tomorrow. Do I put aside some things because I have rehearsal the next day? It becomes a personal routine.

At first it was kind of weird to stop dancing and go "Okay, how do I set my schedule? What is my schedule now, what do I do?" Even though I finished dancing and got into other things right away. I was on holiday, so it was

different, but I was the owner of my time now, I no longer had to be at a certain place at a certain hour. That was strange.

So you create that structure, assembled from such an early age that yes, to this day, I work best with a schedule than with chaos.

**You said: “Well, I started very young, then went to Sodre, then to the United States”. Wow.**

**But were there any obstacles along the way?**

I come from a very tight-knit family. It was my father, my mother, my sister and me. My dad and my mom died.

And I remember that when they gave me the scholarship to go to the United States, I was 14 years old. And at the age of 14, in Uruguay, such a small country, for a professor from abroad to come and pick me to go to the United States was quite an event. I think it is a momentous event at any time, but at that time even more so.

It was not like it is today. It was a time when there was no internet, you know? Which is crazy to think about now. And coming from that family, being in that close-knit family, for one of the four of us to go there, it was unimaginable.

And I remember that I stopped studying at that moment because I had to leave in four months and I needed to study English, focus on learning English, and a month before I left, I cried every night. Every night I cried: “I don't want to leave”. It was dramatic.

And at a certain point my father stood up and said: “This girl won't leave just to get out there and get sick...” And I think it was the best decision that one could make at the time. I was certainly not ready to go. So I stayed in Uruguay. I had lost I don't know how many months learning English. So I

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had to take that year off, from high school. I continued with the ballet. I entered the Sodre.

And when I was about to finish training at the Dance School, the scholarship was on a kind of pause and I said: "Well, why don't we reactivate it? It's time". I was 17 years old. "I'm almost done with school. It is a great learning opportunity, to see what happens on the other side of the world". It didn't make it any less painful. That farewell, that detachment. But I was a bit older.

And there the issue of the scholarship came up again and they renewed it. So yes, I undoubtedly had that stance of thinking: "Well, this was meant for me". Fate undeniably played a part. And so I left at 17, almost 18.

But being 17 or 18 then is not the same as today. Now it's like being 13, 14.

## **17 or 18 before the internet.**

### **What made you sustain your commitment over time? The ups and downs will be there, but what shielded you, told you: "This is what allows me to continue"?**

That is an interesting and difficult question to answer. I believe that a very large family support, and training and education in values. I focus a lot on that, on education with empathy. The teacher who is empathetic is the one who leaves a mark, actually. I believe that. I believe that there is a way of teaching or training based on love and accompaniment, from affection, not so much in terms of technique and rigor. It goes hand in hand, finding that balance to be able to teach or transmit something.

I had it at home, I had it outside, in the schools I went to. Although I feel I have something pending in my education. I didn't finish high school, I'm missing the last grade and a subject, and it's something I need to tackle. Maybe it was because at home they always said: "Well, do you want to continue dancing? Dance but study, dance but study". And actually, I stopped studying when I went to the United States. There was no way that with the English that I had I could continue studying. Besides, the

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scholarship only covered dance. I don't know if my parents could have afforded the academic part. I think that throughout my life I have enriched myself with a lot of other things, but there's still this bit missing.

Until now I tell all the dancers I know who study ballet, who are in small schools: "Keep studying. This career is very short, something can happen to you and you'll be left with nothing all of a sudden". And I'm talking about an injury. The importance of education in any path you take. And for me, education has to be from empathy, from affection, from leaving that kind of mark.

### **There's a message there to teachers and families, beyond just educational centers.**

And now I can answer what you asked me before. When family support isn't there, the role of the teacher or professor is huge. It's enormous. And that's when I talk about accompaniment. Because, for that boy or that child who enters that room, that classroom, that is the only moment that he has that accompaniment. I think it has been one of my main objectives. Being able to transmit things from respect, from love, from empathy.

And also when you work with older people, a balance is needed between all this I'm talking about and structure and focus and commitment and concentration. And it is a continuous job, to achieve both. Because I have to get results. I have to attain the excellency needed to put on stage. But in what way? In a way, I choose how to attain it. Through the artistic team that I have. How do I stand in front of them? How do I want to gain their respect? I feel that when one comes in all high and mighty, you don't gain respect. It's quite a challenge to find the balance between the two. But I feel that it is possible.

I feel that the result is much better when the process comes from a place of love.