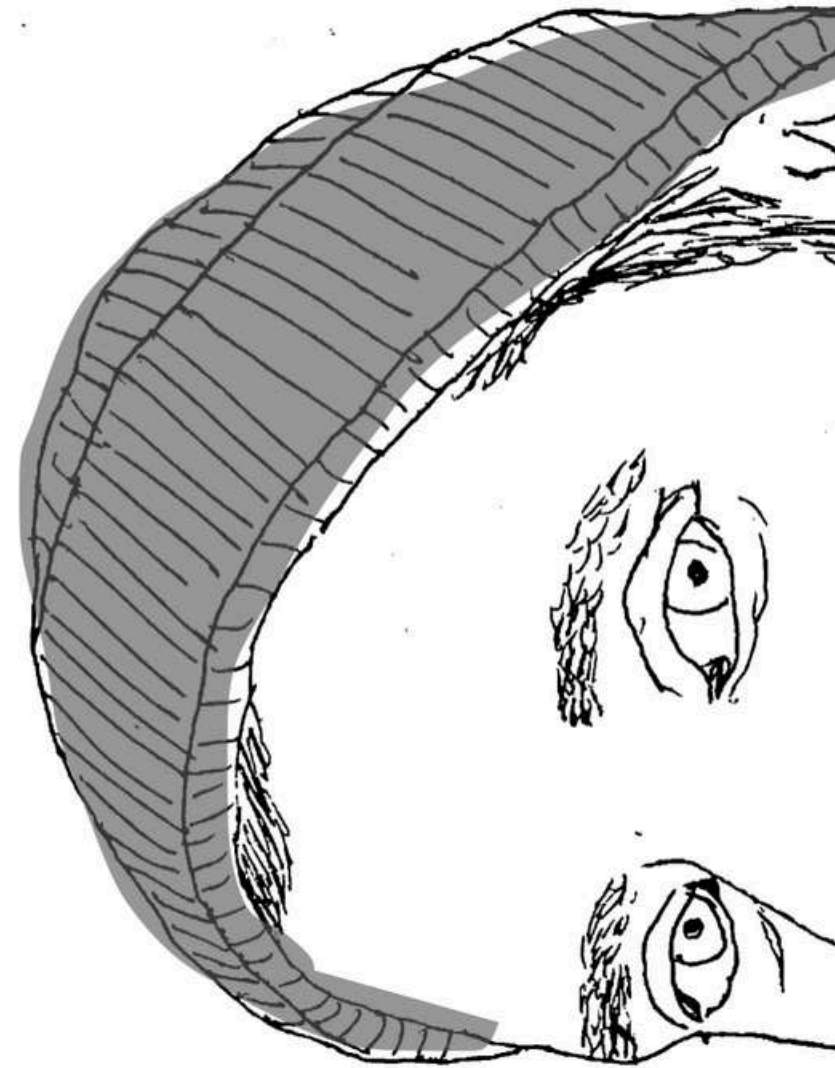
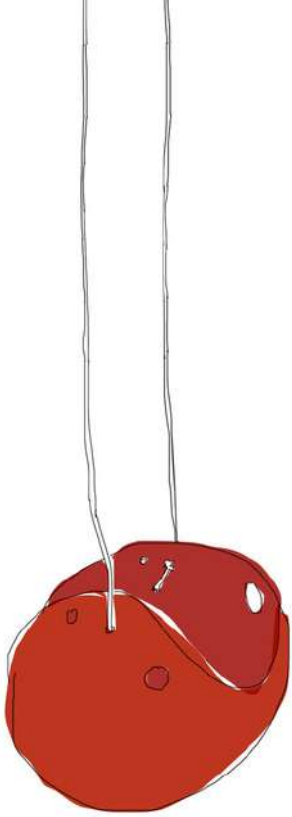


Luka Piletič  
Artistic  
Portfolio

actor, performer, clown





I do work that's gentle, thoughtful and funny.

I am at home in clown, theatre and while improvising, but am also inspired by performance art, mime, dance, and poetry.

I don't believe in bracketing oneself; art (and life!) is a jungle, not a garden.  
I want my work to reflect that.

I am at my best when I am also the author of the work I perform in.

I prefer details and the banal to big important narratives.

I believe that art should be brave, raise questions and articulate one's experience of life.

I stand on the shoulders of  
*Forced Entertainment, Constantine Cavafy, Susan Sontag, Jacques Brel, Spymonkey, Via  
Negativa, Lena Platonos, Carolina Bianchi, Philippe Gaulier, Janez and Uršula Ramoveš,  
Jacques Lecoq, Globus Hystericus, Gabriel García Márquez, Samuel Beckett, Emil Cioran,  
Jasna Jasna Žmak, Soterraneo, and others.*

Reach out to me on [instagram](#), [send me an email](#) or [visit me in person](#).

Luka Piletič

## **Under Control**

Under Control is my first full-length solo performance.

In the piece, I use over 1,000 ping pong balls to talk about life I am trying to get in order.

I have created and then polished it for the most part of the last three years and it is a piece I am most proud of in my career so far. It best reflects the direction in which I want to continue working: somewhere on the edge of devised theatre, clown, performance art, and improvisation, with autobiographical elements and a strong text.

Under Control has won Performer's Choice Award and Best Text Award at the ZIZ Festival of Maribor Alternative Theatre Production.

**[Trailer and more info](#)**



Luka Piletič, Rok Kravanja, Tilen  
Kožamelj, Zoran Petrović

## Death and Milk

A devised theatre piece in which three performers face their experiences, memories and frustrations with death.

Their stories are constantly interrupted by the beeping of a heart monitor and we don't quite know if it's ok to laugh or not.

All the while the room is filling up with smoke, and the last thing they need to kill is the show itself.

We have performed this piece at the Biennial of Puppetry Artists of Slovenia in 2025 and have won the Best Performance Award at the ZIZ Festival 2025.

**[More info](#)**





Luka Piletič

# The City Will Follow You

In my first role as a director, a group of five actors based in Athens and I devised a performance based on the themes of the poem *The City* by one of the biggest Greek poets, Constantine Cavafy.

It is about feeling trapped where you are and dreaming about some place else and that dreaming prohibiting you from fully living your life.

Read the poem, it is beautiful.

*(This work was produced with the financial assistance of the European Union. The views expressed herein can in no way be taken to reflect the official opinion of the European Union.)*



Kristina Aleksova

# Matter of Interpretation

This improvised performance deals with the uneasy relationship between body and language.

My role in it is to interpret in real time the movement of dancers on stage with me, eventually bringing me to a point of creative exhaustion.

It is a piece about creative impulse, finding common ground as performers, and the clash between what we do and what we say we do.

**Trailer**

(Password: Matterofinterpretation)

Anita Wach and Bojan Jablanovec

## **Don't fck me**

This performance, by the leading Slovenian director in the field of performance art, deals with the relationship between an individual and the society around them.

Six dancers have a strict choreography of walking up and down the stage, while inside their path are two performers, improvising and trying to get out of their way and articulate what they might think: about the world, about the audience, about themselves, ...

**More info**





## Globus Hystericus **Busker's Dream**

This is a piece in between site specific performance and street theatre. In it, we use larval masks, made by Justin Durel. Here, they were adapted for the needs of outdoor performance, which of course also influences our way of playing them.

The show is always adapted to the specific park in which we play. It is a love letter to parks and the chance encounters in them. As the show goes on, we imagine what might happen with the people that went past one another: the young man and woman who exchanged a glance, a homeless person who was sitting on a bench, an old lady with a strange suitcase.

In 2024, the show recieved the UrbANA Ljubljana award for excellence in street theatre.

**[Trailer and more info](#)**

# Gverila teater

In the last 3 years, I have been a member of Gverila Teater collective, which has a 20-year tradition.

We explore different modalities of long form theatrical improvisation, with each season being based on a different premise: books we've read, our biographies, good things that have happened to us or the audience on the day of performance, ...

One of the goals of the collective is also the exploration of different elements of theatre and performance, each time focussing on something else: costume design, light, movement, (non-)narrative, ...

## **Article about us**

(In Slovenian)





Andreja Rauch Podrzavnik  
**Carry On**

In this contemporary dance piece, performers reflect on their past, memory, doubts and yearnings. These become the basis for building a relationship between the performers, and thus the personal becomes the collective, the intimate becomes performative.

The title is connected to the weight each of us is carrying, the weight that becomes lighter and airier when shared.

It was my first excursion in the world of contemporary dance, which has informed my manner of working in the projects since.

**[More info](#)**

**[Trailer](#)**

**[Full performance](#)**

# Healthcare Clowning

I also work for Red Noses Slovenia, which is a humanitarian organisation of healthcare clowns who visit hospitals, retirement homes and refugee camps all over Slovenia.

Healthcare clowning is largely based on improvisation in duos as we adapt to each specific child or senior and his or her needs. The work includes clowning, slapstick, music, touch, conversation, mime, ...

Our organization is a part of Red Noses International and has been operating for over 20 years.

In 2021 I wrote my MA thesis on the work of healthcare clowns with the dying, for which I was awarded the Prešeren Award of Faculty of Education.

**Red Noses Slovenia**

**Red Noses International**





Tomaž Lapajne Dekleva

## Let's Go to the Seaside

As part of the healthcare clowning, we have created an immersive play, adapted specifically to the needs and characteristics of people with late-stage dementia.

In it, we use dance, music, touch, smell, sound and video to invite the audience to join a young couple who is on their way to their first seaside vacation.

We play it in retirement homes throughout Slovenia.

# Luka Piletič and Jan Franc Podbrežnik



This was the first full length theatre piece I created since returning home after studying theatre abroad.

Jan Franc Podbrežnik and I took our differing views on what theatre should be like as the starting point of the piece, and used the tension between them as a guiding force of the performance.

It was a slightly naive piece made by two artists at the very beginning of their careers, however it was a good attempt and a starting point for my later work.

It has won the Performers' Choice Award and Egotrip award of the ZIZ Festival of Maribor Alternative Theatre Production.

**Trailer**

**More info**



Have a good day.