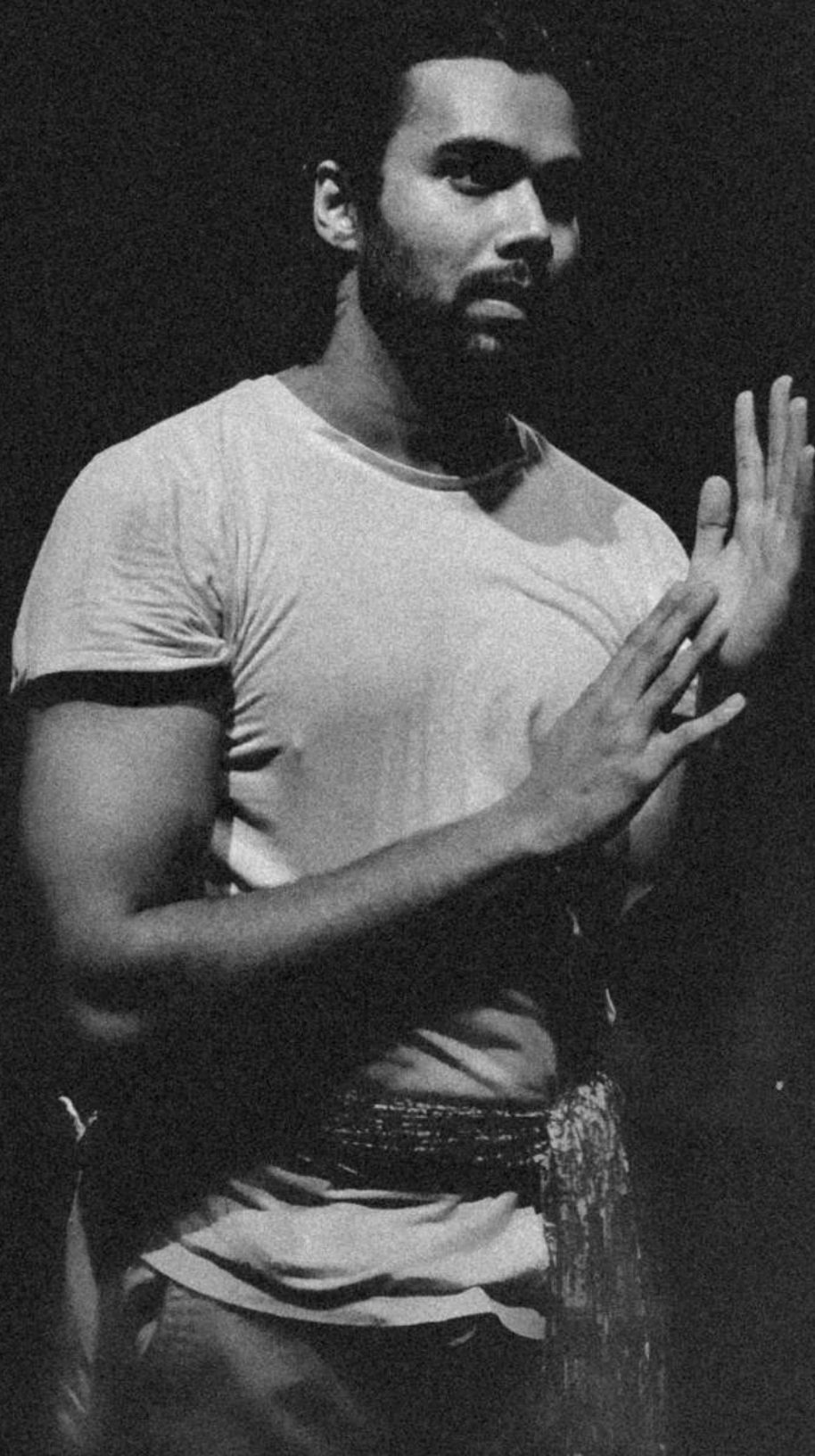


SAMAADHI

*'an arresting hour of
intimate theatre...'*

— Susan Elkin



SAMAADHI

PERFORMED BY MOHIT MATHUR & IVANTIY NOVAK

WRITTEN BY IVANTIY NOVAK

SAMAADHI is a show in development that deals with trauma and colonisation. At its heart rests the Jallianwala Bagh massacre that took place on the 13th of April 1919 in Amritsar, Punjab during the British Raj in India. The piece examines both the psychological and social impacts that suffering, loss, duty, family and identity have on our life.

As a two-man production, SAMAADHI utilises poetry, physical theatre, dance, clowning and archive records to bridge historic strife to the questions of today.



MOHIT MATHUR

<https://www.spotlight.com/2056-6722-7001>

Mohit Mathur is an Indian actor/ dancer, theatre maker recently graduated from the Drama Centre London.

He has been the Lead Actor of the West End musical *Beyond Bollywood* which made him travel not only to the London Palladium stage but also to Europe, Algeria and Delhi - Kingdom of Dreams, performing in about 175 shows. He was also the lead performer of travelling shows like *Bollywood Magic* (China) and *Indika The Show* (Doncaster,UK). In 2019, He directed and choreographed *Zindagi - Tales Of Bollywood*.

He was active in both the Indian Film Industry and Internationally for 6 years. His credentials include in many music videos, Ad films, short films, and he has been a choreographer for various reality shows like *Remix* (Amazon Prime).

Since his move to London, he has been a company member of Flute Theatre, facilitating individuals with autism with Shakespeare under the guidance of Kelly Hunter. He has featured in a few ads, such as one for Thames Water, and has been active on stage as part of shows such as *The Tempest* or *Great Expectations* (Rotherhithe Playhouse).



IVANTIY NOVAK

<https://www.spotlight.com/4217-7839-2021>

Ivantiy Novak is a Ukrainian-British actor & writer.

As a recent graduate of Drama Centre, his work is rooted in tradition and aimed equally at stage, film and TV. During his study of BA Philosophy at Kings College London, he began developing and producing scripts for stage and shortfilms, which landed him a job as a writer for FAFF and later as scriptwriter and production assistant at Ubisoft.

Ivantiy is the Founding Director and Editor of EMBERR, an online literary magazine and, aside from Drama Centre, he's also trained and worked with OBRA Theatre, GFCA, ALRA, NYT, NYFA and Kings Players. He is currently developing 2 new plays and 1 feature film project.



'Absolutely a joy to watch them effortlessly go between poetry, dance, clowns and drama!'

— Audience Club



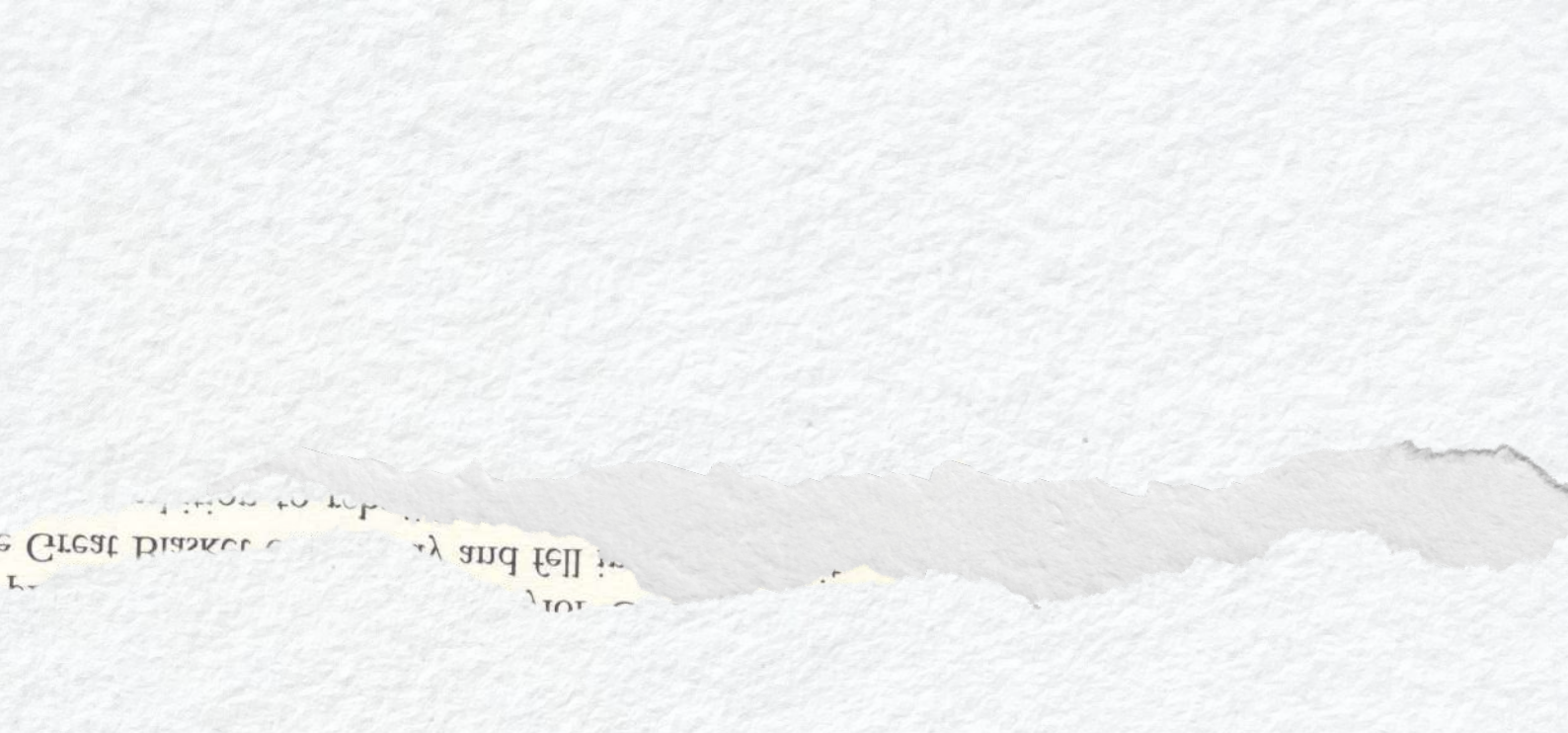
'Both men are lithe, eloquent dancers and the choreography of the balletic movement sequences is excellent.'

— Susan Elkin

WHY NOW?

Mohit: 'I remember as a boy, growing up in India, the story of Jallianwala Bagh always turned my stomach. There was this strange pull from the place, the pull of unheard stories that were buried with the dead. I could never get that place out of my head.'

Moving to the UK I discovered that people here didn't know my history, what we were taught in school. The perspective on colonialism, the British Raj, is so different, so subjective. They didn't know about the thousands of lives that were lost. I wanted to give the dead a chance to speak, to tell their story, and let the audience stand witness. That way, I felt, we would offer both perspectives of history, show the story from both sides, and let the audience arrive at their own questions and draw out their own conclusions, rather than impose upon them a decisive narrative that is so oftentimes enforced today.'



Ivantiy: 'Imperialism and its impact on identity was a question at the heart of any person growing up in Ukraine during the 90s and 00s, consciously or unconsciously. In our discussions with Mohit I found a hell of a lot of my own family history and experience conjured up, reflected, linked. Ancestral grief and trauma left behind seismic shifts, and I felt that if the audience were to be let in on it — if they could hear those voices, resurrected, through the bullet holes in Jallianwala Bagh — they would recognise that our subjective stories can indeed carry us to the universal, the objective and the true. And that's something never out of date.'



R A J, scratch piece performed at ReLaunched
(Work in Progress)



Bridge House Theatre, 14th of September

u bxi
teuzic
pcelwe
uicp r
we les
u rlg-c
-bjasco
oi sll
zmpg'
uigri
waticr p
sal'
jascgr
enp



S A M A A D H I, performed at the Bridge House Theatre,
on the 6th & 7th of November 2021



'Both Mohit and Ivantiy are definitely names to look out for in the future.'

— Audience Club