

The Bigidi... more than a permanent imbalance



"When one takes the time to observe a *Léwòz* dancer, the execution of his dance reveals a fine complexity, subtle, almost inexpressible, and endowed by a great depth.

During my research, I was focusing on the musical *Bigidi* and the intrinsic, symbiotic relationship between the dancer and the musician also called *Makè*

. Each is a strong entity where one plays and eludes the other. Yet an interpersonal horizontality glides and is engraved in the body, in the sound, because each one is free in his gestural and musical partition.

Both use the law of the destabilisation through improvisation to vouch for the virtuosity of one and the other. This very subtle game of the gestural and musical *Bigidi*, whose persistence is signed, to the point one can't distinguish which is destabilising and which is following. This temporal relationship and this body translation are based on the capacity of the two protagonists to fluctuate dynamic changes (slow, fast, jerky, offbeat, syncopation, inhabited silence...).

I noticed that all these combined *Bigidi* could at any time induce the final, fatal fall of the dancer. However, the body of the *Léwòz* dancer never touched the ground whatever the ultimate imbalance gesture he would execute. I found this gesture fascinating, because this body which freezes in an inhabited silence, to resume immediately into a mad frenzy, seemingly drifting, staggered, and teetering in a move depending on the pace of the instability, brushing by the ground, in abeyance of the final fall. It is as if the body was bored into, set on its personal anchorage, infallible mark of its intrinsic identity and that immediately with an apparent ease, it could excel in the art of imbalance, thanks to this bolt that maintained it upright even if it was disparate. »

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