

OKUS LAB
MANU DI MARTINO



OKUS

CREATIVE MOVEMENT METHOD

FOKUS



«HYPNOSIS LEADS TO ITS OWN
REAL POTENTIALS»

MILTON ERICKSON



« the impact on my career ? waowww ...
 from the moment my perception of movement changed completely, my whole life changed. »
 OKUS FOKUS interview, Benoît Nieto Duran



« ... the present moment. When he talks about « visual focus », he means that we are inside
 the movement. »
 «.... it goes into very strange worlds, but it rocks.
 Because afterwards it's easier for us as performers. »
 OKUS FOKUS interview, Fabio Amato



« .. I was «another thing», not even another person. I was myself, but in a work so deep
 that I was «another thing» »
 « ... that's what allowed me to develop my creativity and to see things in a very different
 way, really different. »
 OKUS FOKUS interview, Massimiliano Arnone



"I realised that my work and my competence was not only to choreograph shows but to
 find the choreographic identity of the dancer."
 TEDx Talk, Liège 2018, Manu Di Martino



OKUS FOKUS

CREATIVE MOVEMENT METHOD

DEDICATED TO DANCERS and NON DANCERS

«OKUS LAB's preliminary research has led to a methodology of body development based on improvisation that borrows from both science and art. Through a process of inner transformation, the method leads to the development of bodily creativity and spiritual spontaneity.» Fabrice Offredi

A MAGIC FORMULA

TO FIND YOUR PHANTASMAGORICAL CHARACTER

- ... TO CREATE MOVEMENTS
- ... TO IMPROVE YOUR CREATIVITY
- ... TO STAY FOCUSED
- ... FOR IMPROVISATION SKILLS
- ... TO FEEL CONNECTED
- ... TO DEVELOP DANCER'S MUTATIONS
- ... TO EXPRESS YOUR IDENTITY

TO CREATE A
CHOREOGRAPHIC ORGANISM
A presentation of your PHANTASMAGORIC CHARACTER
through a choreographic piece.

WEBSITE :
<http://www.okus.be/performing/okus-fokus>



PRESENTATION

This method emerges from the simple observation that we all have several facets to our personality. However, our societies imprison us in our bodies. They thus reduce the richness of our movements and fill us with «false beliefs».

This has the consequence of inhibiting our innate creativity, while EVERYONE can dance and move in a natural and incredible way. Even as a dancer it is complicated to free yourself and reach your full creative potential.

Since many projects with dancers from different backgrounds, I have focused on researching singularity in the dancer, starting with myself.

The creation of shows being a pretext to develop a choreographic signature specific to OKUS Lab but above all to create «choreographic mutants». This method makes it possible to find the phantasmagorical characters hiding behind each dancer.

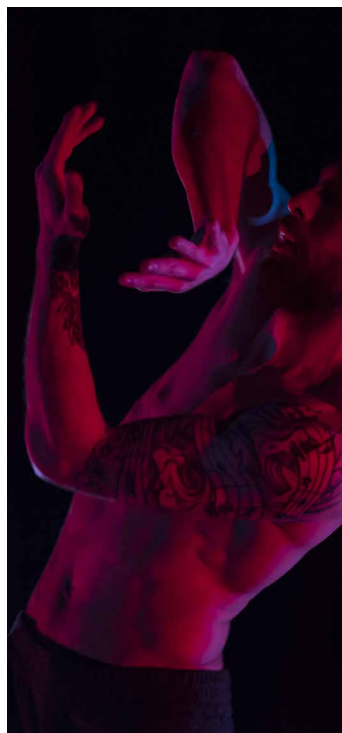
I was able to apply this method with different profiles, professional dancers, non-dancers, prison inmates, children, etc ...

As a biochemist and researcher in genetics, I transpose these modes of scientific reflection and «molecular» to the art of dance ... or how to see the dancer as a changeable and evolving organism. It all took shape with two professional dancers from the break-dancing world. In spite of their international level on the Bboying stage, one of them contacted me to ask me to help him to open up to creativity... For the first time I was confronted with dancers who did not master my gestures and I did not master theirs. I had to sit down, look at them and think ... and that's when the magic formula **OKUS FOKUS** appeared.

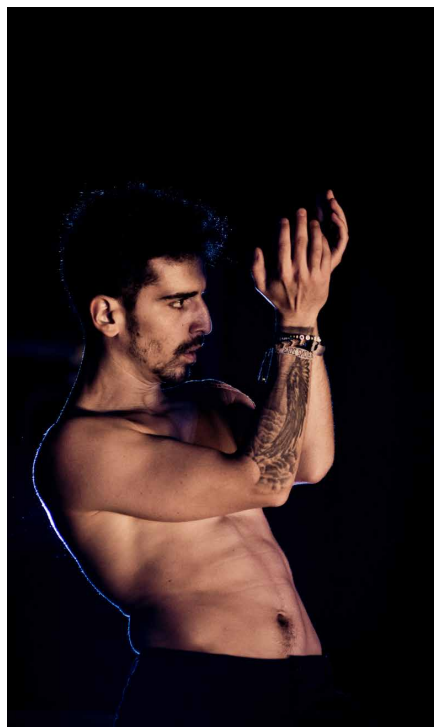
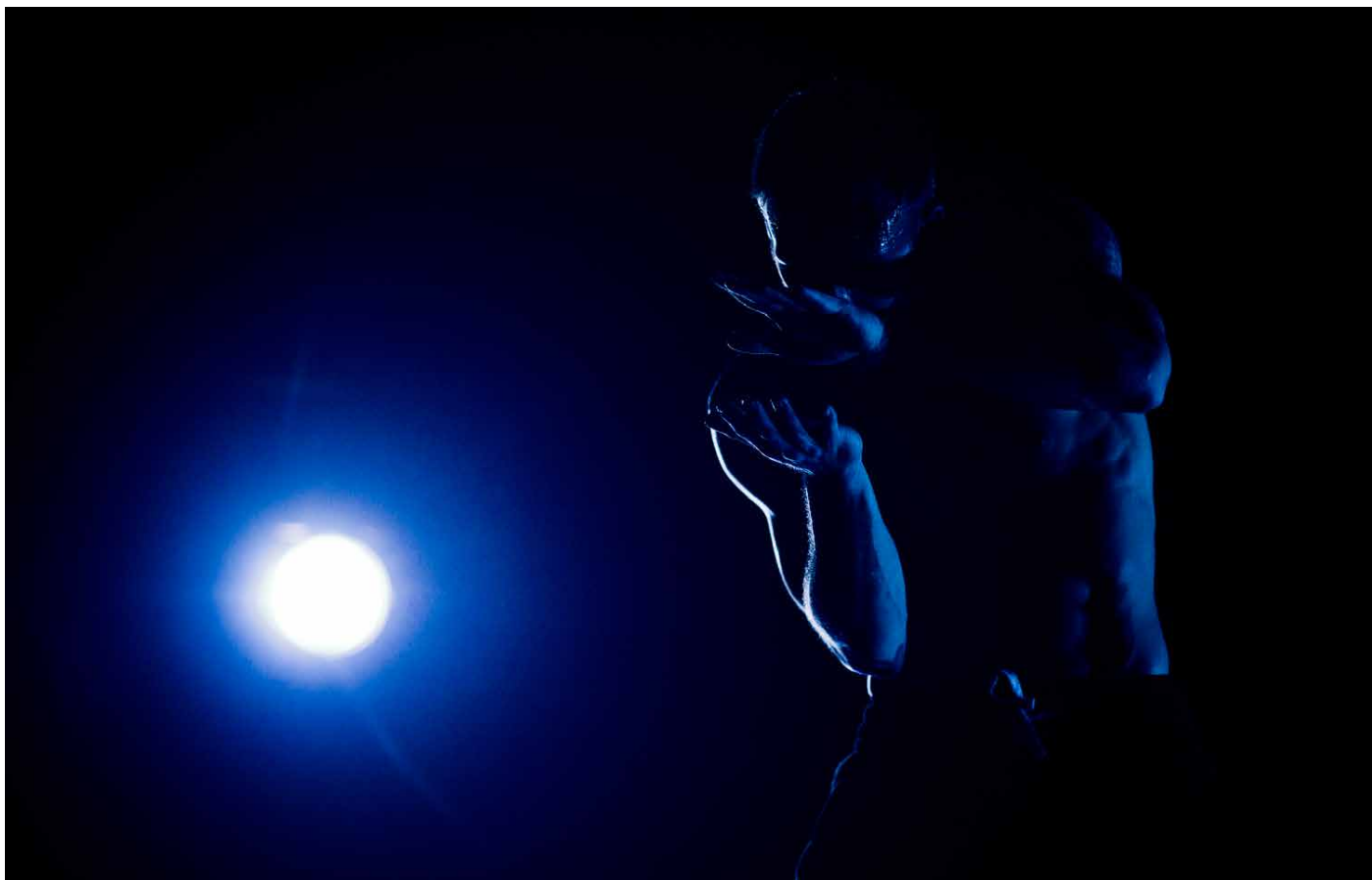
Here is a creative approach and method for dancers and non-dancers to explore their physical potential and imagination. Allowing them to go further in the search for identity, the development of their movements, improvisation.

Inspired by urban dances, hypnosis, tinged with a scientific spirit and a touch of magic ... One of the entry points of this approach is based on focusing the gaze «in» the movement.

Even if we want to avoid this term, it is undeniable that we are in an approach of «PERSONAL DEVELOPMENT». With this method we have also perceived the impact on the state of consciousness which changes and evolves.







DESCRIPTION

HOW TO FIND THE DANCER'S DEEPER IDENTITY,
HIS PHANTASMAGORICAL CHARACTER.

PHASE 1 « OKUS FOKUS » is the first door of access. It corresponds to the focusing of the gaze in the movement, the FOCUS, which makes it easier to enter a modified state of consciousness. Working on a focus point simply allows you to remove certain inhibitions. This approach therefore makes it possible to short-circuit the panic zone (PANIC ZONE), to leave the comfort zone (COMFORT ZONE) to reach the «discovery» zone (FLOW ZONE) more easily.

In **PHASE 2 «OKUS METAMORPHOSIS»**, we will find and amplify the characteristics of each dancer to turn them into true choreographic mutants. Here we are in the «MUTATION ZONE».

We are going to use certain geometrical and spatial constraints adapted to the dancers, to find and use their obsessions, to develop their imagination. I have also injected elements of my own personal signature like an injection of DNA into an organism to modify it.

HOW TO CREATE A
CHOREOGRAPHIC ORGANISM.

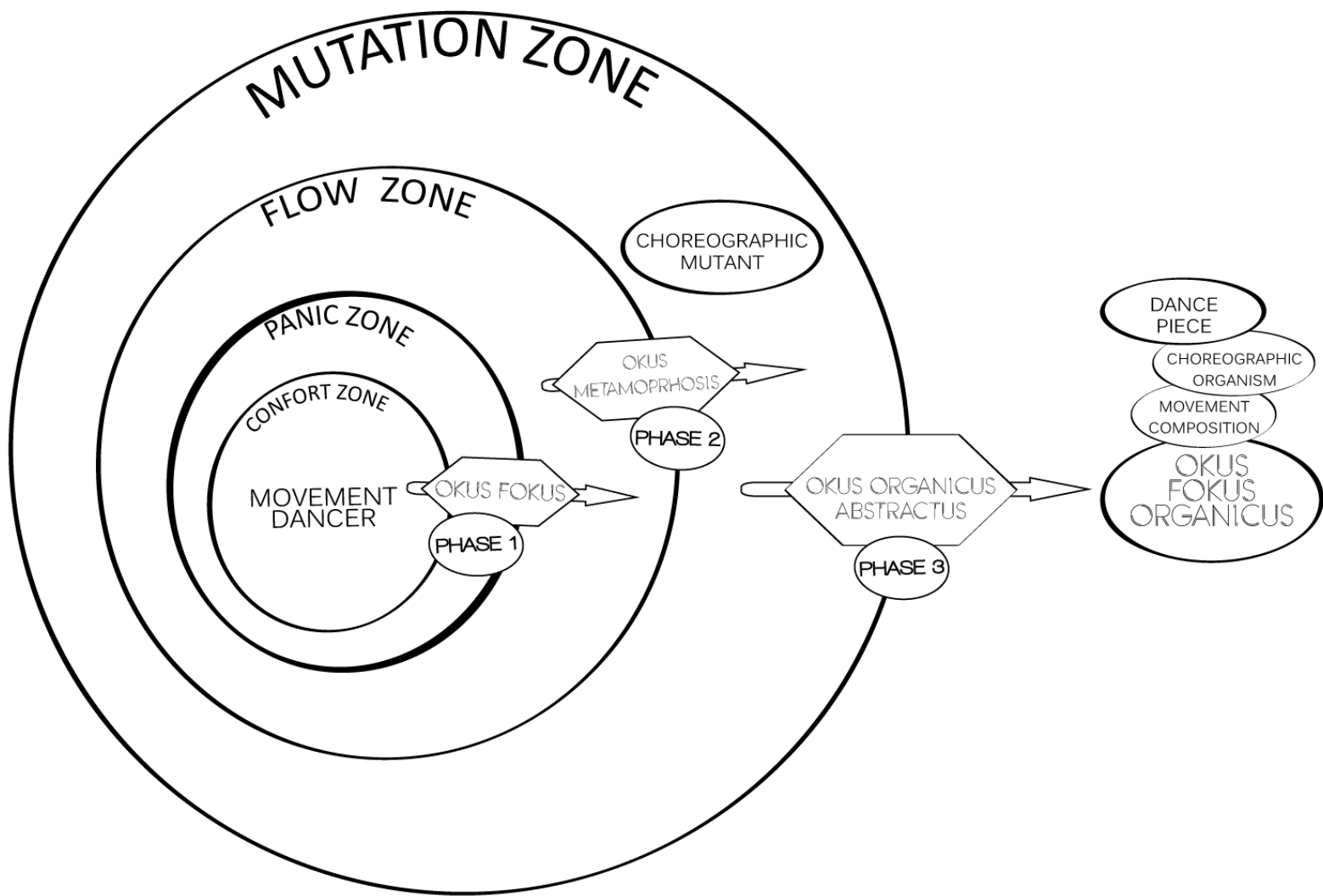
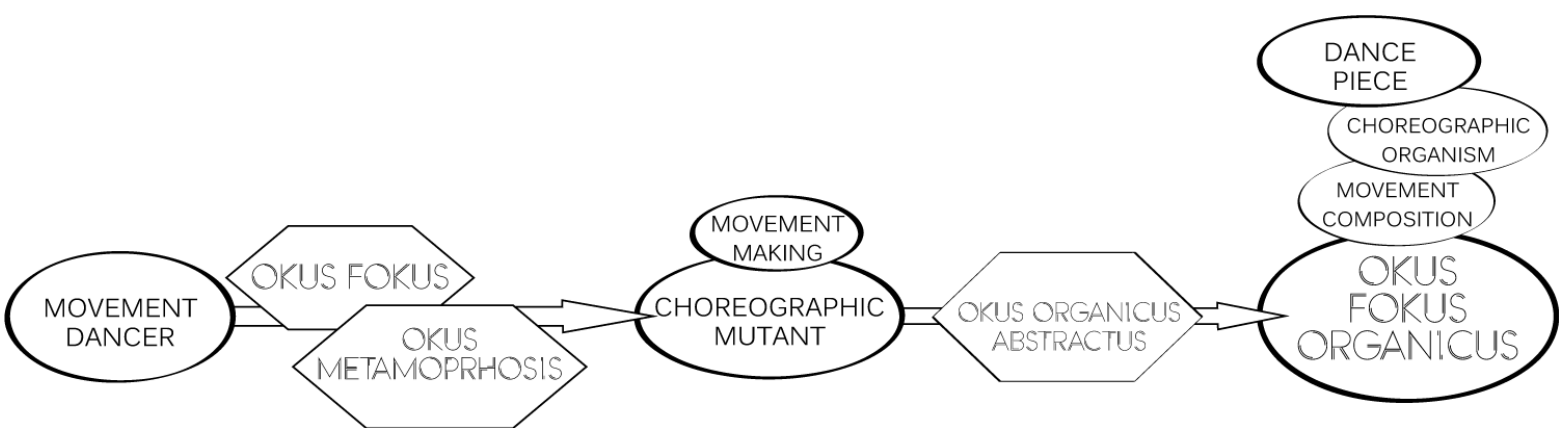
PHASE 3 is the application of the formula «OKUS ABSTRACTUS ORGANICUS».

It is a method of movement composition «MOVEMENT COMPOSITION» which allows the creation of a choreographic work or more precisely of a CHOREOGRAPHIC ORGANISM (CHOREOGRAPHIC ORGANISM).

This transformed state is called «OKUS FOKUS ORGANICUS». The subject of this composition is nothing other than the expression and representation of this mutant, its identities and the universe that encompasses it.

CONTRARY TO A CLASSICAL SHOW IN WHICH THE DANCER IS AT THE SERVICE OF A STORY, HERE THE SHOW IS CREATED AROUND THIS CHARACTER AND HIS ENVIRONMENT.





OKUS FOKUS WORKSHOP

«JARDIN DE LA DANSE DANCE SCHOOL » - HUY



« KNOWEDGE » - LUXEMBOURG



« OPÉRA ROYAL DE WALLONIE » - LIÈGE



CHOREOGRAPHIC ORGANISM.

CHOREOGRAPHIC PIECE

VISION PATHWAY

CHOREOGRAPHIC
LAB ONE



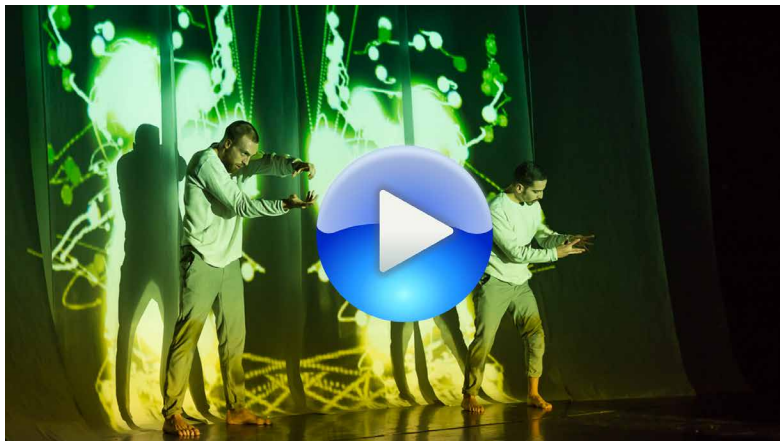
VISION PATHWAY

THE PIECE - TEASER



THE SECRET STEP

THE PIECE - TEASER





ELEMENTS of OKUS FOKUS

This method consists of different phases with different tools.
These can be used in a modular way and are adaptive.

PHASE 1

OKUS FOKUS

OKUS FOKUS / MAGICAL BALL

To begin with, I focused this research on the focus of the gaze when making movements. It is a bit like looking at a pendulum in hypnosis. The reason for doing this was very simple, I wanted to manage my fear and stress of looking at others. Focusing on the hands allows you to cut yourself off from external information, to focus on a point, to connect with your sensations, allows you to move the focus and develop your attention. A way of plunging into the movement. I noticed that it was a way to reach modified states of consciousness. We are in phenomena of self-induction.

It is a stage that develops the imagination, because by focusing our attention in our hands we can make an imaginary entity appear. We will playfully call it a «MAGICAL BALL». It can therefore take on a multitude of forms / ideas / sensations / images / textures, can compress or extend infinitely, perhaps outside the body or enter and become our body... to come out of it as we wish... or even fragment it... to pulverize ... to restructure itself ... everything is possible... As explained above, this approach allows us to short-circuit its panic zone.

As explained above, this approach allows us to bypass the panic zone (PANIC ZONE). By going further in the process, people can connect by passing on their respective «Magical ball» and find themselves in a corporal communication.

PLAY TO EVOLVE / IMAGINATION

The best way to learn and evolve is to play, it's organic.

Even in some artistic circles, things are often «serious», in search of perfection, where mistakes are to be avoided. In this case, evolution and spontaneity are therefore affected. Returning to playful and naive techniques, such as creating an imaginary magic ball and doing with it what you want, opens up the possibilities and the imagination.

«Constraint makes you creative».

Even if it is a fundamental notion in dance, it should be remembered that «... some dance pedagogues have been

dance that can make you experience a gesture from the inside and make you feel that the images that you animate change the quality of the gesture» (2)

«By disturbing the body organisation that someone has put in place, the way he perceives, selects and constructs his perceptions, by modifying his tonic schema, and above all by giving him the tools to do so, by reconnecting him with coordination schemas that have always been inscribed in his motor memory but which have been discarded for a long time, (...) we ask him questions about his very identity, we mobilise the affect, the imagination. » (2)

HYPNOSIS / MINDSET / STATE OF CONSCIOUSNESS / FLOW

When you do a good improvisation, you forget what you've done, but you remember what you felt ... the notion of time and gravity are transformed.

One of the effects of focusing your gaze in movement, of visualising a «magic ball», is to reach a modified state of consciousness.

The aim is to exploit one's full potential and reach this optimum state of FLOW.

The altered state of consciousness that occurs when one improvises in dance is defined as follows:

«It is a hypnotic «other» state, a hypnotic expansion of the being beyond the boundaries of the self, which «lets go» and opens up to psychic content, to behaviour which is usually not manifested. » (1)

«The dancer will have to defuse, to detach himself from his ego, to accept to lose something of his narcissistic omnipotence in favour of a movement that the rhythm limits and borders in a form. This renunciation opens up another liberation of movement which does not consist in spreading out in time and space, but which becomes lighter, which flies away, as Nietzsche said.

MAGIC FORMULAS _ INCANTATIONS _ RITUALS

Looking for combinations of movements can be seen as a search for the «magic» formula or as an incantation during a ritual. What is the purpose of these formulas? Above all, it is a way to connect to an imaginary and playful aspect of dance, which ultimately makes it more creative. But an incantation during a ritual brings us back to a state of trance or a modified state of consciousness.

From a psychoanalytical and historical point of view we can refer to this:

«The traditional practices of shamanism and possession use mythology and its use in danced and sung rituals to cross the barrier of the unconscious. »(1)



PHASE 2

OKUS METAMORPHOSIS FIND YOUR PHANTASMAGORICAL CHARACTER

«We make little use of our physical, motor, emotional and intellectual capacities... »

This is one of the basic principles of this method, which allows you to evolve and metamorphose.

The notions of quality and defect disappear to see only characteristics.

INJECTION OF PERSONAL MOVEMENTS / ADAPTIVE CONSTRAINTS

I was able to inject the dancer with various constraints that were adapted to his or her profile, but also with certain personal choreographic patterns and signatures (body path, focus on the hands, calligraphic movements of the arms, speed management, fluidity, geometric constructions, etc.).

I speak of «injecting» choreographic and psychological elements that act exactly like a DNA mutation that allows a metamorphosis of the dancer.

FRAGMENTATION + URBAN METHODOLOGY

To achieve a singularity in the dancer, we have «fragmented» his gestures, breaking them down, extracting certain fragments to make them evolve. We will then recompose the fragments to create a choreographic mutant.

Dance styles and disciplines are not perceived as styles in which we lock ourselves up... but as a toolbox... the idea is to select tools from different disciplines to create our own toolbox.

So the first step is to split everything up and visualise these fragments as elements to be re-assembled later on to get a new version of the dancer. This method is directly influenced by scientific thought patterns, i.e. analysis - deconstruction - reconstruction.

This vision is combined with another method: Hip Hop (Urban) dance and culture, which is proving to be a contemporary and revolutionary method of creation... or how to create grandiose things with very little, how to hybridise, how to be clever, creative and develop one's own language.

Or how to phagocytize the elements of one's environment to create one's signature, one's path, one's gestures.

Another rule implicit in urban dance is that there are never mistakes, only new ways of doing things.



MIMETISM / DIFFERENTIATION / MIRROR NEURONS

The circle, the joust, the «face to face», ... so many synonyms to represent the non-verbal discussion through dance. To go further, we also realise that discussion is the best way to learn, a bit like a game of mime and «question-answer» that is physical, intuitive and spontaneous.

This is one of the elements found in social dances, such as urban dances.

The joust is therefore a powerful tool for evolution, because we have to find the balance between mimicry and differentiation. So we activate our mirror neurons, but above all we must be constantly adapting.

YOUR OBSESSIONS / GOING BEYOND THE COMFORT ZONE

We can analyse what is in our comfort and discomfort zone. This also allows us to put our finger on our obsessions, develop them to find the elements of our personality.

One of the secrets is very simple, it consists of making improvisations as long as possible, because when we've used all our techniques and automatisms we enter a zone where we lose our inspiration. So it's at this stage that the process becomes constructive, because we become aware of the elements in which we take refuge, what are our repetitions and therefore our obsessions. These obsessions will therefore be the elements that will allow us to create a new dancer, a mutant.

REVERSING STRENGTH AND WEAKNESS / (IN)COMFORT ZONE

One of the elements of this method is to reverse one's point of view about oneself, one's dance, one's strengths and weaknesses. Go where you think you are «bad», because that is where you will be able to re-discover a naivety and a lost spontaneity. You will thus be able to pulverise certain false beliefs and discover areas that you thought were inaccessible (floor work, balance, jumps, ...). All this will ultimately make you more creative and open up your field of possibilities.

We are faced with a duality between staying in one's obsessions or leaving one's comfort zone, so it is the balance and the passage from one to the other that allows an opening of one's field of exploration.





PHASE 3

OKUS ABSTRACTUS ORGANICUS CHOREOGRAPHIC ORGANISM.

The last step is to create a choreographic work or rather a CHOREOGRAPHIC ORGANISM using the formula « OKUS ABSTRACTUS ORGANICUS ». A presentation of this phantasmagorical character with its singularities.

From the point of view of choreographic composition and organisation of a sequence of movements, I realised that I visualised everything in the form of molecular mechanisms (Krebs cycles, DNA mutations, etc...), as abstract and organic structures in which the dancer is an organism within the organism. As explained above, the 3rd phase is the creation of a choreographic piece whose subject is nothing other than the expression and representation of this mutant, of these identities and of the universe that encompasses it.

The protagonists and their respective gestures are the material to be observed and sculpted.

Without telling a story constructed a priori, we will let a narrative emerge based on what the dance and movement tell. The dancer and his/her identity are at the centre of the narrative construction and not at his/her service.

This stage depends only on the type and number of dancers.

Some choreographic stages will be conceived as living organisms. These stages will develop according to stimuli, will be evolutionary and chronological.

The first spontaneous gesture is the embryo, from which the rest follows, without cuts, where the dance and the sequence of movements become a living, growing element, which must be directed, accompanied and sculpted. As a living element it cannot be thrown away, cut, but only transformed and modified.

WHEN SCULPTING, THE GESTURE IS IRREVERSIBLE.

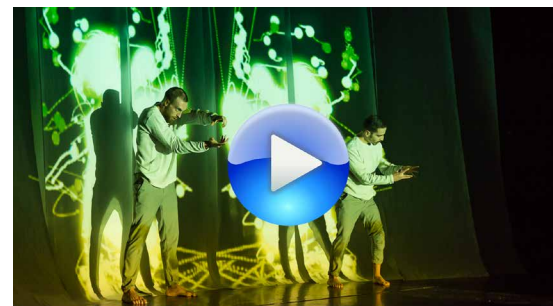
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VISION PATHWAY THE PIECE - TEASER



THE SECRET STEP THE PIECE - TEASER



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Contact

Manu Di Martino

OKUS Lab

Téléphone : 0032(0)496/432936

Email : manu.okus.dimartino@gmail.com

Website

www.okus.be