

# portfolio.

K E N Z A   B A D I



PERFORMANCE WORK.

1998 – Casablanca.

In a huge tent built for the wedding of Abd el-Gahni, the roof of their house was covered with fabric that didn't belong to each other, in many colors creating a symphony together with women's ululations and the great performance of dancing and singing celebrating the occasion. All men were forbidden from entering the party except for the bridegroom and me. During this ceremony of joy and transformation, my mother put a sash around my waist and asked me to claim the table and dance. I can't remember that much, but I remember dancing while watching my mother and the women of the neighborhood watching me and smiling with huge smiles of pride. Or maybe the wedding made everything seem joyful and acceptable.

2004 – Casablanca.

My mother asked my brother and me to leave the room where she and my four sisters were excited to watch a CD of "The Man Who Dances Like a Woman." My brother and I, sitting in the kitchen, were curious to see it too, but we couldn't, as we were growing up and transitioning from boys to young men.

2023 – Berlin.

I found myself pausing my performance on stage, overwhelmed and crying.



LABAYEEK YA HUSSEIN,  
A QUEER  
MUSLIM  
JOURNEY.

PINK BELIEF, QUEER MOSLIMS.  
RODE HOED – JAN 2019– AMSTERDAM

QUEER AND NOW – FROM STONEWALL TO QUEERTOPIA  
MÜNCHNER KAMMERSPIELE– APRIL 2019–MUNICH,GERMANY.

L'ESPACE COMMUNAUTAIRE  
LE GARGE – MAY 2020– MARSIELLE, FRANCE.

PRIDE OF COLOR  
ZOMERFABRIEK – JULY 2021 – ANTWERP, BELGIUM





## Labayeek Ya Housain - "Oh Imam Husein"

Is an exploration of the nuanced experience of a queer Muslim navigating the intersection of their identities. This performance delves into the internal dialogue between queerness and Islam, examining how these identities exist in a dialectical relationship.

The piece begins with alwuduu', an Islamic ritual of purification performed before prayer, symbolizing a cleansing of both body and spirit. This ritual, which includes the use of water, serves as a powerful entrance, setting the stage for the performance.

Following this, the call to prayer evolves into a conversation confrontation with the rejection of Islam in a context where Islamophobia is a harsh reality for many. The performance highlights the struggle of reconciling these identities, as the act of calling for prayer becomes a reclaiming of Islam from a queer perspective.


The inclusion of Oum Kalthoum's feminine voice in the call to prayer adds a layer of acceptance and strength, embodying a historical and cultural resonance. From this spiritual invocation, the performance transitions into an ancestral call for joy and dancing, reclaiming both personal, ancestral, and collective joy amidst the complexities of identity.

In addition to its exploration of identity, the performance reflects on Islam within the broader western context. It challenges the stricter, patriarchal interpretations that often marginalize queer voices and aims to offer a more inclusive vision of Islam. This work represents a queer Muslim manifesto or manifesto for embracing diversity and advocating for a new narrative in Europe, where marginalized voices can reclaim their space within the religion and stand tall against societal prejudices.

May it be a call for a manifesto of "Body Decolonization".







War On Bodies.  
A Call  
For Bodies  
Decolonialization.





WHAT A GENDERFUL WORLD

WERELDMUSEUM AMSTERDAM - NOVEMBER 2019- AMSTERDAM

QUEER LANDING

OT301- DECEMEBR 2019- AMSTERDAM

MAMA CASH FEMINIST FESTIVAL X BAK

BAK - MARCH 2020- UTRECHT

ZADENVIES FESTIVAL

LA ZAD- AUGUST 2022- VIGNEUX-DE-BRETAGNE, FRANCE.

FESTIVAL · IN THE QUEER AND NOW

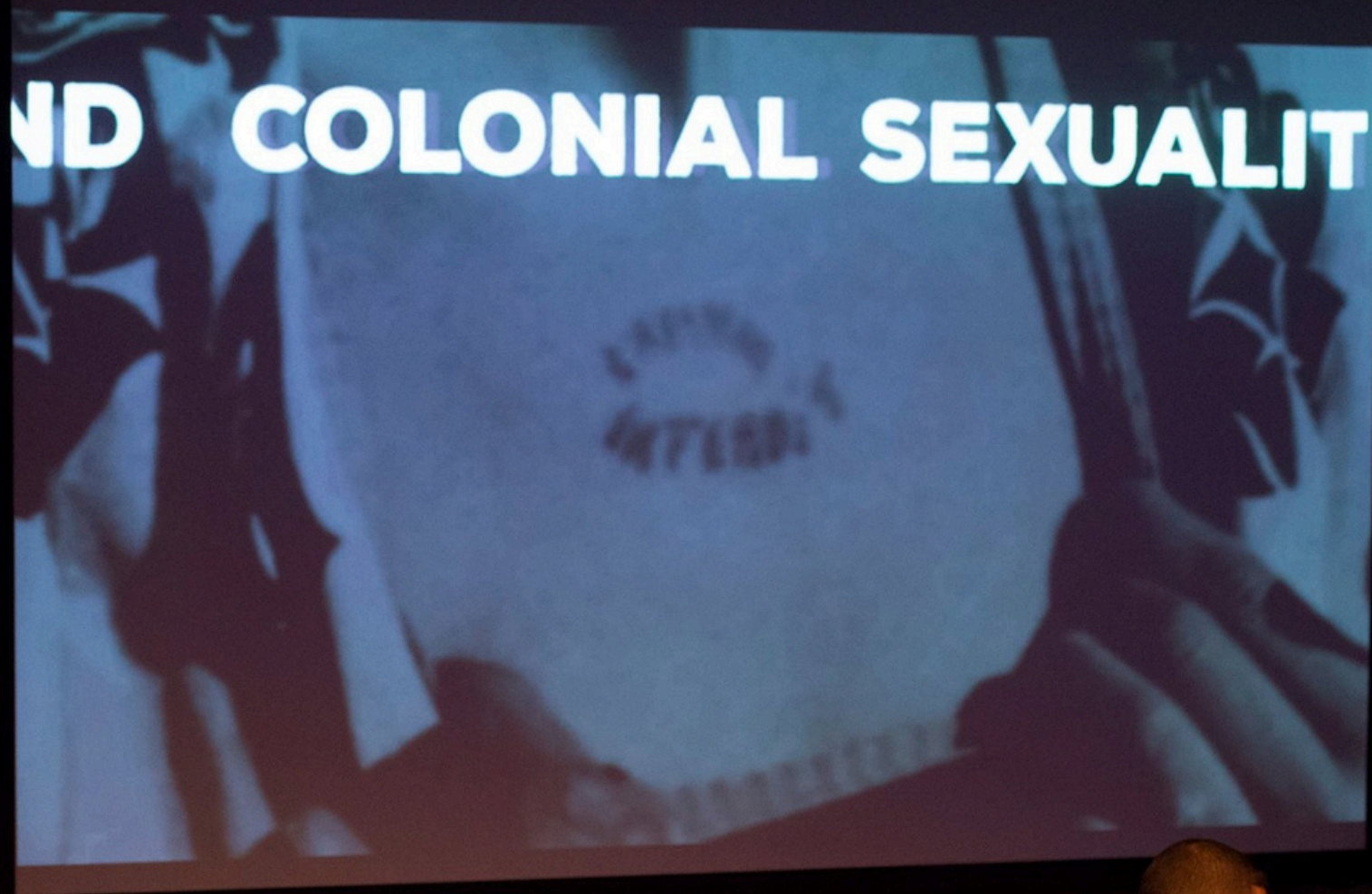
OYOUN- SEPTEMBER 2022-BERILN

FESTIVAL · MOUDJAHIDATE

OYOUN- NOVEMBER 2023-BERILN

"War on Bodies" critically explores the colonial control exerted over the body, particularly during the French occupation of Morocco. The performance traces how colonialism sought to reshape the perception and treatment of bodies, genders, and sexualities through systemic domination and militarization. By reflecting on the transformation imposed by colonial powers, it delves into how these changes affected not only physical existence but also somatic social and cultural identities. Incorporating audiovisual elements, bodily expression, and symbols rooted in Moroccan Amazigh heritage, the performance serves as a revival of embodied memory. The use of barbed wire as a central symbol reflects the imposed colonial boundaries—deliberate constructions that confined not only land but the identities and sexualities of the colonized. These artificial borders illustrate how colonialism sought to regulate and dominate the body, creating lasting somatic and psychological divisions. "War on Bodies" reveals the complex layers of bodily colonialism and its enduring effects. It interrogates the violent imposition of foreign ideals on Moroccan bodies, while also engaging with the struggle to reclaim agency, identity, and the body's connection to the ancestral heritage. Through this performance, the history of control and resistance comes alive, spotlighting the resilience embedded in the collective memory of the Moroccan people.

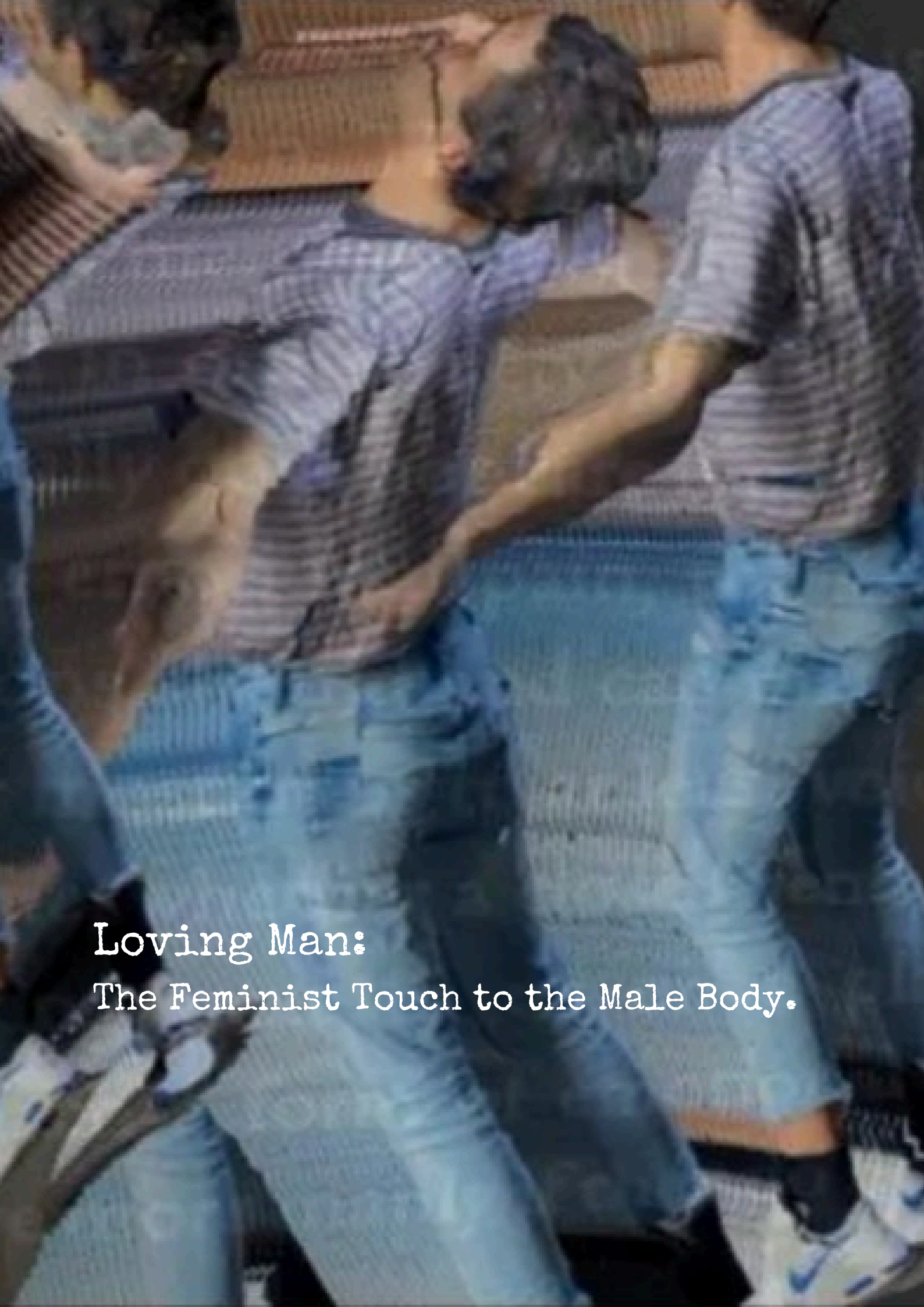
# ND COLONIAL SEXUALIT











Loving Man:  
The Feminist Touch to the Male Body.

A person with dark hair and a beard, wearing a dark crop top and dark pants with a yellow patch, stands on a stage. Behind them is a large projection of a person in a white, flowing garment. The stage floor is dark, and a black folding chair is visible on the left. A black box sits on the stage floor in front of the projection.

READ MY WORD FESTIVAL

TOLHUISTUIN- SEPTEMBER 2021- AMSTERDAM

PROTEST AS IDENTITY

COBRA MUSUEM VOOR MODERNE KUNST- OCTOBER 2021- AMSTELVEEN

INTERNATIONAL QUEER & MIGRANT FILM FESTIVAL

OT301- APRIL 2022- AMSTERDAM

"Inspired by bell hooks' *Willing to Change*, the performance confronts the systemic violence inflicted upon men of color, specifically in relation to police brutality and the prison-industrial complex. It highlights how these systems, rooted in colonial practices and white supremacy, perpetuate cycles of punishment, arrest, and violation. The performance interrogates how such oppressive institutions shape the lives and identities of men of color, limiting their potential and obstructing their ability to develop alternative, non-violent forms of masculinity in response to such oppression.

By focusing on the brutal treatment of these bodies, the performance emphasizes that the pursuit of positive masculinities, free from the toxic patterns imposed by colonial violence, is a generational struggle. The use of audiovisual materials is essential in depicting not only the physical discomfort but also the psychological toll that these oppressive systems have on men of color. The inclusion of imagery like tight hands and uncomfortable seating symbolizes the restrictions placed on these individuals, representing the ways in which oppressive systems prevent change and personal transformation.

At its core, the performance calls for a rethinking of masculinity beyond the colonial frameworks of punishment and stereotypes. It advocates for healthier expressions of gender and sexuality, the abolition of prisons, and the need to develop restorative solutions that address societal harm without resorting to mass incarceration, particularly of men of color. By exploring these themes, the performance pushes for transformative change and a deeper understanding of masculinity that resists colonial oppression.



Like many males, he had not been h  
relationships he had chosen. The unh  
relationships, the grief men feel about  
often goes unnoticed in our society p  
patriarchal culture really does not care i  
When females are in emotional pain,  
that says that emotions should and can  
makes it possible for most of us to at le  
to speak it to someone, whether a close  
or the stranger sitting next to us or  
Patriarchal mores teach a form of emo  
men that says they are more manly if they

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I think the reason that men are so very violent is that they know, deep in themselves, that they're acting out a lie, and so they're furious at being caught up in the lie. But they don't know how to break it. . . . They're in a rage because they are acting out a lie—which means that in some deep part of themselves they want to be delivered from it, are homesick for the truth.

# Loving Men





Transfer the Blogging



GENTELTHEM- QUEER IS NOT A MANIFESTO  
GALLERY SOUND LIGHT COLOR - MAY 2022- AMSTERDAM

NEW RADICALISMS FESTIVEL  
KUNSTINSTITUUT MELLY- MAY 2022- AMSTERDAM

THE PERFORMANCE WAS  
PART OF MY TOUR DURING  
THE SUMMER OF 2023,  
FROM JULY TO  
SEPTEMBER. YOU CAN  
FIND THE POSTER FOR  
THE 'ANCESTRAL DREAMS  
TOUR' BELOW.



# Statement

I have often reflected on the phrase, "Me, my community, and the world", repeating it to myself and others. Now, I find myself at a moment of transformation, where it is essential to truly connect with my community and the world around me. My personal mission is to heal myself so that I can avoid contributing to the problems that burden us. Engaging in somatic work is vital for me as both an artist and a community builder. It is a practice that I must cultivate because it enables me to develop a deeper connection to myself, others, and the life around me. This somatic engagement connects my thoughts, values, emotions, commitments, and visions, allowing me to act with purpose.

Healing, for me, is about accountability to my own soul and the journey of somatic transformation that I, and all of us, deserve. It is through this process that I can continue to follow my dreams in a way that is healthy and sustainable. We must adopt new paradigms, centering care, healing, and transformation. It is essential to focus on transforming trauma into justice and healing the collective body. I envision a world where we confront hurt and pain, dismantle systems of oppression such as capitalism, patriarchy, and separation, and replace them with care, love, and justice. Drawing on ancestral love, we can transform ourselves and our communities with a commitment to these values.



I also believe it is important to connect the Moroccan experience to our larger global communities. Toxic notions of belonging have confined us, making us feel small and disconnected. Yet, we are all migrants, people of color, and part of the oppressed populations in this world. We belong to queer and trans communities, to the pursuit of healing, pleasure, joy, and transformative relationships. Our belonging extends to nature—the animals, the trees, the air—and to the infinite realms of dreams and poems. Above all, we belong to love and justice.

We belong to the fight for liberation in Morocco, across Africa, and around the globe. This liberation is not only for humans but for animals and the natural world. We belong to resistance, revolutionary movements, and the poetry of change. Our bodies, both human and animal, share in this belonging, and we are part of a transformative wave that will shape Morocco, Africa, and the world.













AMSTERDAM

PARIS

ZURICH

OSLO

BERLIN

ROME

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BRUSSELS

MARSEILLE

NAPLES

MAASTRICHT

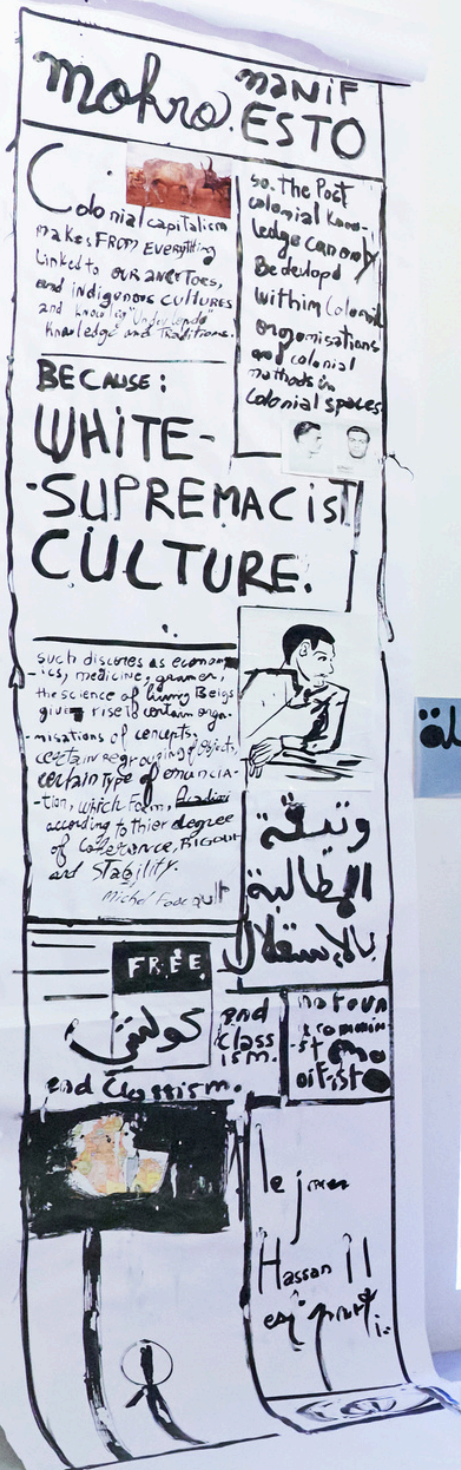
BORDEAUX

# ANCESTORS' DREAMS TOUR

A Transmigrant's Journey of Belonging



# Imagining a Mocro Idea of Beauty and The World.



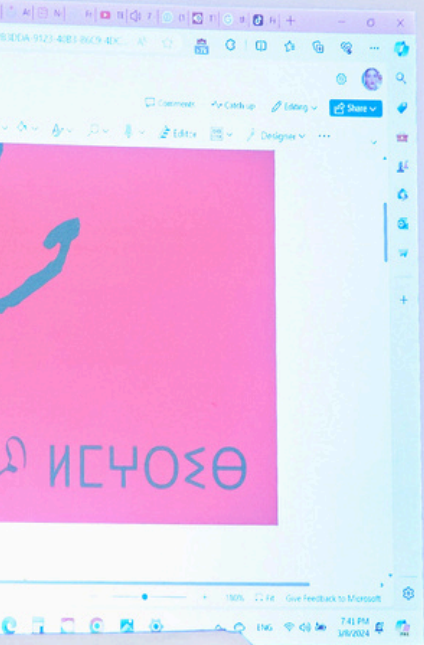
نحن مواجهته في أفق الجمالية الشكلة





GRADUATION SHOW  
NEVERNEVERLAND - JAN 2024- AMSTERDAM

مواجهة ما يمكن مواجه





## Statement

Discover the truth through practice, and again through practice verify and develop the truth. Start from perceptual knowledge and actively develop it into rational knowledge; then start from rational knowledge and actively guide artistic practice to change both the subjective and the objective world. Practice, knowledge, again practice, and again knowledge. This form repeats itself in endless cycles, and with each cycle the content of practice and knowledge rises to a higher level. Such as a unity of knowing and doing.





to rebel

is just afraid







This is not the End.....

