

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

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<https://youtu.be/NLpPjLxT3rQ>

### **INTRO**

My mother always told me that there was nothing I couldn't do because I couldn't see.

For me, art is salvation, in every sense, and it has also been my refuge.

When I go on stage I go into a trance.

Sometimes we are not aware that a large part of our life is spent surrounded by teachers.

I am so grateful to be able to study and offer my art.

### **PREVIA**

I worked specifically with the audio descriptions of the ballets, which is a very thorough job, isn't it? So, it was good.

Nicole, do you want me to guide you with my arm?

Yes, yes. Wait, the cane too, that's right.

Laura taught me that to go through doors I have to do this.

Exactly, yes.

I learned that, so I wanted to check that it was...

# Aprendices

Amen to the people who retain knowledge.

I wanted to check that Laura had not lied to me. I would have made a fool of myself.

Be careful, here's the dressing room door.

Hi dear.

Hi, how are you?

I'm the one who called you, bothered you on the phone.

Ramon, how are you?

Well, you work at Sodre. Who are we to tell you what Sodre is like? We are in the Hugo Balzo. We folded all the seats so it looks a bit like a black box. It's all black, black, black. It is full of Chinese balls, so in the middle of the dark, dots of lights shine everywhere. The camera will adore you.

The invitation was very surprising, I did not expect it, and also, I was looking at a bit of your work and I thought it was beautiful, and I thought it was a tremendous opportunity to be part of this space.

Now I've just been told, I don't want to baptize anyone... Martín. You interviewed Laura Paipó last year. And Laura was my teacher from the age of five to the sixth grade. She saw me go through a lot of stages, so I was pleasantly surprised that she was also here.

We are also teachers, so we are very curious about exploring other strategies, other things to do. We want to listen to your voice and learn from it.

Thank you.

Here's the chair.

I'm here, Nicole.

Oh, you're far away.

I'm far away, yes.

## CHARLA

I define myself as a woman, as an artist, as a daughter of my generation and my culture. That also seems important to me. And as a person who loves. That too is essential to me. Yes.

**I would like to know a little about you and your childhood, both personally and in the educational system. Tell me a little about your beginnings as a girl.**

Well, I had a very beautiful childhood, really. I think childhood was one of the happiest stages of my short life. I had a very good reception in all the educational institutions that I attended.

As a girl I went to kindergarten in Lourdes, I was very little, and the teachers treated me with lots of love and care, and they were always very attentive. Later, in preschool, I went to Piedra Alta and it was the same thing, for my classmates it was always super natural that I was a blind person and there was never any drama. And I also got a lot of support from the Braille Foundation back then.

The truth is that I was very lucky because I grew up surrounded by a very large family. My uncles were all teenagers, my mom was very young. They spoiled me a little. I learned to walk on top of the table so that you get an idea of how spoiled this little human being was as a child. But that's also why I was always very free and very happy. I used to climb door frames and jump from heights, and gave my poor mother heart attacks too. So, I grew up pampered, contained, and supported to really be myself. Running, jumping, skateboarding, swinging, falling down all the time, crying, getting back up.

And then once I moved on to school, it was a little different. For starters, there was an issue, which is that my mother had to say that I could see to enroll me in school, in a common school, let's say, which is a problem that speaks of the level of openness or non-openness that educational

## Aprendices

institutions can sometimes have, despite being public. That is a problem. Once I was able to register myself, I was very well-received. Luckily, I didn't have any problems.

I went four days a week to School 10, which was the common school, and once a week to School 279, which is a school for the blind. So, in the common school I did what all my classmates did and had the support of an itinerant teacher, as we called her at the time, and she was Laura Paipó, who went to school every day and transcribed my braille work in pencil so that my teacher could read it, and she helped me with braille too, with the symbols that I couldn't remember. And then, the day I would go to School 279, she would teach me specific things about braille. Later I took workshops on braille musicography, for example, so from a very young age I learned to write music in braille and I also learned computer science. I learned to use a typewriter, which was good because now I write very fast on the computer and without looking, obviously. So it is a tremendous tool, both for work and study.

My passage through school was full of love and I remember all my teachers with great affection, and my classmates even more. In fact, my classmates learned braille. From third year, together with my itinerant teacher and the school teacher, we began to give braille workshops which meant that from third to sixth grade all the classmates could learn to write and read.

**You defined yourself as daughter to your generation and your culture. Tell me a little about that definition.**

It involves many things, actually. I really like the things that we all like. Sometimes I use inclusive language, which is super controversial. I really like listening to current music. I like Rosalía a lot, I adore her. I manage social networks. I share a lot of the thinking that many of the people of my generation have. A new openness to the LGBT community and an openness to more spiritual, esoteric issues. Akashic records, gem therapy, alternative therapies. I believe in the importance of treatments regarding mental health. I don't think mental health is secondary. So, a bit of all that. Surely I forgot something. But yes, I kind of defend my generation a lot."

**What is art in your life?**

Art is everything. For me, art is salvation, in every sense, and it has also been my refuge. When things get really ugly, I turn to art. Art is love and containment, and art is my friend. There is nothing I enjoy more than going to see my friends doing their art, it makes me very happy. I also believe in art as a transformative tool, as something that can help us see things in a different way, to deal with things that are not always on the table. And also as a therapeutic tool. But above all, for me art is like a huge hug in every way, and I am very grateful to be able to study and offer my art."

**Tell me what do you feel when you go on stage. What do you feel in that moment?**

When I go on stage I go into a trance. I know that it is something that excites me a lot, I love it and I enjoy it. And I also get nervous and insecure, all of that together. What is going to happen here? What's up with the people? What's going on? Are they enjoying it? How am I doing? But at the specific moment I really don't know what is happening. I go up, I do what I have to do and I go down, and I don't know what happened. I really can't describe it any other way. It's a trance."

**What do you feel afterwards?**

A lot of nostalgia and a desire for more, but I also feel great emotion and gratitude. I'm extremely grateful that people go and greet you and hug you and tell you that they enjoyed it. Just to lie down and listen to those messages full of love, and wake up the next day with the smell of spray in my hair. It is something that makes me very happy. I experience it in a very sensory and affective way. So, it's very difficult to put it into words.

## Aprendices

**Nicole, tell me a little. I am also interested in your role as an adviser at Sodre and your achievements, and the things you have achieved in this role.**

Well, I worked with Sodre throughout 2022, specifically with the audio descriptions of the ballets. For me, it was a very important job, as a person with a disability, because it is important that anyone who goes to see a work of art has the possibility of understanding it, generally speaking. And the audio description allows any person who is blind or has low vision to understand what is happening at a visual level, which is something that we often miss when we enter a theater. In that sense, it seems to me a tremendous opportunity.

And then, as a dancer, it was a gift and a privilege to be able to see the company's rehearsals. To get to know the dancers of the National Ballet up close, all beautiful and sensitive people and for whom I have tremendous affection. And also to learn from my work team. I had the opportunity to work with the stage manager of the Ballet, with illuminators, with sound engineers, with the two directors of the Ballet, and that is also a tremendous gift. I also had the chance to learn from the writer, Andrea Giménez, who has accompanied me in this work, and she was the one who did the audio description scripts, and she taught me a lot too. So, it's a great job.

**What do you feel is really missing in the educational system to allow for more inclusion? What obstacles did you encounter at the time that you feel is missing today and that you can help and contribute to it?**

I believe that specific training in disability is missing, as well as openness, because many times it happens that these trainings exist but are not offered by the teaching institutions. And teachers always tell us the same thing: "I would love to be a part of this, but I can't, because I can't be absent or I am not allowed to leave my job to be able to train and be part of this seminar". And that is a problem, because if you do not offer the training and you do not allow the teachers to take it on their own, you are greatly

limiting the learning and relearning of your work team. Then, there is the fact that teacher training does not prepare you to work with people in general. In other words, they do not prepare you for anything other than content, the subject material. They teach you two plus two equals four. But they don't teach you how to work with your class, psychically, if one of the students in the group is the victim of femicide. So, that is also an issue, the affective training of teachers and officials in general, of all educational institutions.

There is also the matter of the resources that the state grants to educational institutions for inclusion to be possible, both material and human resources. Multidisciplinary teams, for example, would be a tremendous tool, and not all educational institutions have multidisciplinary teams. That is a problem. Then there is the problem of infrastructure. The buildings are not physically accessible. I think, for example, that a person in a wheelchair would not have been able to study at the school I went to, though they had a ramp, which is fine. But what about the bathrooms? What then? So it is an extremely complex job and it requires a lot of openness, to change the mindset, to be willing to truly transform things beyond just discourse.

**Is there something that you would have liked to study, but due to this lack of inclusion and lack of resources in the educational system, you still haven't been able to study?**

A lot of things. I really like to learn. Well, if I think of something that I could never study, that I would have liked to, I always wanted to study biology, for example, and I dismissed it outright because I remember going to a nursing school and being told: "We don't teach people like you". I was like "great, thanks". But beyond that, Biology induced a lot of fear in me.

I already had problems with more basic subjects, so something as specific as Biology, where you have to use microscopes and other tools, where people are very square and don't know how to adapt, was very hard to do. So I feared it, though in reality, if I had done it, maybe everything would have been fine, and my high school Biology teachers were really impressive. I have a very good memory of them.

## Aprendices

But the world makes you feel that you are not part of it, and based on that, you begin to be afraid and you discard educational alternatives. What I am doing now, for example, is studying ballet, which could have remained just a dream or a possibility, because it was very difficult for me to find a place to study. So, I study because I am a very, very stubborn person, but in reality I might not have studied anything at all.

In fact, it happens that many people with disabilities can't even finish school. I was lucky because I have a lot of support from my family, my teachers, my friends, you know? So I'm very lucky.

**You also told me, at the beginning, that Laura was a teacher who marked you. Tell me a little about how she marked you, what difference she made to you.**

She marked me in terms of autonomy. Laura is a great woman, who marches ahead despite everything and who is always training and learning things. And she really likes to be a self-sufficient person and to do things well. And she always encouraged me to be an independent and autonomous person. Being able to fend for myself and doing things as well as possible. I think that in that sense she marked me a lot. I put a lot of care into what I do all the time, even if it's an apple pie for a friend. Especially if it's an apple pie that I make for a friend. She also marked me emotionally, you know? I grew up with Laura, I spent a large part of my childhood with her. Sometimes we are not aware that a big part of our life is spent surrounded by our teachers and classmates. So, she is a person I am very fond of and who has truly become part of my family.

**Regarding your childhood, what things marked you? That joy and that happiness that you told me about, that happy childhood.**

Play. Playing. I always really liked playing and, having studied art with great people, whom I love and won't name because I don't want to forget anyone, I realized that play makes up a big part of the artistic process. I had the joy of growing up with a sister two years younger than me and with my cousin, who was the same age. And we did all sorts of shenanigans, and we



## Apendices

did them with gusto. We threw salt, sugar, soap, we played at doing the laundry, we ran, we created imaginary worlds in a room, we hid under the table and the table became a house and we had singing contests and danced together.

So, I think that was something that marked me a lot, the enjoyment, the games, the laughter, the notion that everything could be fun. Eating became a way of seeing who would finish their cornflour first, and that was fun because it made eating cornflour into an adventure. Those kinds of things. Traveling in a bus and pretending that we were other people. And I think that, looking back, it really influenced me when it came to choosing what to do, as if all had been laid before me and I just needed to see it.

My mother always told me that there was nothing I couldn't do because I couldn't see, and I think it's something that really marked me, because I did everything my cousins and my sister did. And as I grew older, it was an idea that continued to take root in me, and having their support helped me to feel safe. If you jump from a very high trapeze, you fall calmly because you know that you have a safety net below and that everything will be fine. And I feel that in my childhood, my family was the safety net that allowed me to jump very high and do somersaults on the trapeze.