

radical.md (written and directed by Nicoleta Esinencu for Moldova Camping) is, essentially, a verbatim text: everything the actors (Doriana Talmazan, Veaceslav Sambiș and Valeriu Pahomii) say on stage comes, in reality, from conversations on internet forums. The staging strategy, however, cleverly circumvents the handy convention of a chatroom, using instead its convivial equivalent: three (apparent) friends on a picnic, a choice also justified by the spatial concept of the entire project: the stage is covered in real grass, it has camping chairs and tables – since we were talking about making friends –, reinventing, in its privacy, the protection zone that Internet communication entails. Three people (three actors who know how to act minimalism and mundane without crossing the line into caricature) roast meat and talk, filming themselves at the same time. They film themselves engaging in a sort of xenophobic competition around who they, themselves, are and who are the others, about food and language. And the topics are not accidental.

Food is one of the most concrete and direct forms identity and ideological identities are materialised (think about the value attached to the option for kosher or halal food), as well as a favourite topic for Nicoleta Esinencu. The references to culinary practices are used here as a permanent ping-pong mechanism between assumption (shashlyk / roast on a skewer), compromise (kebab) and rejection (fast-food, Coca Cola), a palpable (or gustative) form of aggregation of cannibalism, also identity-related. In order to activate this national(ist) cannibalism, Esinencu sets in motion the performing function of language – for the first time, her text is written in Moldovan and played as such, the appellations (“byk”, a derogative name used by Russians for Moldovans, the way “bozgor” is used for Hungarians, and “romashka” for Romanians) and the clichéd formulas being the linguistic equivalent of the knife blade with which Sambiș dices the raw meat in order to roast it. The accents (Moldovan and Romanian) enter a complex dance in the play, in a ballet of national pride and historical frustration, where the fascination of sexual penetration (freely consented or as rape) is a metaphor for the unaccepted hybridisation of an orphan language...

*Iulia Popovici*

Nicoleta Esinencu is a Moldovan playwright and theatre director, who after graduating drama and theatre arts, has been an active presence in the theatre world in Eastern Europe, writing plays, directing and developing performances. Following a scholarship award in 2003 at the Academy Solitude in Stuttgart, she became widely known for her play “FUCK YOU, Eu.ro.Pa!”, published by Solitude Press in Germany (Stuttgart, 2005). Due to its provocative style, the work has triggered furious political debates in Romania and in Moldova. The play won the Romanian *dramAcum* theatre prize and was published in the reader of the Romanian Pavilion at the 51st Venice Biennale (2005).

In 2006, she received a scholarship for Récollections International Accommodation and Exchange Centre (Paris, France) and in 2007 was awarded a theatre scholarship in Bourges (France). Also in 2007, participating in the project *Public Space* of the Goethe Institute in Bucharest (Romania), she developed the *A(II)Rh+* performance.

In 2009 she participated in various residency and cultural programmes at the Künstlerhaus Edenkoben (Germany), at the Romanian Cultural Institute in Paris (France) and at the Literarisches Colloquium Berlin (Germany).

She continued in 2010 with a residency at the Unabhängiges Literaturhaus NÖ in Krems (Austria), where she developed several ideas for future works.

Later that year, Nicoleta Esinencu founded an alternative artists' space (theatre oriented) in Chisinau, called *teatru-spălătorie* (“the laundry theatre”), which she also coordinates. At *spălătorie* she revised the *A(II)Rh+* performance and developed the documentary theatre play *Clear History*, addressing taboo and other sensitive topics for the Moldovan society.

N. Esinencu's plays have been shown in Romania, the Republic of Moldova, Sweden, Poland, Bulgaria, Slovakia, Finland, Germany, Russia, Japan, France and Austria. Her texts have been translated into German, French, Bulgarian and Polish and have been published in Romania (IDEA Publishing), in Germany (Walther Koenig, Solitude Press), in Bulgaria and in Poland.