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1985.



Iz ciklusa "Area"
From the "Area" cycle
1984.

Jasmina Bavoljak
LUPINO ILI O VJEĆNOM TRAGANJU

Stvaralaštvo Ivana Lepena aka Stephana Lupina koje traje već više od trideset godina moguće je promatrati kroz prizmu onih umjetnika koji su se nalazili izvan glavnih i priznatih kategorija i tokova uvriježenih u teoriji povijesti umjetnosti i likovnoj kritici. Ponekad nazivani *marginalcima*, *outsiderima* ili jednostavno *samoucima*, takvi su umjetnici uvijek izazivali brojne polemike i prijepore, a najčešće su bili izopćeni iz tzv. ozbiljne umjetnosti. "Sloboda marginalaca ili autsajdera sastoji se u tome što su oni potpuno neopterećeni intelektualnim promišljanjem o načinu i eventualnim zakonitostima oblikovanja likovnog djela, pa do rezultata dolaze neposredno i spontano."¹

Nepokoravanje društvenim normama, odbacivanje malograđanskog reda, krajnje upečatljiv znak otpora prema svemu uvriježenom i etabliranom te ukazivanje na probleme današnjice, kao i na apokaliptično stanje duha vremena u kojem živimo, zajednički su nazivnici ovakve umjetnosti. Ovom izložbom došlo je vrijeme da se promoti Lupinovo neobično stvaralaštvo proizašlo iz njegove izvanserijske imaginacije i iznimno izražene potrebe za osobnom slobodom koja ne duguje ništa konvencionalnoj kulturi.

Rođen u Varaždinu, avanturist nemirna duha i željan izazova, zarana se otisnuo u svijet. Proputovavši Italiju i Englesku u osamdesetim godina zaustavio se u kovitlacu New Yorka. Baveći se svim i svačim (od sporta, *modelinga* pa do studiranja) dolazi u doticaj s fotografijom koja mu postaje omiljeni medij, postaje njegov život. Fotografiranje mu znači sudjelovanje u ljepoti, u erotici, u *smrtnosti* i *ranjivosti* druge osobe. Nepresušna i sirova energija koju ulaže u stvaranje i u suodnos s junacima (akterima) na fotografijama, divlja toplina koju im pruža i istovremeno agresivna potreba da iz njih crpi neku drugost očišta, omogućuje mu da postavi improvizirani studio u dva trendovska njujorška noćna kluba – Area i The World. U klubu Area imao je pristup nebrojenim posjetiteljima kluba i slavnim osobama – koje je mogao učiniti temom svojih fotografija. Među članovima isticali su se Billy Idol, The Ramones, Brian Ferry, Frank Zappa, Malcolm McLaren, Grace Jones, te danas slavni likovni umjetnici kao što su Jean-Michel Basquiat i Keith Haring. Osnovna zamisao kluba je bila da između izvođača i posjetitelja nema razlike pa tako Lupino jednaku energiju ulaže snimajući poznate, manje poznate ili nepoznate. Svi su mogli biti zvijezde na toj pozornici umjetnosti i on je od njih stvarao kraljice i kraljeve zabave, "iz njih je fotograf izvukao dah ne toliko (tjelesne) ljepote (koje gdjekad nije ni bilo), nego ljepote geste, lijepa straha pred nemilosrdnim Okom, lijepo skršenih ruku, ljepote iluzije (da si netko drugi) i dvojbe da taj *prijenos* možda nije ni uspio."² Erotoman je, ali zaokuplja ga i sve neobično, ono što nije *mainstream* i uobičajeno, čudaci, *queer* osobe (homoseksualci, lezbijke, transvestiti, hermafroditи), alkoholičari i partijaneri. Animira ih u želji da se *ogole* do kraja. Neobuzdan i impulzivan, majstor je *druge stvarnosti*, atmosfere razvrata, ekscentričnosti pa i groteske, i unatoč početnoj tehničkoj nesavršenosti fotografija, koje znaju biti i neoštare, kadriranje mu je školski precizno. "Koristeći spot-rasvjetu (svega jedna žarulja od 1000 W) Lupino inzistira na modelaciji svjetlo-tamno... što kadikad njegovu fotografiju čini analognom slikarstvu baroka."³ Kolor i scenografija koju polako uvodi u sliku dodaju joj još i jednu začudno romantičnu dimenziju, uskladišenu s vizualnim identitetima kluba koji su se mijenjali svakih nekoliko tjedana prema novoj temi (*Crvena, Umjetnost ili Predgrađa*).

- 1 Vrkljan-Križić, Nada.
Outsideri 2: alternativne pojave u umjetnosti, Zagreb: Muzej suvremene umjetnosti, 2000.

- 2 Zidić, Igor. *Divna stvorenja*, Zagreb: Moderna galerija – Studio "Josip Račić", 2007.

- 3 Maleković, Vladimir.
Stephan Lupino, retrospektiva, Zagreb: Muzej za umjetnost i obrt, 1998.



Iz ciklusa "World"
From the "World" cycle
1985.

U stalnoj je potrazi za savršenim aktom i sa svake mu fotografije zrači fascinantna opuštenost apatičnih modela. Svojim otuđenim pogledom na svijet, prkosnih lica oni iskazuju bezrezervno povjerenje i potpuno predavanje *majstoru*. Suradnik je u Details Magazineu, a objavljuje u časopisima Vogue, Photo, Zoom, Stern, Europeo, l'Espresso, Playboy i mnogim drugima. Počinje se baviti studijskom fotografijom. Uči kroz praksu, istražuje u hodu se prepuštajući svom instinktu i rezultati su mu iznenađujući. Koristeći neutralnu pozadinu barata svjetlom (reflektorima) kao najbolje školovani majstori fotografije. Kiparski shvaća akt, sjena mu postaje osnovni i glavni formativni element, čini oblike golih tijela složenijima i bogatijima, a njegov osjećaj za *chiaroscuro* je iznimski. Prostornost živilih skulptura koju postiže na fotografiji samo je dala naslutiti da će Lupino iz dvodimenzionalnog jednog dana prijeći u trodimenzionalni medij. Usprkos mekoći oblika kadar mu je strog, jasan i precizan, bez suvišnih detalja i tek se u koloriranoj fotografiji upotpunjava i drugim gradbenim elementima. Bavljene modnom fotografijom pomoglo mu je da otkrije ljepotu i značaj odjeće, nakita i make-upa. Erotizam mu proizlazi, kako je jednom rekao, *iz osobnosti modela*, hladan je i distanciran, bez vulgarnosti. Često upriličuje javna snimanja na kojima možemo vidjeti kako međusobni govor tijela (sportaša) Lupina dok radi, potiče i naglašava ritmove i tako harmonizira pokrete modela; stav i pokreti snimanih tijela usklađuju se s njegovim kretnjama.

Crno-bijela ekspresivna fotografija mu daje najbolji ugođaj motiva, atmosfere, prostora, dušu snimanog, nosi u sebi posebnu tajnovitost; kao da se postavlja pitanje: što je iza i što je skriveno u snimci, savršena je za traženje nesvakidašnjeg, neobičnog procijepa vremena i prostora između onog što je snimano i onog koji snima. I kao što kaže Predrag Vuković, "u crno-bijeloj fotografiji postoji ono nešto što će je uvijek činiti posebnom, jedinstvenom i neuništivom".

Prvotno zanimanje za skulpturalnost tijela, za formu, svjetlo i sjenu polako su zamjenjivali drugi motivi. U potrazi za *istinom* počinju ga intrigirati narativni sadržaji kojima želi ispričati priču. Bez obzira bili naručeni ili snimani *iz potrebe*, takvi serijali



Iz ciklusa "Roxy"
From the "Roxy" cycle
1986.

Iz ciklusa "World"
From the "World" cycle
1983.

otkrivaju i drugačijeg Lupina, u neku ruku empatičnog, socijalno osviještenog, nježnijeg, toplijeg i tišeg, u brizi za modelom. "Premda se sad češće zagleda u lice, u oko, u duh i dušu pred sobom, opet skлизне pogledom niz tijelo, okrzne ga makar nakratko. Možda je tomu uzrok njegov profesionalizam pa se opetovano vraća tijelu (osobito ženskome) u glamuroznim, vrhunski očišćenim i dorađenim (često komercijalnim) fotografijama, vraća se javnim foto-seansama kako bi podsjetio na sebe, razbuđuje fotografa-mužjaka u sebi kako bi opstao image koji ga je izbacio u orbitu, kako bi opstao... Lupino."⁴

Prema njegovim riječima rat na ovim prostorima, početkom devedesetih, nagnao ga je da se vратi u Hrvatsku. Osjećaj da treba dokumentirati ratne strahote, grozote koje su uslijedile, nepredvidivost života i smrti, kanalizirao je kroz nove medije. Fotografija mu više nije u žži interesa, osim što se bavi ciklusima koji na neki način govore o vječnoj patnji (*Moji anđeli* o djeci oboljeloj od raka i djeci s Downovim sindromom) te sudjeluje u naručenim marketinškim kampanjama (Grožnjan i Istarska vinska priča), gdje pokazuje svoju iznenađujuće stiliziranu estetiku. *Iskače iz svojeg dosadašnjeg rukopisa* i uz težak fizički rad (koji ga okupira na neki način) počinje izrađivati i dizajnira namještaj, najprije za vlastitu uporabu, a zatim i za tržiste.

Katastrofičnost i apokaliptičnost vanjskog svijeta stvara kod njega potrebu za vlastoručnim oblikovanjem doživljenog. Dubok dojam počinje, na neki način, transponirati u skulpture i *slike*. "Skulpture ostavljaju dojam oprostorene fotografije, slike podsjećaju na rad metalskog radnika koji je ploče metala izrezao fleksicom i potom zavario."⁵ Radovi izazivaju reakcije koje se protežu od potpunog negiranja do potpunog ushita. U formalnom smislu približava se *perifernoj ili sirovoj umjetnosti* (prema Hansu Prinzhornu šaranje i antropomorfni ornamenti preplavljaju i zaglušuju sliku; raspored ili struktura ne služe nikakvoj svrsi; inzistiranje na simetričnosti ili binarnosti motiva, ondje gdje se upotrebljavaju simboli, oni su nejasni i konfuzni; a ako se predstavljaju objekti, oni su samovoljno iskrivljeni ili rascjepkani). U svakodnevnoj je borbi s materijalima; drvom i željezom. Svojom energijom utiskuje tragove u njih, a

4 Antonović, Ivan. *Zmijski svlak*, u katalogu izložbe *Lupino: Anđeli, Sebastian art*, Dubrovnik, 2006.

5 Maroević, Igor. *O Lupinizmu*, u: *Lupinizam ili socijalna osviještenost*, Zagreb, Tifloški muzej, 2016.





Iz ciklusa "Area"
From the "Area" cycle
1984.

- iz njih istiskuje ono arhetipsko, stilizirajući ljudsko tijelo u ritmovima koji su izazov čitavog njegovog stvaralaštva. Uporno, opsesivno dosljedno i energično već dugi niz godina, iz dana u dan proizvodi djela upečatljiva po žestini, ali i jednostavnosti, neposrednosti i iskrenosti. U potpunom je raskoraku s bilo kojim trenutno prihvaćenim i prisutnim stilom. Za razliku od *naivaca* koji promatraju i reproduciraju svijet oko sebe, Lupino stvara svoj *novi vrli svijet*. Takvo djelovanje moguće je svesti, kako kaže David Maclagan pod naziv “*unutarnjeg svijeta* – fantazije, sna ili imaginacije – i događa se pod nekom vrstom represije, gdje nema mjesta vlastitoj realnosti, već se umjetnik morao izražavati na neki ventrilokvistički (trbuhozborski) način, posuđujući (uz nepoznate kamate) maštovitost koja čuči skrivena unutar pojmljova vanjskog, vidljivog svijeta. Njegova prava *unutarnjost* je tako ojačana, a istovremeno njegova realnost smatra se derivatom ili je drugorazredna.”⁶ U svojim se radovima referira na promišljanje života nakon smrti, biblijske i književne teme Izgubljenog raja i ostalih zapadnjačkih religijskih simbola, totemske civilizacije, inicijalne obrede uključujući rock’n’roll i pop art, kao i ekstreme nacionalnog i individualnog ponašanja uključujući ublaženi erotizam i seksualnost. “Radi se o autonomnom, često dramatičnom komentiranju života i svijeta koji okružuje čovjeka ili o poniranju u dubine vlastita bića u kojima umjetnik nastoji poniknuti u tajnu onog najteže odredivog što čini bit ljudskog postojanja.”⁷
- Njegovo stvaralaštvo u tim djelima nije odslika stvarnosti ili pojavnog svijeta, ono je zamjena za stvarnost. To je obilježje ekspresije ljudi koji žive, na neki način, izdvojeni iz umjetničkog svijeta, koji crtaju, slikaju i izrađuju skulpture, iz prostora vlastite usamljenosti, utiskujući u njih svoje opsesije, snove, žudnje, strahove, strasti i brutalnosti.

Maclagan, David. *Out-siders or Insiders*, u:
Vrkljan-Križić, Nada,
Outsideri: umjetnici s onu stranu zrcala..., Zagreb:
Muzej suvremene umjetnosti, 1998.
Vrkljan-Križić, Nada.
Outsideri 2: alternativne pojave u umjetnosti, Zagreb: Muzej suvremene umjetnosti, 2000.

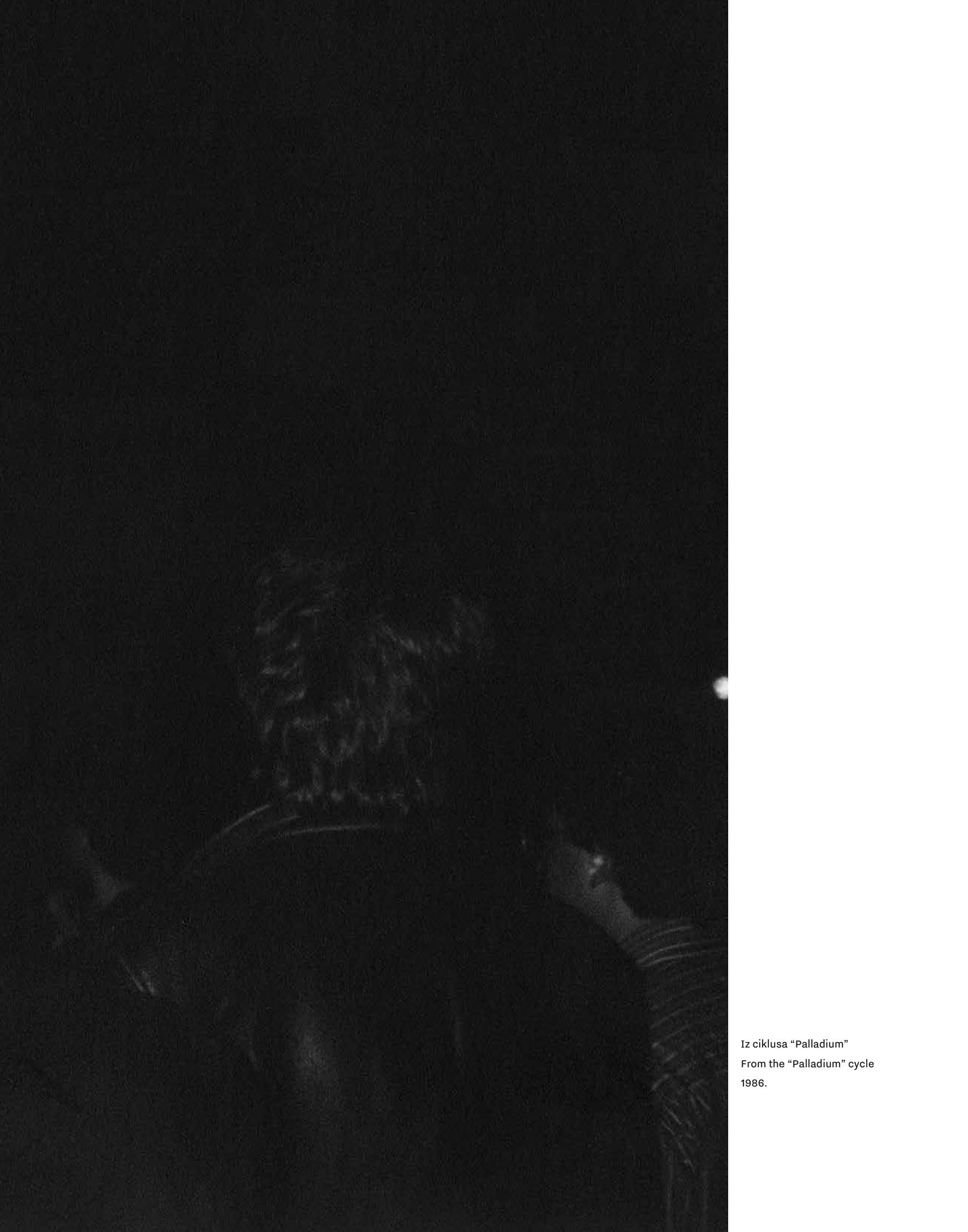
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Iz ciklusa "World"
From the "World" cycle
1985.

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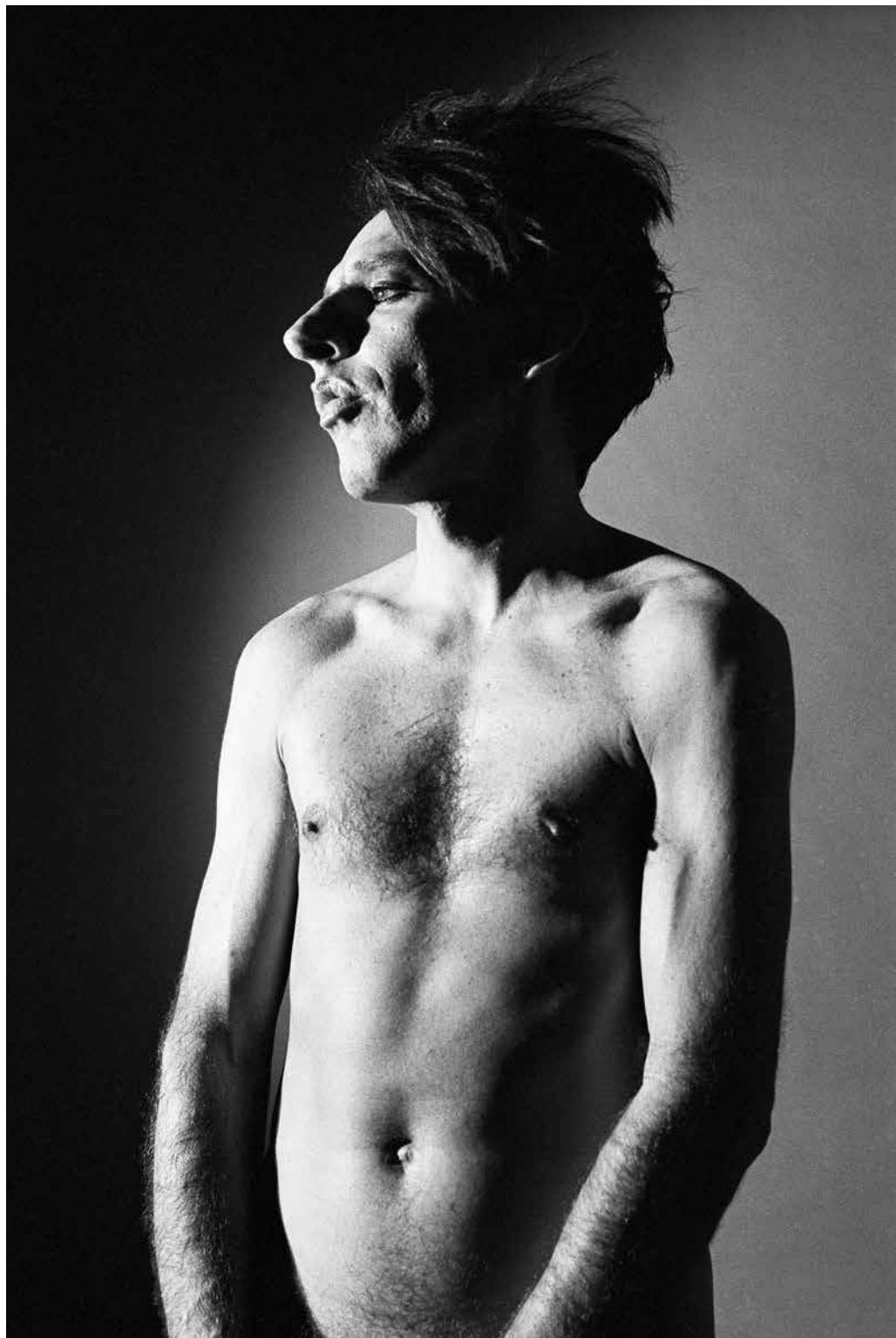
Iz ciklusa "Palladium"
From the "Palladium" cycle
1986.



Oči
Eyes
1988.



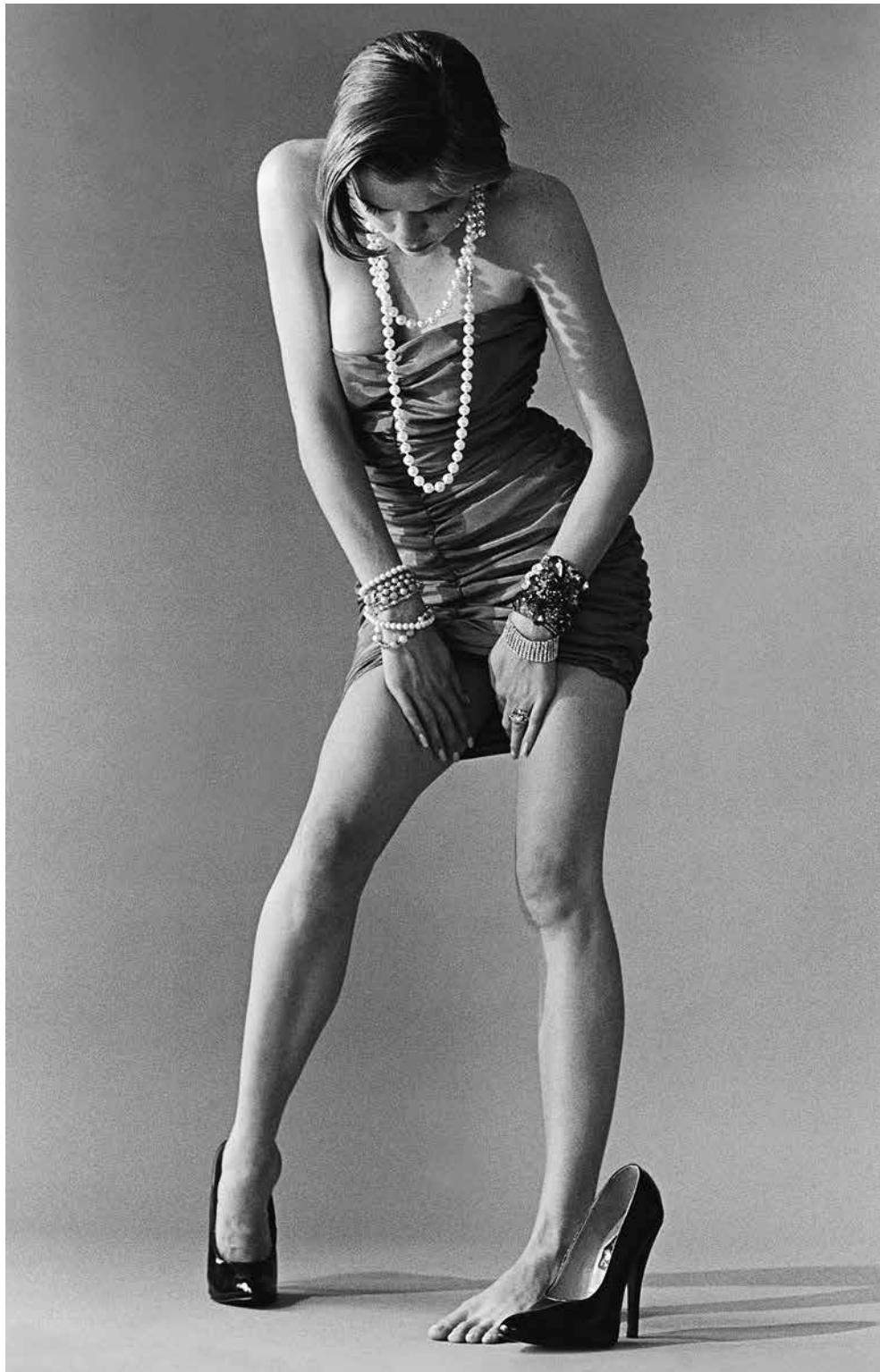
Connie
1988.



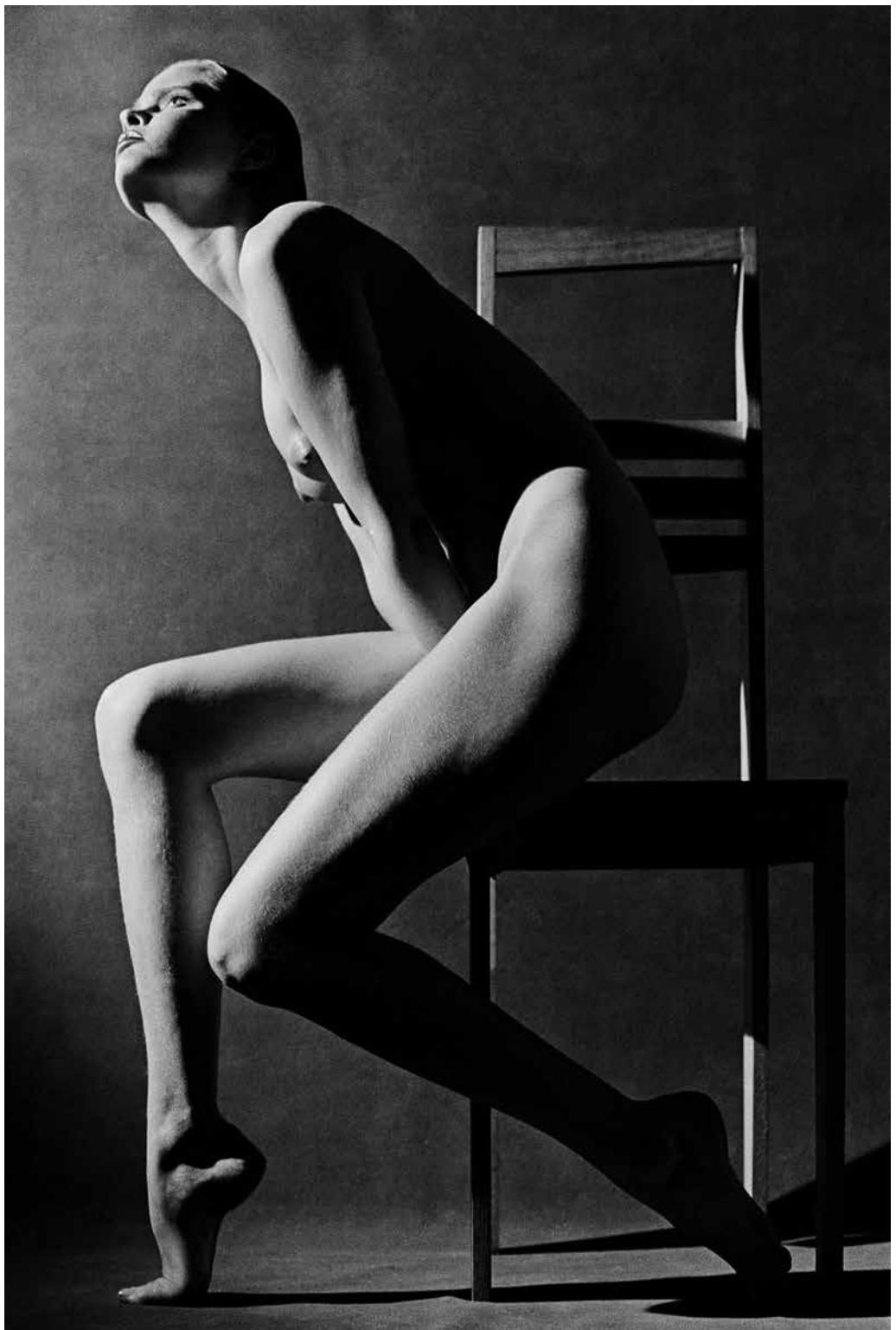
Johann Hasse
1985.



Naked Gun
1987.



Kara, naslovnica Detailsa
Kara, cover of Details
magazine
1984.

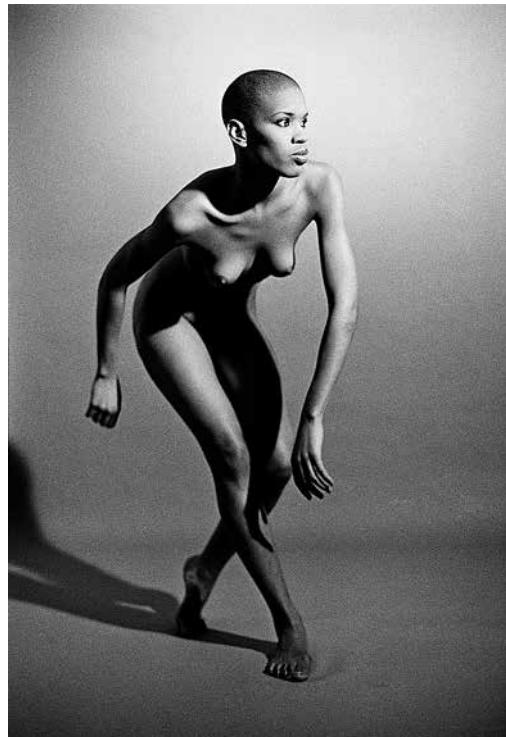


Sjedeći akt
Sitting Nude
1984.



Najbolji prijatelj
Best Friend
1991.





Anna s mačem
Anna with a Sword
1988.

Demetrious
1985.



Nora Kimbel II
1988.

Nora Kimbel I
1986.



Jasmina Bavoljak
LUPINO, OR THE ETERNAL QUEST

The creative activity of Ivan Lepen a.k.a. Stephan Lupino, which has lasted for more than thirty years, can be observed through the prism of artists outside of main and acknowledged categories and currents ingrained in the theory of the history of art and art criticism. Occasionally termed as *the marginal ones, outsiders*, or simply *autodidacts*, these artists have always provoked numerous debates and disputes, and were generally excluded from the so-called serious art. “The freedom of the marginal ones or the outsiders consists of them being entirely unburdened by the intellectual deliberation on the manner and potential legitimacy of forming of the artwork, and therefore the results are achieved directly and spontaneously.”¹

The non-compliance to social norms, the abandonment of the bourgeoisie order, the extremely distinct mark of resistance toward anything that is ingrained and established, and indicating the issues of today as well as the apocalyptic condition of the *zeitgeist* in which we live, are all common denominators of such an exhibition. With it, the time has come to view Lupino’s remarkable artistic activity arising from his extraordinary imagination and the exceptionally pronounced need for personal freedom that is not indebted to conventional culture.

Born in Varaždin, this restless-spirited and challenge-seeking adventurer set off early into the world. Having travelled through Italy and England, he stopped in the whirlwind of New York. Engaging in anything and everything (from sports, modeling, to studying), he came into contact with photography that became his favourite medium, his life. To him, to photograph means to participate in beauty, erotica, the mortality and vulnerability of another person. The inexhaustible, raw energy he invests in the creation and correlation with subjects (protagonists) in the photographs, the wild warmth he provides them with and, simultaneously, the aggressive need to draw from them an otherness of viewpoint, enabled him to set up an improvised studio in two popular New York night clubs – Area and The World. At Area, he had access to numerous visitors of the club and celebrities – which he could make subjects of his photographs. The members included Billy Idol, The Ramones, Brian Ferry, Frank Zappa, Malcolm McLaren, Grace Jones, and visual artists that are famous today, such as Jean-Michel Basquiat and Keith Haring. The club’s main concept was not to differentiate between performers and visitors, therefore Lupino invested equal energy in photographing the famous, the not-so-famous, and the anonymous ones. All of them could become stars on the stage of art, and he made them kings and queens of the party, “from them the photographer drew the breath of beauty, not as much of the corporeal kind (which was occasionally absent), but rather the beauty of gesture, of fear of the merciless Eye, of the lovely clasped hands, the beauty of illusion (of being somebody else), and the doubt that this *transmission* may have not been successful at all.”² Although deeply preoccupied with erotica, he is also interested in all that is unusual, that which is not mainstream – freaks, queer persons (homosexuals, lesbians, transvestites, hermaphrodites), alcoholics, and party animals. He animates them in the desire to *denude* them completely. Unrestrained and compulsive, he is a master of *other reality*, of the atmosphere of debauchery, eccentricity, and even grotesque; despite the initial technical imperfection of photographs, which are often blurred, the framing is precise and by-the-book. “By using spot lighting (a single 1000 W lightbulb), Lupino insists on *chiaroscuro* modelling... which, occasionally, makes

1 Vrkljan-Križić, Nada. *Outsider 2: alternativne pojave u umjetnosti*, Zagreb: Museum of Contemporary Art, 2000.

2 Zidić, Igor. *Divna stvorenja*, Zagreb: Modern Gallery – Josip Račić Studio, 2007.

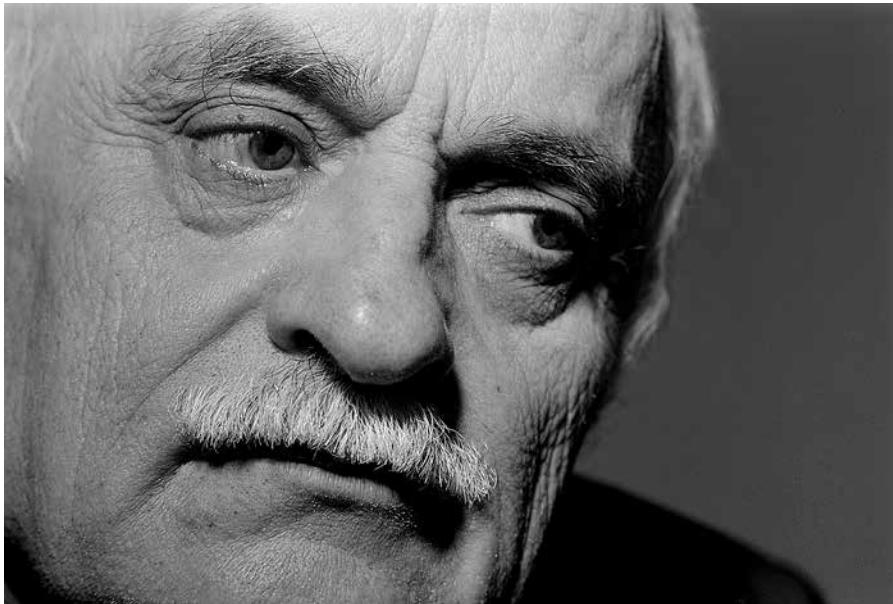


Maleković, Vladimir. Stephan Lupino, retrospektiva, Zagreb: Museum of Arts and Crafts, 1998.

3 his photography analogous to Baroque painting.”³ The colouring and the scenery he slowly introduces into the image bestow it with a peculiarly romantic dimension harmonised with the visual identities of the club, which were altered every couple of weeks in accordance with the new theme (*Red, Art, or Suburbs*).

He is constantly in pursuit of the perfect nude; the fascinating nonchalance of the apathetic models radiates from each of his photographs. With their estranged gaze and noncompliant facial expressions, they show unreserved trust and complete submission to *the master*. He collaborates with Details Magazine, and his works are published in magazines such as Vogue, Photo, Zoom, Stern, Europeo, l’Espresso, Playboy, and many others. He takes up studio photography. He learns through practice and explores ‘on the fly’, surrendering to his instinct, and the results are amazing. Using a neutral background, his manipulation of lighting (reflectors) is comparable to that of the best-educated masters of photography. He apprehends the nude from a sculptural viewpoint; shading becomes his basic and main formative element that adds complexity and abundance to the shapes of the naked bodies, and shows exceptional sense of *chiaroscuro*. The spatiality of living sculptures he achieved in the photographs only served to indicate that, some day, Lupino would pass from the two-dimensional medium into a three-dimensional one. Despite the pliability of forms, his frame is rigid, clear and precise, sans excessive details; it is only in colour photographs that the latter is implemented with other construction elements. His engagement with fashion photography has helped him to discover the beauty and significance of clothing, jewellery and makeup. The eroticism arises, as he once said, *from the model’s personality*; he is cold and distanced, sans vulgarity. He often holds public photo-sessions, at which we can see how the interactive body language of Lupino (the athlete) while he works, stimulates and accentuates the rhythms harmonises the movements of the model; the posture and movements of the photographed models align with his own.

The expressive black and white photography provides him with the best atmosphere of motifs, ambience, space, the subject’s soul, it carries within itself extraordinary secrecy; as if the question is posed on that which is behind and that which is hidden. It is perfect for the search of the extraordinary, unusual time rift and the



Fabijan Šovagović
1999.

space between the subject and the photographer. And, to quote Predrag Vuković: “there exists something in black and white photography that will always make it special, unique, and imperishable.”

The initial interest in the sculpturality of the body, in the form, lighting and shading was gradually replaced by other motifs. In search of the *truth*, he begins to be intrigued by narrative contents with which he seeks to tell a story. Be they commissioned or photographed *out of need*, these series also expose a different Lupino, somewhat emphatic, socially conscious, more tender, warmer and more quiet, who cares about the model. “Although he will now gaze more into the face, the eye, the spirit and the soul in front of him, his will also let his eyes slide down the body, brush against it, even for a mere second. Maybe the reason for it is his professionalism; therefore he keeps returning to the body (especially female) in the glamorous, meticulously processed and treated (often commercial) photographs, he returns to the public photo-sessions in order to remind of himself, he awakens the male photographer so that the image that launched him in the first place could survive, so that Lupino... could survive.”⁴

As he himself stated, the war in this region in the early 1990s compelled him to return to Croatia. Through new media, he channelized the feeling that he must document the horrors and atrocities of war that ensued, the unpredictability of life and death. Photography is no longer the main focus of his interest, apart from the cycles that, in a sense, address eternal suffering (*My Angels* – depicting children with cancer and Down syndrome); he also takes part in commissioned marketing campaigns (*Grožnjan, Istrian Wine Story*), whereby he demonstrates his surprisingly stylised aesthetics. *He transcends his previous signature style* and, engaged in hard physical work (which occupies him somewhat), he proceeds to produce and design furniture, initially for himself, and then for the market.

The catastrophic and apocalyptic attributes of the outside world generates in him the need to singlehandedly form that which he experienced. In a certain manner, he proceeds to transpose the deep impression into sculptures and *paintings*. “The sculptures appear as spatialized photographs, the paintings resemble the works of a metal

4

Antonović, Ivan. Zmijski svlak, in the catalogue of the exhibition Lupino: Andeli, Sebastian Art, Dubrovnik, 2006.



Cipele Kinney
Kinney Shoes
1988.

worker, who cuts metal sheets with a grinder and then welds them together.”⁵ The works provoke reactions ranging from outright scorn to absolute thrill. From the formal aspect, he approaches the *outsider or raw art* (according to Hans Prinzhorn, the ‘doodling’ and the anthropomorphic elements overwhelm and ‘drown’ the painting: the arrangement and structure have no purpose whatsoever; to insist on symmetry or bizarre ness of motifs, when symbols are used, makes them unclear and confusing; and if objects are presented, they are arbitrarily distorted or fragmented). He fights an everyday battle with materials; wood and iron. With his energy, he impresses them with traces, and from them he extrudes that which is archetypal, thus stylising the human body in rhythms that have served as a challenge throughout his artistic activity. For many years, day after day, he persistently, obsessively, consistently and energetically produces bodies that are distinct by their intensity, but also their simplicity, directness and candidness. He is in complete discrepancy with any of the hitherto acknowledged and existent styles. Unlike the naïve artists, who observe and reproduce the world around them, Lupino creates his *brave new world*. This activity can be reduced, to quote David Maclagan, to the term “*inner world* – fantasy, dream, or imagination – which occurs under a kind of repression that does not allow for one’s own reality; therefore the artists must express themselves in a ventriloquist manner, borrowing (with unknown interest) the imaginativeness that is hidden within the notions of the outside, visible world. Their true innerness is thus reinforced; at the same time, their reality is considered a derivative or second-class.”⁶ In his works, he refers to the deliberation of life after death, the Biblical and literary subjects of Paradise Lost and other religious symbols of the Western civilisation, the totem civilisation, the rites-of-passage including rock ’n’ roll and Pop Art, as well as the extremes of national and individual behaviour, including understated eroticism and sexuality. “This is an autonomous, often dramatic commentary on life and the world surrounding the man, or plunging into the depths of own being, in which the artist seeks to fathom the secret of that which is hardest to define and makes up the essence of human existence.”⁷

His creation in these works does not serve as the reflection of reality of the emulative world – it serves as a replacement for reality. This is the characteristic of the expression of those who, in a certain way, live separated from the artistic world – who draw, paint, and sculpt – and from the spaces of own solitude, imprinting in their works their obsessions, dreams, desires, fears, and brutalities.

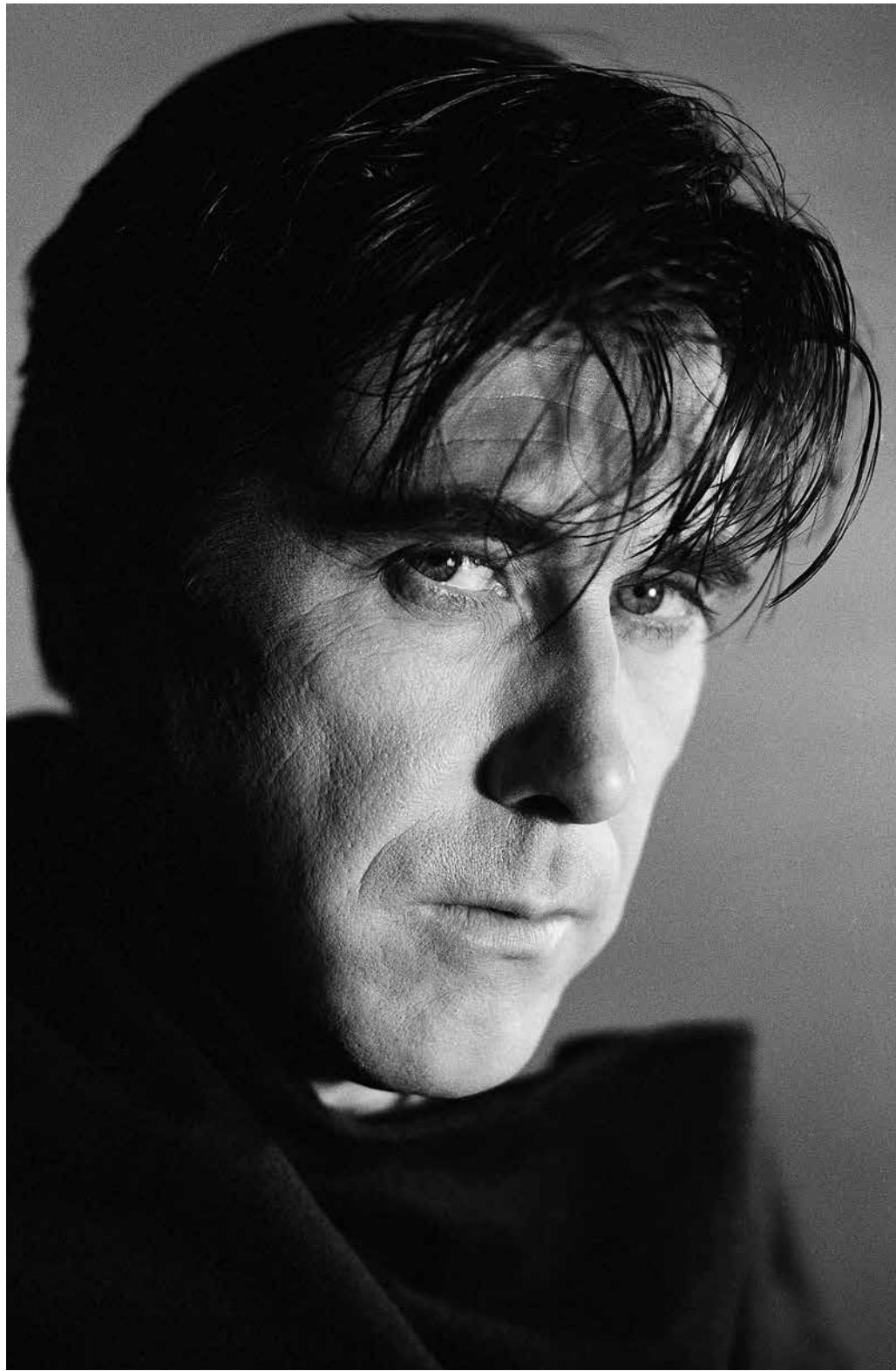
5 Maroević, Igor. O Lupinizmu, in: Lupinizam ili socijalna osviještenost, Zagreb, Typhlogy Museum, 2016.

6 Maclagan, David. Outsiders or Insiders, in: Vrkljan-Križić, Nada, Outsideri: umjetnici s onu stranu zrcala..., Zagreb: Museum of Contemporary Art, 1998.

7 Vrkljan-Križić, Nada. Outsideri 2: alternativne pojave u umjetnosti, Zagreb: Museum of Contemporary Art, 2000.



Billy Idol
1985.



Bryan Ferry
1988.

Spiderman
1989.





Vogue Bambini
1984.



Jenny O.
1984.





Black and White
1988.



Predator Girl
2011.

Lovac
The Hunter
2015.



Iron Fashion
2000.



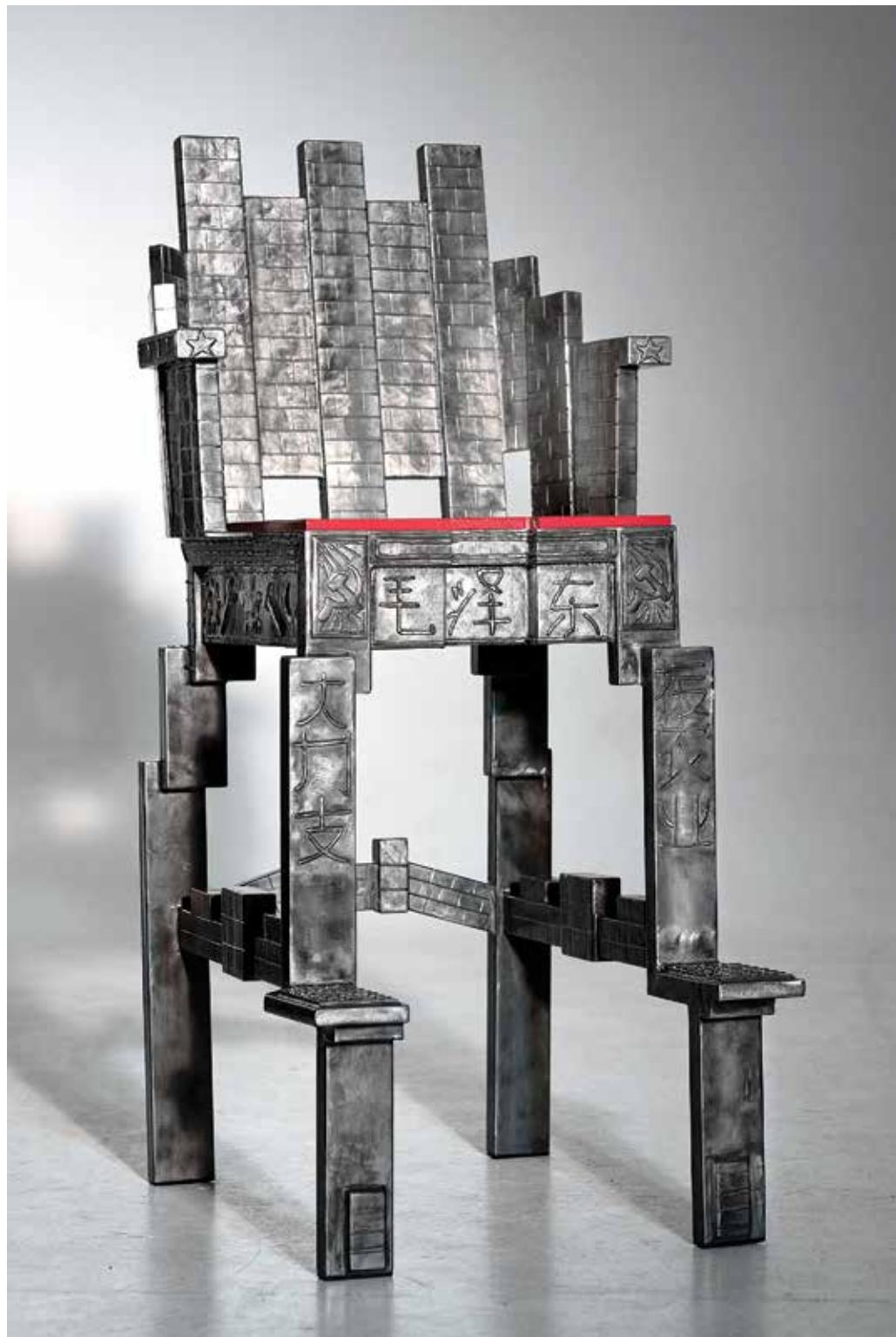
Dancing Venus
2017.



Metalno ogledalo
Metal Mirror
2011.



Rukom rađeno ogledalo sa
starim mornaričkim lancem
Handmade Mirror with an
Antique Naval Chain
2010./2011.



Skulpturirani stolac
(Mao Ce-Tung)
Sculptured Chair
(Mao Zedong)
2013.



Skulpturirani stolac
(Putin)
Sculptured Chair
(Putin)
2016.



Skulpturirani stolac

Sculptured Chair

2015.

Skulpturirani metalni stolac

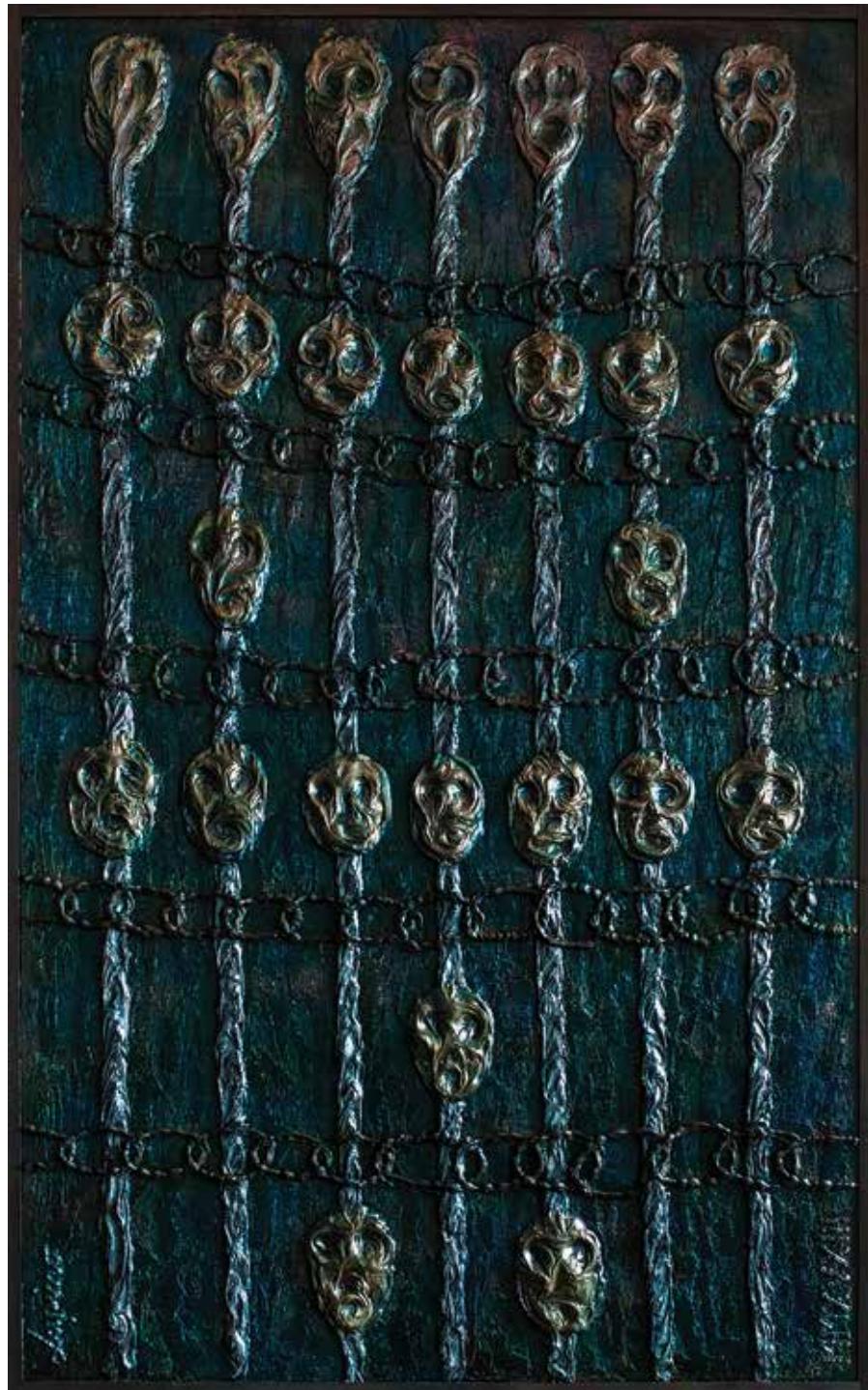
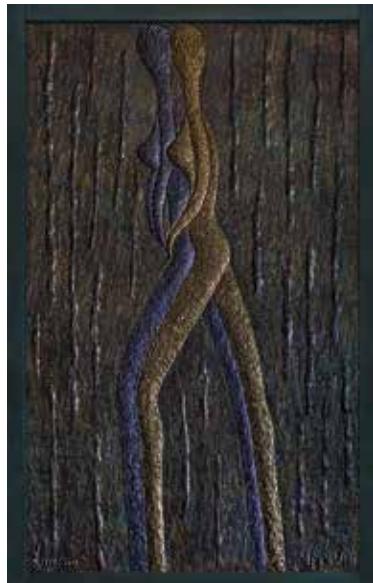
Sculptured Metal Chair

2015.





Skulpturirani stolac
Sculptured Chair
2015.



Double Trouble

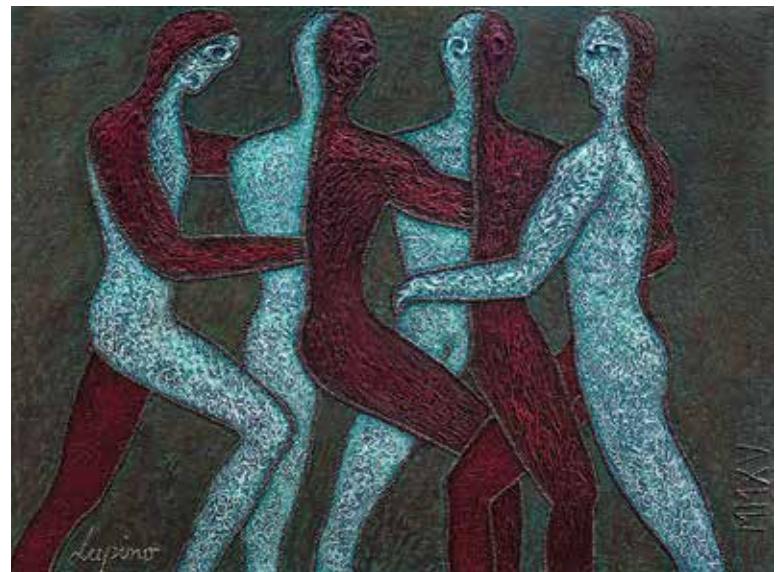
2017.

Luciferov svijet
Lucifer's World
2015.

Kataklizma II
Cataclysm II
2018.



Obitelj 2
Family 2
2015.

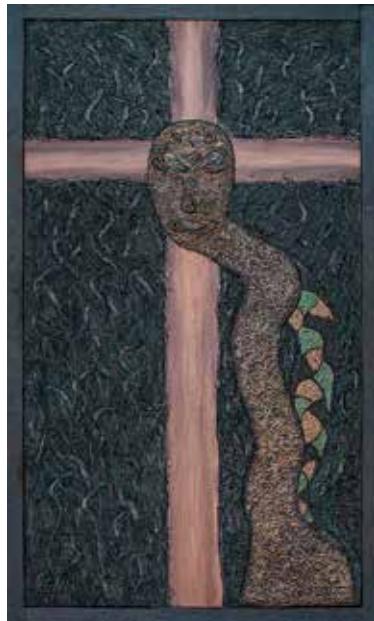


Destruktivni ljudi
Destructive People
2015.



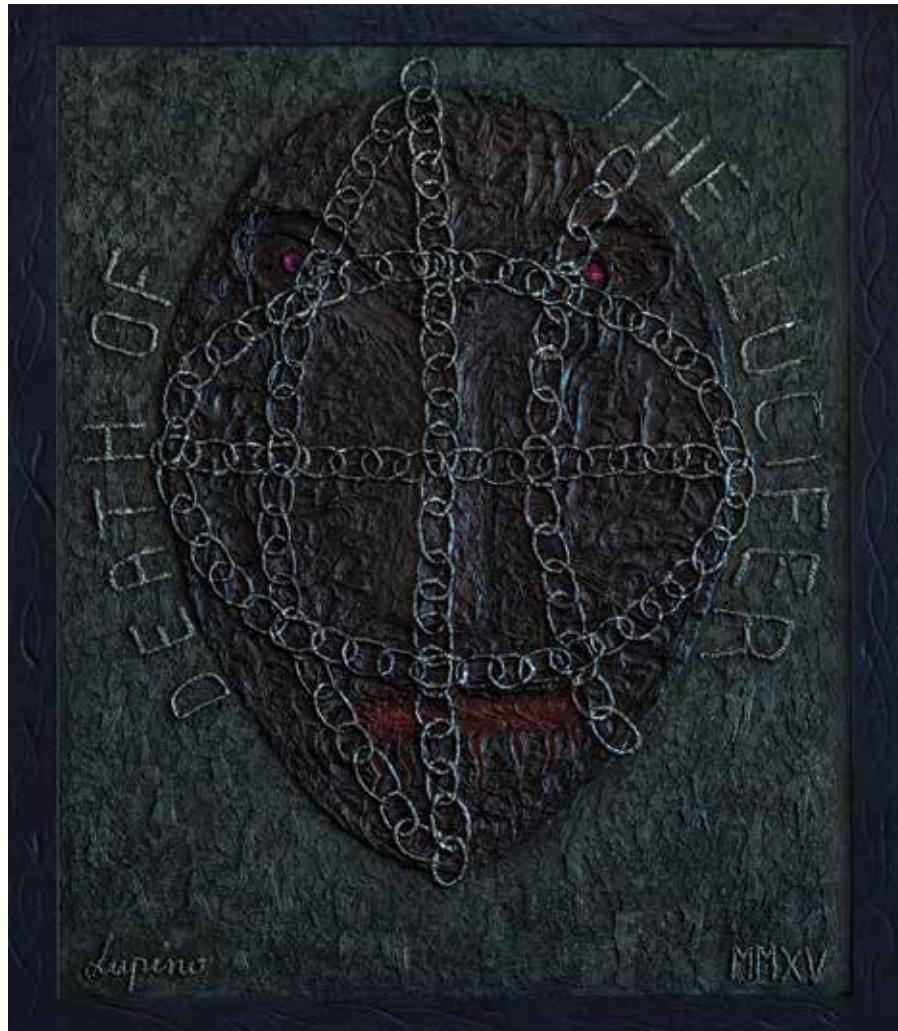


Cunami
Tsunami
2013.



Luciferov svijet I
Lucifer's World I
2015.

Death of Lucifer
2015.





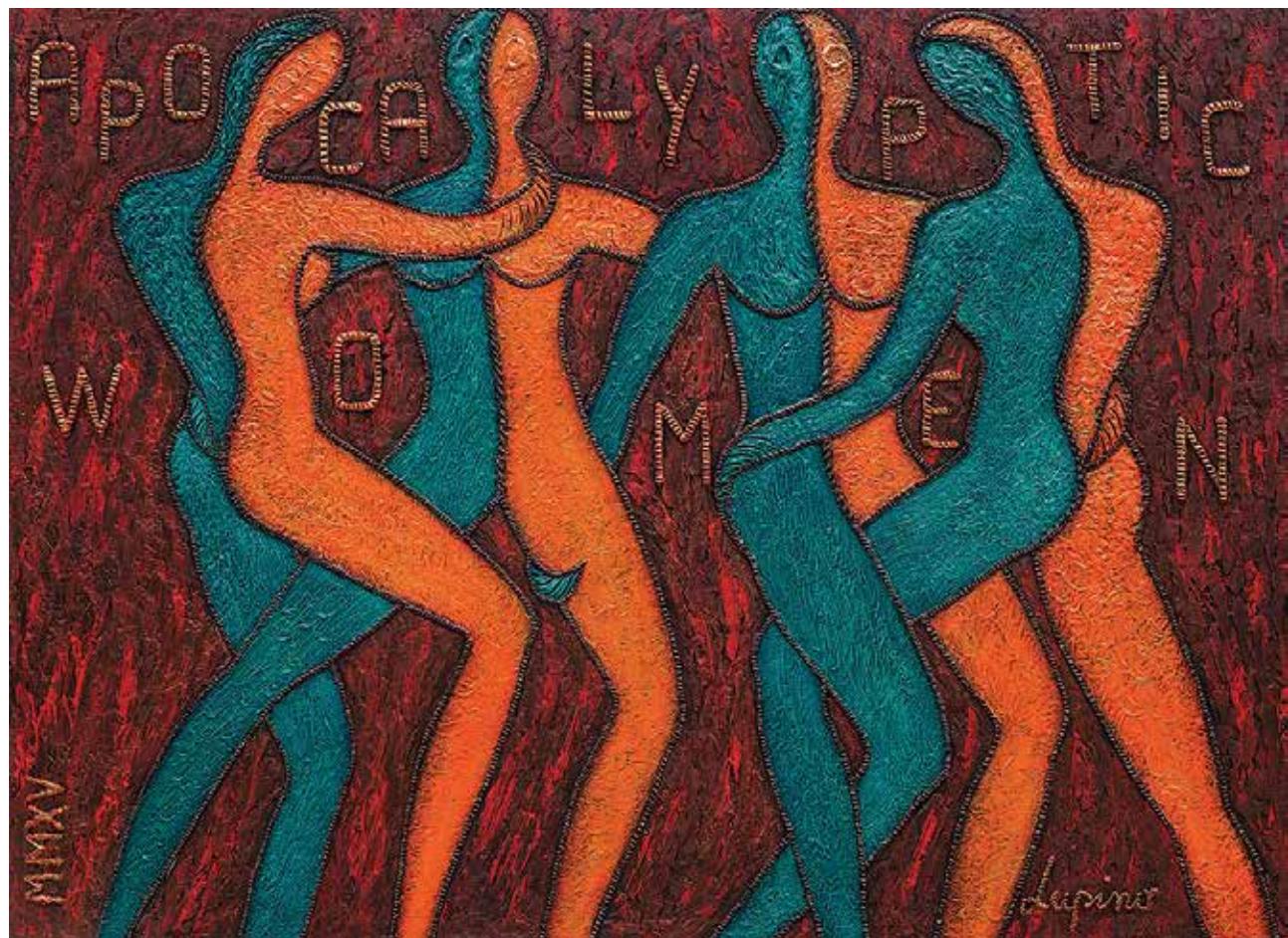
Greed
2012./2013.



Vatrena ekstaza II
Flaming Ecstasy
2017.

Muškarci
Men
2014.

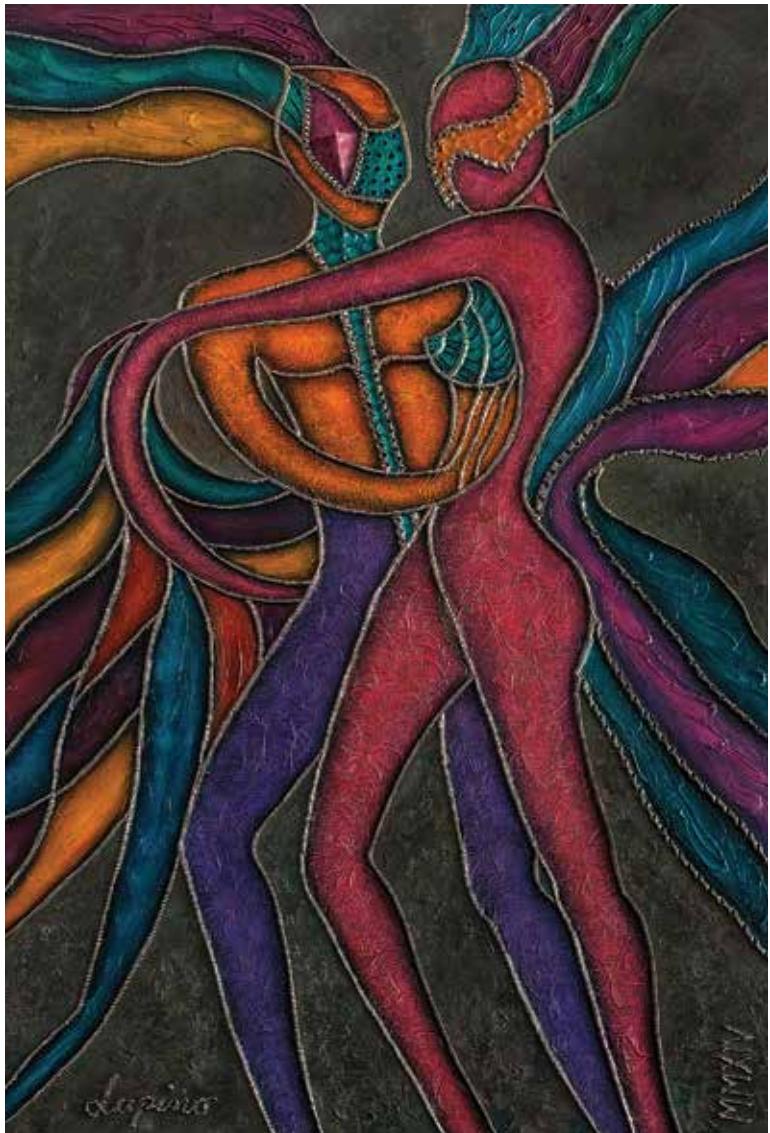




Apokaliptične žene
Apocalyptic Women
2015.



Manekenke
Models
2013.



Majka i indigo blizanci
Mother with Indigo Twins
2017.

5. element /
Plesači s maskama
5th Element /
Dancers with Masks
2014.





Foto
Deborah Turbeville
2013.



Flying Venus
2017.

Branka Hlevnjak
LUPINO I LUPINIZAM

Lupino je na svjetskoj likovnoj sceni prisutan dugi niz godina. Dovoljno dugo i dovoljno napeto, da je iz imena uspio stvoriti BRAND. Znamo što se sve krije iza imena nekadašnjeg karate šampiona i rimskog tjelohranitelja, sex-simbla njujorškog downtowna osamdesetih godina dvadesetog stoljeća; što iza modne i mondene fotografije objavljene mu u uglednim časopisima, iza snažnog i sugestivnog doživljaja tijela, iza skladnih crno-bijelih kompozicija i moćnih i zavodljivih poruka koje su te fotografije emanirale. I kad je fotografijom dosegao željeno, Lupino je svoj BRAND uložio u oblikovanje robusnih stolica. Ali ne bilo kakvih. Stolice su postale njegova opsesija i njima je izražavao svoj doživljaj svijeta; od totalitarnih režima staroga vijeka do Mao-Ce-tunga, od kineske gospodarske dominacije plastikom i površnošću do pokopanih pionirskih ideala vlastite prošlosti. Izražavajući se simbolično, urezivao je u staro, još uviјek teško i snažno hrastovo drvo i u željezo kojim ga je okovao, "tajanstvene" poruke angažiranog umjetnika koji misli da svijet ne ide dobrim putem. Pritom je oblikovao znakove-skulpture stvarajući figure koje su poput nekog suvremenog *danse-macabrea* izvijale svoja tijela pretvarajući se iz jedne osobe u drugu, iz ženskog u muško, u kombinacijama svih spolnih parova, iz čovjeka-žene u groteske koje su ponijele likove, često zoomorfne, opake i zle. I zatim je vitke plesačice pleo u začudne odnose stvarajući grafiterskim uličnim tehnikama i motorističkim (bajkerskim) zakovicama figure, koje imaju šarm i dekorativnost art-decoa izmiješan sa suvremenim street-artom koji na ništa ne obvezuje. Kako onda nazvati tu silinu doživljaja, osjećaja, tu angažiranost i stvaralačku potrebu da iz sebe istreće punoču emocija? Kako opisati prošireni i brandirani opus Lupina nego njime samim. Kada mu se ime već nameće svojom divljinom (vuk), onda je LUPINIZAM za sve što radi Lupino najtočnija riječ.

Lupinizam je Lupino razvio i u kiparstvu, modelirajući visoke vitke figure u prostore vinjete, u ornamente koje počinju od pretankih i previsokih manekenka i plesačica, da bi ih preoblikovao u mitska, legendarna, nestvarna bića, u hermafrodite. Fina linija nogu i vitko tijelo raste uvis čineći se kao simbol Venere, arhandela ili njihovih ženskih pratilja, žena-maćaka i zmija, dvospolnih stvorenja koja streme k nebu ne bi li tamo dosegli odgovore za najveće životne tajne, odgovore za najveće životne sile koje pokreću svijet. Erotika je bila i ostala tema lupinizma. Ona se tek prevrće i izvrće iz medija u medij i ljubeći i mrzeći, pokoravajući se grubostima i odbacujući temperamentno sve stege, tragajući za znakovnim pismom kojim će licemjerstvu bačiti rukavicu u lice i izazvati istinu na kreativni dvobojo.

Uzmemo li ljudsku figuru kao mjerilo razumijevanja najnovijih Lupinovih skulptura, prepoznat ćemo u njima daleki echo Giacomettijevih izduženih egzistencijalno Drugim svjetskim ratom izmučenih figura. Vitke i izdužene figure Stephana Lupina apokaliptičnog su suvremenog moralnog i likovnog kaosa 21. stoljeća. Lupino svome vremenu daje određene znakove. To su krikovi, uskličnici, metafore međuljudskih odnosa i osamljenika. Lupinov egzistencijalizam postaje apokaliptična vizija, ili barem angažirana kritika svijeta. Figure su oblikovane u duhu *science fiction* filmova u kojima postoje svakojaka svemirska bića koja su već odavno napučila i ovaj naš planet. Oni su vrsta hijeroglifa s erotskim oblinama u tragovima. Više pripadaju Brancusijevim savršenim linijama, ali za razliku od apstrakcije ovi oblici u minimalističkoj obradi nose elemente horora. Ljepota kao da im je slučaj, više naša navika da se divimo savršenim obradama, i podsvjesno im pridajemo falusoidna i ženska oblinska značenja. Skulpture Stephana Lupina na rubu su apstrahiranja do bezmotiva, da bi se istodobno

Božica vjetra
Wind Goddess
2016.

Fire Lovers
2015.



vrlo simbolično referirale na sasvim određene spolove i rodove, na njihovu izvanjsku zavodljivost i neodređenost, istodobno na njihovu pohlepu, spremne prepustiti zmiji otrovnici svoga partnera. U bojama, u materijalima, u finoj napetosti između nježnosti i grubosti, u privijanjima i savijanjima, u raskoraku i iskoraku, u dinamici lepršave kose, u svemu se ogleda ljepota koja se nikako ne želi izjednačiti s dobrotom, kako je to uobičajeno u idealiziranim uvjetima. Suprotno. Ljepota Lupinovih skulptura ukazuje na zlo. Lupinizam je pojam koji stvara klupkoapsurda i podmeće nam svoju znakovnu, simboličnu i vrlo suvremenu misao o kaosu kao nakupinama oblika koji značenjima pružaju istodobno užitak i nelagodu, kritiku i hladan izvještaj, sklad unutar kojeg se rađa razdor.

Među mnoštvom apokaliptičnih figura nalaze se i arhanđeli spasitelji koji su ovdje u Lupinovoj izvedbi zajedno sa svojim ženskim dvojnikom. Kao što nam je u jednoj fazi tesao različite križeve u tvrdom tamnom hrastu, tako nam sada Lupino u obliku arhanđela/arhanđelica šalje čuvare humanosti. Ova je izložba, točnije ovaj Lupinov lupinizam, i dnevnik jednog raskalašenog i uzbudljivog života i univerzalno osjećanje svijeta u kojem erotika, ta najmoćnija živototvorna i razorna sila, stalno izmiče kontroli svojih potencijalnih egzekutora.

Branka Hlevnjak
LUPINO AND LUPINISM

Lupino has been present on the world's visual arts scene for a number of years, long and intensely enough to make his name a BRAND. We are familiar with everything behind the name of the former karate champion and Roman bodyguard, of the sex symbol of Downtown New York in the 1980s; with everything behind the fashion(able) photographs published in distinguished magazines, behind the powerful and suggestive sensation of the body, behind the harmonious black and white compositions, and the powerful and seductive messages emanated by said photographs. Once he had reached the desired effect with photography, Lupino invested his BRAND in the design of robust chairs – and not just any, either. The chairs have become his obsession with which he expressed his own experience of the world: from the totalitarian regimes of ancient history to Mao Zedong, from the Chinese economic domination with plastic and superficiality to the buried ideals of his own past as Tito's Pioneer Youth. By expressing himself symbolically, he carved – into the old, still massive and strong oak wood, and the surrounding iron frame – "mysterious" messages of an engaged artist who thinks that the world is not headed in the right direction. Thereby he designed signs-sculptures by forming figures which, like a kind of contemporary *danse macabre*, twisted their bodies, transforming themselves from one person into another, from female to male, combining all sexual pairs, from man-woman into grotesques – often zoomorphic, malicious, and evil – which captivated the characters. Then, he entwined the shapely dancers in wondrous relationships by creating figures using street graffiti techniques and biker rivets, with charm and decor of *art deco* combined with contemporary street art that is utterly non-binding. How do we name this intensity of experience, of feeling, this engagement and the creative need to expel from himself the plenitude of emotions? How do we describe Lupino's expanded and branded oeuvre other than by using himself? When his name is already imposed on us with its wildness (wolf), then LUPINISM would be the most correct term for everything done by Lupino.

Lupino has also developed Lupinism in sculpture, by modelling tall and slender figures into spatial vignettes, into ornaments starting from the overly thin and tall models and dancers that he reshapes into mythic, legendary, fictional beings, into hermaphrodites. The fine line of the legs and the slender body are growing upward, resembling a symbol of Venus, of archangels or their female companions, of cat-women and snake-women, of androgynous beings striving for the sky so as to reach the answers for life's deepest secrets, the answers to life's most powerful forces that propel the world. Eroticism has always been a subject of Lupinism. It merely twists and turns from one medium into another, simultaneously loving and hating, surrendering to crudeness and temperamentally rejecting all constraints, searching for a sign alphabet that would hurl the gauntlet at hypocrisy and challenge the truth to a creative duel.

Were we to take the human figure as a norm of understanding Lupino's most recent sculptures, we shall recognise in them the distant echo of Giacometti's elongated figures that are existentially tortured by the Second World War. Stephan Lupino's slender, elongated figures belong to the apocalyptic, contemporary moral and artistic chaos of the 21st century. Lupino provides his time with certain signs. They are screams, exclamation marks, metaphors of interpersonal relationships and recluses. Lupino's existentialism becomes an apocalyptic vision, or at least an engaged critique

of the world. The figures have been designed in the spirit of science fiction films, in which there are all kinds of space beings that have also long-ago populated this planet of ours. They are a kind of hieroglyphs with traces of erotic curvature. They belong more to the perfect lines of Brancusi; unlike abstraction, however, these forms, when processed minimalistically, carry elements of horror. It is as if their beauty is a coincidence, more of our habit to admire perfect processing, subconsciously attributing them with phallic and female curvature meanings. Stephan Lupino's sculptures are on the verge of abstracting until reaching the stage of non-motif; simultaneously, they refer entirely symbolically to the clearly defined sexes and genders, to their outer seductiveness and indefiniteness and, simultaneously, to their greed when willing to surrender their partner to a venomous snake. In colours, in materials, in the subtle tension between delicateness and crudeness, in nestling and twisting, in discrepancy and breakthrough, in the dynamic of the swaying hair – the beauty is reflected in everything, and by no means does it seek to equalise itself with beauty as is customary under idealised circumstances. Quite the contrary. The beauty of Lupino's sculptures indicates evil. Lupinism is a term that creates a skein of absurdity and plants its semantic, symbolic and quite contemporary thought on chaos as clusters of shapes that provide with their meanings both pleasure and discomfort, criticism and cold report, harmony within which disruption is born.

In the multitude of apocalyptic figures, there are also archangels-saviours; here, presented by Lupino, they are together with their female counterpart. As he used to carve various crosses in solid, dark oak in one of the previous phases, Lupino now sends us guardians of humaneness in form of archangels. This exhibition – more specifically, this Lupinism of Lupino's – is also a record of an uninhibited and exciting life, as well as the universal sensation of the world in which eroticism, the most powerful life-forming and destructive force, constantly eludes the control of its potential executioners.



Vještica
Witch Woman
2016.



Zvonka

2017.

Make up Dino Baksa



Matea
2017.
Make up Dino Baksa



Ines
2017.

Make up Dino Baksa



Miruna
2017.
Make up Dino Baksa



Hommage
srednjevjekovnoj božici
Homage to a Medieval
Goddess
2015.



Drvena glava
Wooden Head
2011.



Drugi svijet
Another World
2016.

Andrew Hemingway
LUPINIZAM STEPHANA LUPINA
(Izvadak iz teksta)

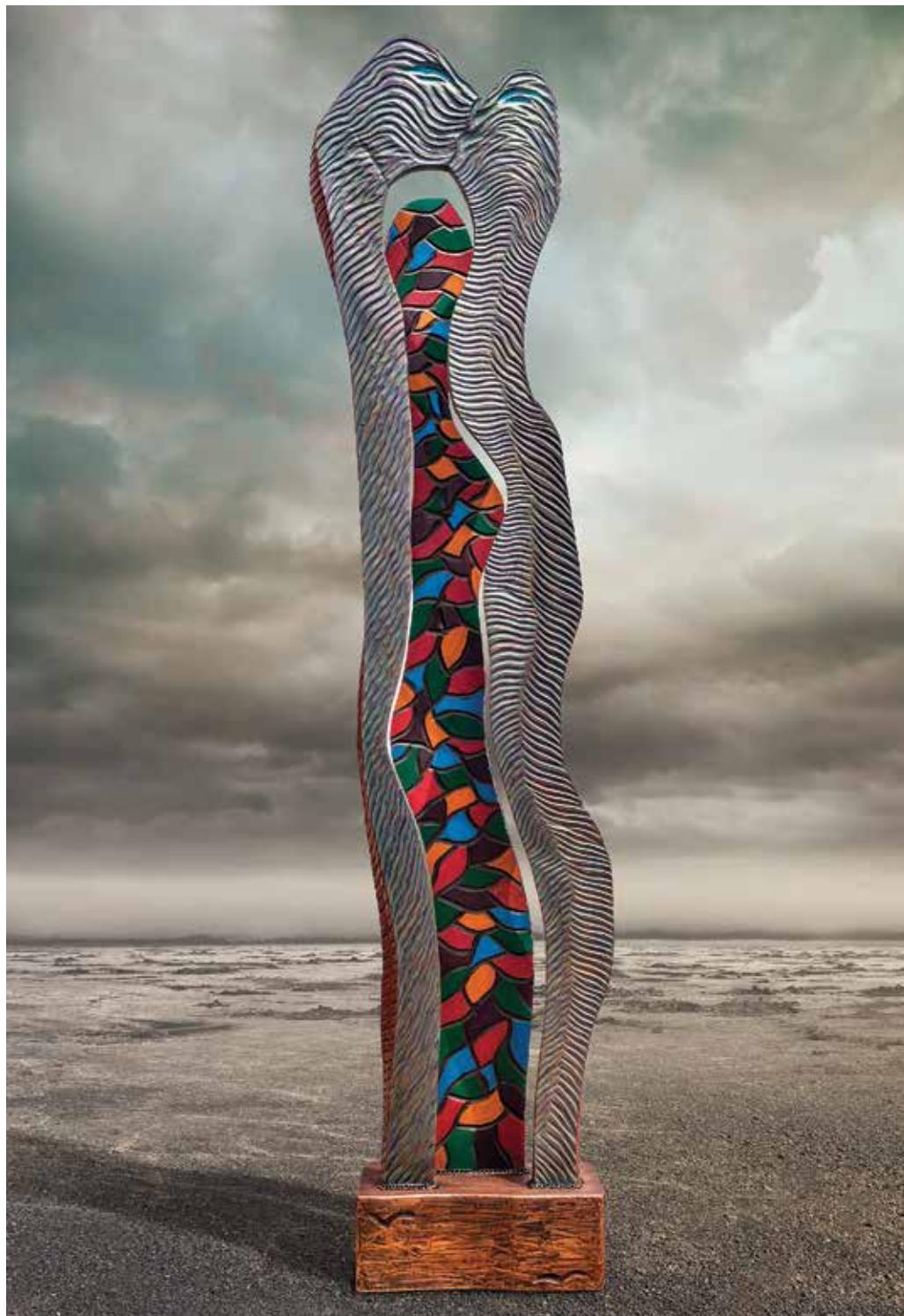
...Osim fotografije, snažan utjecaj na Lupinov umjetnički razvoj nalazimo u razdoblju koje je proveo u društvu nekih od najutjecajnijih komercijalnih pop-umjetnika tog vremena kao što su Andy Warhol, Jean-Michel Basquiat i Keith Haring. Ovi su umjetnici bili pioniri pop-art pokreta i umjetnosti grafita sa svojim umješnim 'crtkarijama' (Haring), referencama na kulnu umjetnost i subverzijom popularne kulture (Warhol), te emocionalno snažnim, agresivnim i izrazito osobnim djelima (Basquiat). Njihovo je stvaralaštvo potaknulo procvat neoekspresionističke komercijalne umjetničke struje čiji se učinak pokazao dugotrajnim.

Lupina je zaokupio kreativni *zeitgeist* toga vremena, no poticaj za promjenu medija koji je odabrao za realizaciju svojih vizija našao je na drugom mjestu – ne na ulicama New Yorka, već u svojoj domovini. Kada je ranih devedesetih na Balkanu buknuo rat, Lupino se osjetio primoranim vratiti se u Hrvatsku (nekada dio Jugoslavije), svoju rodnu zemlju, kako bi dao svoj doprinos u potpori domovini i dokumentiranju ratnih strahota. Užasi koji su uslijedili te brutalnost i svirepost života i smrti na njega su ostavili dubok dojam; u kombinaciji s iskustvima stecenima tijekom boravka u New Yorku, ove je sirove emocije kanalizirao kako bi izrazio svoj unutrašnji *angst*, ne samo fotografijom, već i slikarstvom te kiparstvom.

Razdoblje intenzivnog stvaralaštva počelo je na prijelazu tisućljeća djelima čije su središnje teme povezane s prazninom, izgubljenom nevinošću, raspadanjem i patnjom. Njegova djela zasigurno nisu pop-art; više su u skladu s granom neoekspresionizma čiji su umjetnički predstavnici Julian Schnabel ili Francesco Clemente. Lupinove figure odišu dozom sirove seksualnosti, kao i ružnoćom te prazninom. Patnja, smrt i prokletstvo česte su teme. Figure bez lica i emocija gledaju kroz nas. Parovi se grle i zibaju bez strasti. Plesači su zarobljeni u ritmičnom, no sterilnom ritualu. Prisutna je napetost između seksualnosti ovih jedva erotičnih tijela te osjećaja neizbjegnosti moralnog i fizičkog propadanja.

Također, prisutne su blago podrugljive reference na folklor, organiziranu religiju (poput Schnabela), politiku moći i korupcije te ostale kulturne ikone našeg vremena. Iste su prisutne u serijama kao što su "Apokalipsa", "Luciferova smrt" i "Kataklizma" koje obrađuju biblijske pripovijesti i danteovske prikaze pakla.

Međutim, Lupinova djela oživljavaju tek u velikim prostorima i galerijama, gdje je njegov rad izražen kroz fotografiju, predimensionirane slike i monumentalne skulpture. U stvaranju usjeka i slojeva, on se služi brušenjem i poliranjem metala te strojevima za zavarivanje. On slika i kipari prstima, grubo nanoseći više slojeva akrila kako bi svojem djelu udahnuo život. Njegovi subjekti velikih omjera smješteni su na predimensionirana platna, prastaro drvo i oblikovanu broncu, tako stvarajući snažnu napetost između medija i poruke. Njegov je rad produkt sirove energije i životne sile, trijumf napora i ljepote; kombinacija drveta ili metala može se preokrenuti i tako razotkriti utrobu skulpture te pokazati metafizičku tamu subjekta u samoj njegovoj srži...



Zmajev poljubac
Dragon's Kiss
2017.

Andrew Hemingway
LUPINIZAM BY STEPHAN LUPINO
(Extract from the text)

...Besides photography, a strong influence on Lupino's development as an artist can be traced to the time he spent in the company of some of the most influential commercial pop artists of the era. These included Andy Warhol, Jean-Michel Basquiat, and Keith Haring. These artists pioneered the graffiti pop art movement with artful doodles (Haring), iconic art referencing and the subversion of popular culture (Warhol), and emotionally powerful, aggressive and highly personal pieces (Basquiat). Their work fueled a boom in the Neo-Expressionist commercial stream of art which has proved to be of lasting impact.

Lupino absorbed the creative zeitgeist of the time but it was a different trigger which promoted a shift in the medium in which he chose to realize his visions. It came not from the streets of New York, but from his homeland. When war broke out in the Balkans in the early nineties, Lupino felt compelled to return to Croatia (formerly part of Yugoslavia), the country of his birth, to play a part in supporting his homeland and documenting the atrocities. The subsequent horrors, brutality and randomness of life and death left a deep impression and, combined with the experience of his New York days, he channeled these raw emotions to express his internal angst, not only on film but through painting and sculpture.

A period of intense creativity began at the turn of the millennium with works centered on images related to emptiness, lost innocence, decay and suffering. His creations are certainly not pop art. They are more closely aligned to a branch of Neo-Expressionism exemplified by artists such as Julian Schnabel and Francesco Clemente. There is a brutish sexuality about Lupino's figures, as well as an ugliness and emptiness. Suffering, death and damnation are common themes. Emotionless faceless figures look past our gaze. Couples embrace and sway dispassionately. Dancers are locked in a rhythmic but sterile ritual. There is a tension between the sexuality of his faintly erotic subjects and a sense of the inevitability of a moral and physical decay.

Lupino also makes gently mocking references to folklore, organised religion (like Schnabel), the politics of power and corruption and other cultural icons of our time. These are seen in series of works such as 'Apocalypse', 'The Death of Lucifer' and 'Cataclysm' which rework biblical stories and Dantean images of Hell.

Lupino's work, however, only comes to life in large spaces and galleries where his art is expressed through film, in over-size paintings, and in monumental sculptures. He uses metal grinding and polishing and welding machines to create gashes and layers in his chosen medium. He paints and sculpts with his fingers, daubing multiple layers of acrylic to bring his work to life. He frames his subjects in grand scale on over-size canvases, ancient timbers and sculpted metal and bronze to create a powerful tension between the medium and the message. His work is the product of raw energy and life force, a triumph of effort and beauty where a combination of wood and metal is turned inside out to expose the womb of the sculpture, to show the metaphysical darkness of the subject at its core...



Apokaliptični andeo
Apocalyptic Angel
2017.



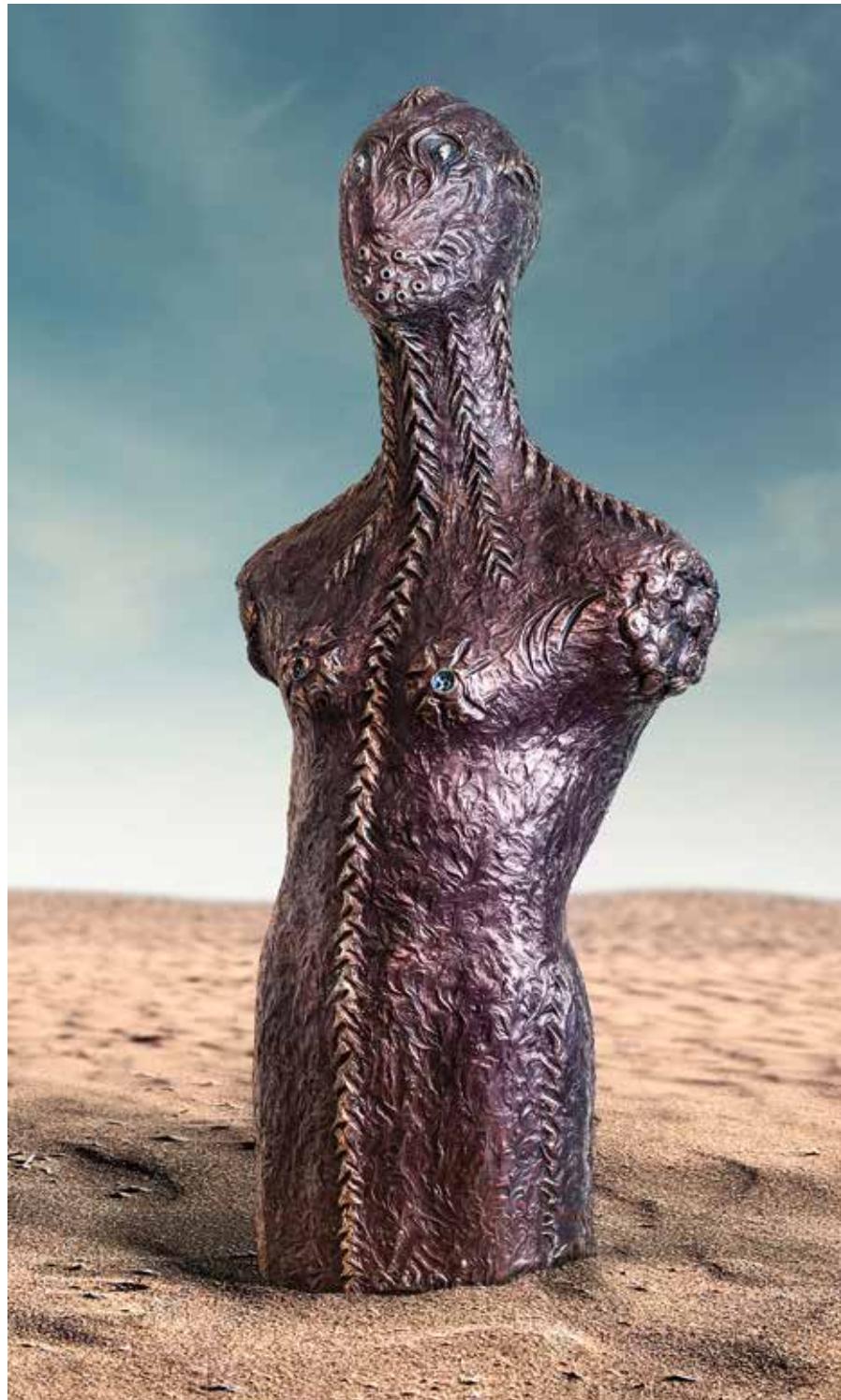
Apokaliptični svijet
Apocalyptic World
2016.



Ljudi s drugoga svijeta
People from Another World
2015.



Ljudi s drugog svijeta 1
People from Another World 1
2015.



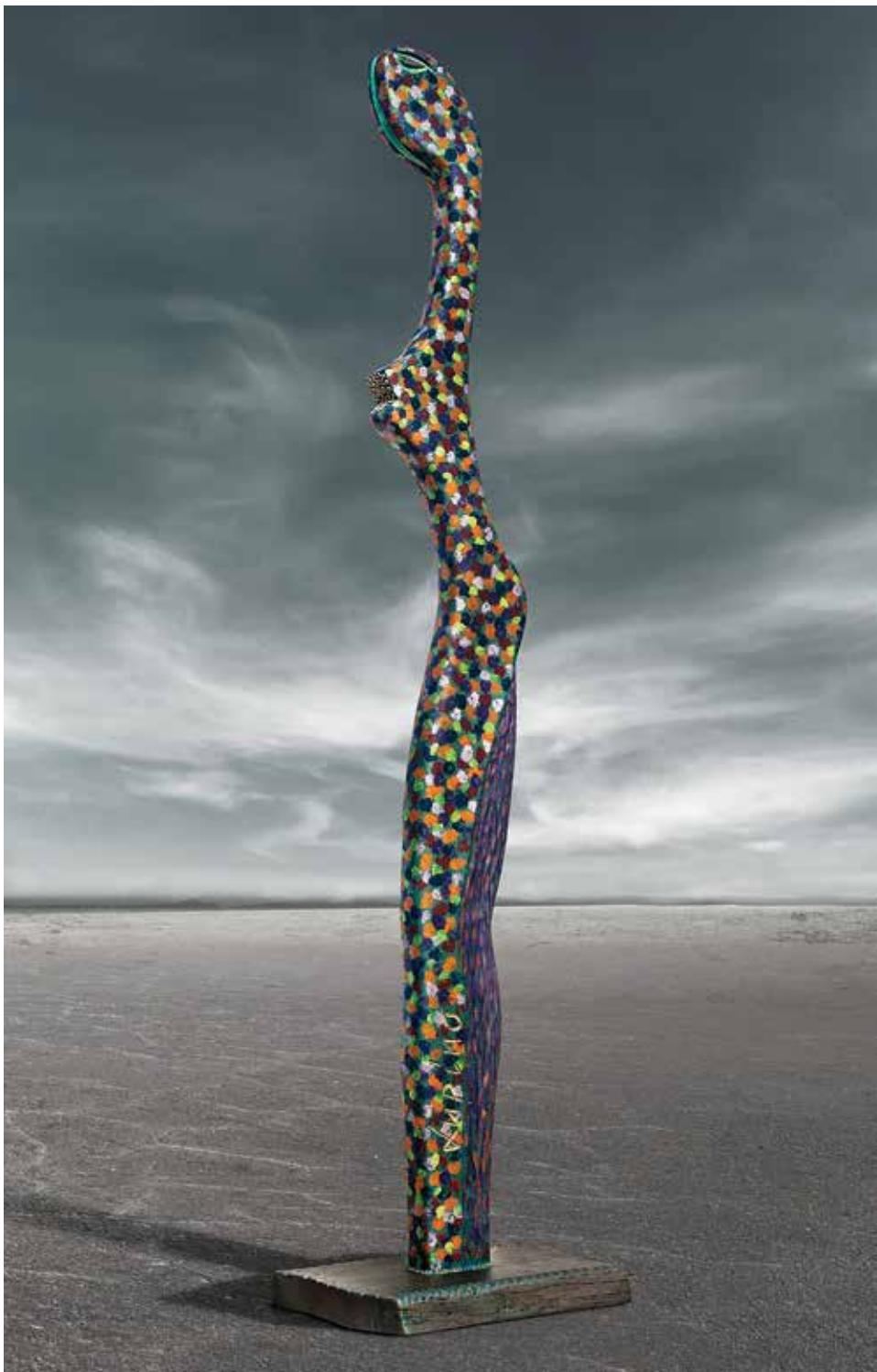
Ljudi s drugog svijeta 2
People from Another World 2
2015.



Eva i zmija
Eve and the Snake
2015.



Apokaliptični par
Apocalyptic Couple
2018.



Plemenška žena
Tribal Woman
2015.



Foto

Deborah Turbeville
2103.





Autoportret
Self-Portrait
2002.



Kleopatra
Cleopatra
2000.



Afrodita
Aphrodite
2010.



Fashion Lady
2000.



Blizanci
Twins
2012.



Željezni čovjek
Iron Man
2012.



Foto

Hermina Kovačić

2014.

Biografija	1952. 28. travnja u Varaždinu rođen je Ivan Lepen alias Stephan Lupino. / On April 28 in Varaždin, Ivan Lepen alias Stephan Lupino is born.	Stern, Europeo, l'Espresso, Playboy. / Meets Annie Flanders, owner of the avant-garde magazine <i>Details</i> . Starts photographing in New York's underground milieus.	Samostalne izložbe (izbor) Solo exhibitions (selection)	1984. Thierry Mugler Room, Broadway Area, New York
Biography	1972. Emigrira iz Hrvatske. Boravi u Rimu. / Emigrates from Croatia. Resides in Rome.	Publishes in magazines such as <i>Vogue, Photo, Zoom, Stern, Europeo, l'Espresso, Playboy</i> .		1985. Muzej za umjetnost i obrt, Zagreb
	1975. – 1977. Živi u Londonu. / Lives in London.	Vraća se u Hrvatsku. / Returns to Croatia.		1986. Galerie Texbraun, Pariz Palladium, New York Gallery Nick Vukovic, Melbourne Fashion Institute of Tehnology, New York Gradski muzej, Ptuj Galerija Marmontova, Split
	1977. Odlazi u New York. Radi kao tjelohranitelj i foto-model. Uči glumu kod Stelle Adler. Nastupa u sporednim ulogama na kazališnim pozornicama. Ekskluzivni je model fotografkinje Deborah Turbeville, urednice u redakcijama <i>Harper's Bazaar</i> i <i>Vogue</i> . / Comes to New York. Works as a bodyguard and a model. Studies acting with Stella Adler. Performs supporting roles on theatre stages. Models exclusively for photographer Deborah Turbeville, editor in <i>Harper's Bazaar</i> and <i>Vogue</i> .	U Zagrebu pokreće magazin <i>Kult</i> kojega je vlasnik i urednik. / In Zagreb, he launches the magazine <i>Kult</i> , and becomes its owner and editor.		1987. Muzej za umjetnost i obrt, Zagreb YPACC, New York Tunnel Gallery, New York, izložba i performance Galleria Il Diaframma, Milano Tivoli, Ljubljana
	2003. Ciklus <i>Andeli. / Cycle Angels</i> . Ciklus <i>Magična djeca (Down sindrom). / Cycle Magical Children (Down Syndrome)</i> .	Ciklus <i>Andeli. / Cycle Angels</i> . Ciklus <i>Magična djeca (Down sindrom). / Cycle Magical Children (Down Syndrome)</i> .		1988. Galerie Michele Chomette, Pariz Limelight Night Club, New York The World, New York
	2005. Radi fotografске monografije / Produces photography monographs	Radi fotografске monografije / Produces photography monographs		1989. Garden City Hotel, New York
	2005. – 2017. Fotografira / Takes photographs Radi namještaj / Builds furniture Radi skulpture i slike / Creates sculptures and paintings	Fotografira / Takes photographs Radi namještaj / Builds furniture Radi skulpture i slike / Creates sculptures and paintings		1990. Form Museum, Bremen Red Zone, New York
	1983. Susreće Annie Flanders, vlasnicu avangardnog magazina <i>Details</i> . Započinje snimati u njujorškim underground miljeima. Objavljuje u časopisima <i>Vogue, Photo, Zoom</i> ,			1990. Gradska muzej, Varaždin La Palace, New York Galerija Marmontova, Split Gold Urashima, Tokyo

1991.	2006.		2017.	
Gallery Il Tempo, Kyoto Neikrug Gallery, New York	Stara bolnica, Zadar Galerija Sebastian, Dubrovnik		Domenico Vacca Megastore, New York Muzej grada Rijeke, Rijeka	<i>Photo, veljača / February 1986.</i>
1992.	2007.		Galerie Walter Bruner und Michael Stummvoll, Graz	<i>City Magazine, ožujak / March 1986.</i>
Forum, Munchen Graphic Photo Art, Munchen Gallery Sidney Place, London	Studio Josip Račić, Zagreb Kapetanova kula, Zadar Mala galerija PUO, Poreč		Galerie Kolhammer-Maringer, Beč	<i>Nouvelle Observateur, ožujak / March 1986.</i>
1998.	2008.		Galerie am Maxmonument, Munchen	<i>Zoom, rujan / September 1986.</i>
Muzej za umjetnost i obrt, Zagreb	Muzej grada Rijeke, Rijeka Galerija Deči, Zagreb	Albumi	<i>Photo, rujan / September 1986.</i>	<i>Photoeo, proljeće - ljeto / spring - summer 1986.</i>
1999.	2009.			<i>Europeo, veljača / February 1987.</i>
Pražsky hrad, Prag	Galerija Fonticus, Grožnjan			<i>Details, prosinac / December 1987.</i>
2001.	2011.			<i>Playboy (njemačko izd. / German ed.), prosinac / December 1987.</i>
Galerija Fotokluba, Split	Galerija Ulrich, Zagreb			<i>Lupino Photo Book, Zagreb, 1989.</i>
2003.	2012.			<i>Collectors Photography, studeni - prosinac / November - December 1987.</i>
Muzej za umjetnost i obrt, Zagreb	KD Lisinski, Zagreb			<i>Stephan Lupino, Korak preblizu - portreti, Algoritm, 2009.</i>
Galerija Fotokluba, Split	Galerija umjetnina, Zadar			<i>Best of Lupino, Zagreb, 2003.</i>
Club-Galerija Magis, Osijek	Galerijski centar, Varaždin	Periodika		<i>Playboy, Hongkong, 1988.</i>
Izložbeni prostor Autobusnog kolodvora, Zagreb		Periodicals		<i>Photo Popular Aktuell, svibanj / May 1988.</i>
Galerija Zlati Ajngel, Varaždin	Ralph Pucci Gallery, New York			<i>L'Illustrazione, lipanj / June 1988.</i>
Gradska loža, Hvar				<i>City Magazine, Hongkong, 1988.</i>
2004.	2013.			<i>W & V, listopad / October 1988.</i>
Galerija Badrov, Zagreb	Tifloški muzej, Zagreb			<i>Zoom, lipanj / June 1984.</i>
Collegium artisticum, Sarajevo	Galerija fotografije, Split			<i>Libri di Max, 1984.</i>
2005.	2016.			<i>Zoom, rujan / September 1984.</i>
Vila Oršić, Varaždin	Klub kulture, Križevci			<i>Details, siječanj / January 1984.</i>
Galerija Scheir, Čakovec	Gradska loža Narodnog muzeja, Zadar			<i>Vogue Hommes, rujan / September 1984.</i>
Galerija Era, Novska	Galerija Fotografija, Ljubljana			<i>Zoom, lipanj / June 1991.</i>
Galerija Škorpion, Palmižana				<i>Playboy (grčko izd. / Greek ed.), listopad / October 1992.</i>
				<i>Professional Photography, rujan / September 1985.</i>
				<i>Black & White, kolovoz / August 1993.</i>
				<i>Per lui, siječanj / January 1985.</i>
				<i>Photographie, 1993.</i>
				<i>Europeo, rujan / September 1985.</i>
				<i>Progresso Fotografico, studeni / November 1985.</i>
				<i>Zoom (poseban broj / special issue), siječanj / January 1986.</i>

Katalozi	<i>Stephan Lupino, fotografije</i> , Muzej za umjetnost i obrt, Zagreb, 1985.	HEMINGWAY, Andrew. <i>Lupino</i> . Predgovor katalogu izložbe <i>Photos, Sculptures and Paintings</i> . New York, 2016.	PEVEC, Iza. <i>Stephan Lupino</i> 80. v NY. Predgovor katalogu izložbe. Galerija Fotografija, Ljubljana, 2016.	VUKSAN, Mario. Lupino: Gaze me tuljani. <i>Slobodna Dalmacija</i> , Split, 10.VIII.2014.
Catalogues	<i>Stephan Lupino, fotografije 1985. - 1998.</i> , Muzej za umjetnost i obrt, Zagreb, 1998.	HEMINGWAY, Andrew. <i>Lupinism by Lupino</i> . Predgovor katalogu izložbe <i>Photos, Sculptures and Paintings</i> . New York, 2017.	PRIBAČIĆ, Dijana. Snimio sam dušu bolesne djece. <i>Glas Slavonije</i> , Osijek, 19.IV.2003.	WEIDLICH, Igor. Drugi put u New Yorku. <i>Playboy</i> , br. 165, Zagreb, travanj 2011.
	<i>Divna stvorena / Beautiful Creatures</i> , Moderna galerija – Studio Josip Račić, Zagreb, 2007.	HLEVNIJAK, Branka. Retrospektiva fotografskog sklada. <i>Hrvatsko slovo</i> , Zagreb, 26.VI.1998.	QUIEN, Enes. Stephan Lupino, pseudosofističirani fotografski svijet. <i>Kontura</i> , br. 56, Zagreb, proljeće 1998.	ZIDIĆ, Igor. <i>Divna i druga stvorena Stephana Lupina</i> . Predgovor katalogu izložbe. Moderna galerija – Studio Josip Račić, Zagreb, 2007.
	<i>Lupino, Grožnjan / Grisignana</i> , Općina Grožnjan, 2009.	HLEVNIJAK, Branka. Lupino priprema izložbu u New Yorku. <i>Hrvatsko slovo</i> , Zagreb, 12.IV.2013.	SRHOJ, Vinko. Groznica konzumerstva. <i>Slobodna Dalmacija</i> , Split, 6.II.1993.	ŽUPAN, Ivica. Mnogolik opus. <i>INA Glasnik</i> , Zagreb, 21.VII.1998.
	<i>Istarski vinski čarobnjaci by Lupino</i> , IRTA – Istarska razvojna turistička agencija, 2010.	HLEVNIJAK, Branka. <i>Stephan Lupino, The Deluge of Cataclysm</i> . Predgovor katalogu izložbe <i>Lupino, Photos, Sculptures, Paintings</i> , 2017.	SUTLIĆ, Korana. Njujorška noćna scena u objektivu Stephana Lupina. <i>Jutarnji list</i> , Zagreb, 15.XII.2016.	
	<i>Lupinizam ili socijalna osviještenost</i> , Tiflološki muzej, 2016.	ILIĆ, Jure. Kad kažem čovjek, mislim na ženu. <i>Nedjeljni Vjesnik</i> , Zagreb, 6.VIII.2000.	SUTLIĆ, Korana. Stephan Lupino, novi ciklus slike i skulptura. <i>Jutarnji list</i> , Zagreb, 6.IV.2017.	
	<i>Lupino, Photography, Sculptures, Paintings</i> , edicija autora, 2016.	MALEKOVIĆ, Vladimir. <i>Pogled u budućnost</i> . Predgovor katalogu izložbe <i>Stephan Lupino, fotografije 1985. - 1998.</i> Muzej za umjetnost i obrt, Zagreb, 1998.	ŠITUM, Maja. Nisam tipičan umjetnik, to je moj Lupinizam. <i>Story</i> , br.20, Zagreb, 17.V.2017.	
	<i>Lupino, Photos, Sculptures & Paintings</i> , edicija autora, 2017.	MALEKOVIĆ, Vladimir. <i>Stephan Lupino i njegovi Andeli</i> . Predgovor katalogu izložbe. Muzej za umjetnost i obrt, Zagreb, 2003.	TENŽERA, Marina. Lupino je djecu preobrazio u anđele. <i>Nedjeljni Vjesnik</i> , Zagreb, 6.IV.2003.	
Izbor iz bibliografije	ANTONOVIĆ, Ivan. <i>Zmijski svlak</i> . Predgovor katalogu izložbe <i>Lupino, Andeli</i> . Galerija Sebestian, Dubrovnik, 2006.	MALEKOVIĆ, Vladimir. <i>Stephan Lupino i njegovi Andeli</i> . Predgovor katalogu izložbe. Muzej za umjetnost i obrt, Zagreb, 2003.	VITAS, Zoran. Stephan Lupino. <i>Večernji list</i> , Zagreb, 25.X.2015.	
Selected references	DEMIĆ, Dea. Namještaj treće dimenzije. <i>Dom i stil</i> , broj 367, prosinac 2010.	NIŽIĆ, Juraj. Lupinizam, vrata umjetničkih galerija otvorena su mu u cijelom svijetu. <i>Start</i> , br. 2, Zagreb, V./VI.2017.	VITAS, Zoran. Pogled u New York 80-ih, Jagger je pitao: Kako, dovraga Lupino slika takve fotografije? <i>Večernji list</i> , Zagreb, 6.XII.2016.	
	DRAGOJEVIĆ HARAPIN, Snježana. Kiparska zvezda koju nitko ne razumije. <i>Jutarnji list</i> , Zagreb, 21.XII.2014.	PETRIĆ, Mirko. Posvajanje anđela. <i>Slobodna Dalmacija</i> , Split, 30.IV.2003.	VRANKOVIĆ, Ante. U inspirativnoj sam kriji, ljudi više ne mogu šokirati kao prije. <i>Slobodna Dalmacija</i> , Split, 23.VII.1990.	
	DUBROVIĆ, Ervin. <i>Stephan Lupino</i> . Predgovor katalogu izložbe. Muzej grada Rijeke, Rijeka, 2008.			

Katalog djela – fotografije	Iz ciklusa "Area" / From the "Area" cycle, 1983., 1984., 1985.	Mariana, 1984. 1/1 c/b, srebro/želatina na Agfa Portriga 2 Matt papiru / b/w, silver/gelatine on Agfa Portriga 2 Matt paper 50,5 x 40,5 cm	Ines, 1984. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 60 x 90 cm	Johann Hasse, 1985. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm
Catalogue of works – photographs	Iz ciklusa "World" / From the "World" cycle, 1984., 1985., 1986.	Blondie, 1984. 1/1 c/b, srebro/želatina na Agfa Portriga 3 Glossy papiru / b/w, silver/gelatine on Agfa Portriga 3 Glossy paper 50,5 x 40,5 cm	Jenny O., 1984. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 60 x 90 cm	L'Uomo Vogue, 1986. 1/1 c/b, srebro/želatina na Agfa Portriga 3 Glossy papiru / b/w, silver/gelatine on Agfa Portriga 3 Glossy paper 50,5 x 40,5 cm
	Iz ciklusa "Roxy" / From the "Roxy" cycle, 1985., 1986.	Demian, 1984. 1/1 c/b, srebro/želatina na Agfa Portriga 3 Glossy papiru / b/w, silver/gelatine on Agfa Portriga 3 Glossy paper 50,5 x 40,5 cm	Demetrious, 1985. 1/3 c/b, srebro/želatina na Agfa Portriga 2 Matt papiru / b/w, silver/gelatine on Agfa Portriga 2 Matt paper 50,5 x 40,5 cm	Nora Kimbel I, 1986. 2/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm
	Iz ciklusa "Tunnel" / From the "Tunnel" cycle, 1984., 1985., 1986.	Vogue Bambini, 1984. 1/5, 90 x 60 cm c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper	Leather Skill, 1985. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm	Naked Man, 1987. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm
	Iz ciklusa "Palladium" / From the "Palladium" cycle, 1985., 1986.	Suky, 1984. 1/1 c/b, srebro/želatina na Agfa Portriga 2 Matt papiru / b/w, silver/gelatine on Agfa Portriga 2 Matt paper 50,5 x 40,5 cm	Kara Details, 1984. 1/5 c/b, srebro/želatina na Agfa Portriga 2 Matt papiru / b/w, silver/gelatine on Agfa Portriga 2 Matt paper 50,5 x 40,5 cm	Billy Idol, 1985. 1/10 c/b print na HP Baryte Satin Art papiru / b/w print on HP Baryte Satin Art paper 90 x 60 cm
		Slovenian Girl, 1984. 1/5 kolor print na Teco Photo Pastell Matt papiru / colour print on Teco Photo Pastell Matt paper 60 x 90 cm	Desmond, 1985. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm	Black and White, 1988. 2/10, 90 x 60 cm c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm
				Connie, 1988. 2/10, 90 x 60 cm c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm

Nora Kimbel II , 1988. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm	Worker , 2014. 1/5 c/b print na Teco Photo papiru / b/w print on Teco Photo paper 50 x 70 cm	Katalog djela – slike, skulpture Catalogue of works – paintings, sculptures	Kleopatra / Cleopatra, 2000. metal, drvo / metal, wood 195 x 50 cm	Kineski vrt / Chinese Garden , 2004. metal / metal 110 x 70 cm
Bryan Ferry , 1988. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm	Borac Handball Player, 2015. 1/5 c/b print na Teco Photo papiru / b/w print on Teco Photo paper 70 x 50 cm		Fashion Lady , 2000. metal, orahovo drvo / metal, walnut wood 190 x 50 cm	Rukom rađeno ogledalo / Handmade Mirror, 2010./2011. drvo, ogledalo / wood, mirror 125 x 85 cm
Kinney Shoes , 1988. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm			Iron Fashion , 2000. metal / metal 180 x 65 cm	Afrodita / Aphrodite , 2010. drvo hrast s metalnim umetcima / oak wood with metal inserts 106 x 50 cm
Spiderman , 1989. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm			Autoportret / Self- Portrait , 2002. metal / metal 90 x 70 cm	Drvena glava / Wooden Head , 2011. drvo topole s metalnim umetcima, oslikano / poplar wood with metal inserts, painted 80 x 40 cm
New York , 1989. 1/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm		Lijes (dio Industrijskih čudovišta) / Coffin (from Industrial Monsters), 2002. metal, ljudske kosti i zubi / metal, human teeth and bones 38 x 40 x 57 cm	Lijes (dio Industrijskih čudovišta) / Coffin (from Industrial Monsters), 2002. metal, ljudske kosti i životinske kosti / metal, human and animal bones 38 x 40 x 57 cm	Apocalyptic Couple , 2011. topolino drvo, patinirano, oslikano / poplar wood, patinated, painted 245 x 60 cm
Best Friend , 1991. 2/10 c/b print na HP Matte Litho Realistic papiru / b/w print on HP Matte Litho Realistic paper 90 x 60 cm			Industrijsko čudovište / Industrial Monster , 2002. metal, ljudske i životinske kosti / metal, human and animal bones	Predator Girl , 2011. metal s drvenim postoljem / metal with wooden pedestal 160 x 230 cm
			Moonwalker , 2003. metal / metal 95 x 60 x 90 cm	Metalno ogledalo / Metal Mirror , 2011. metal, ogledalo / metal, mirror 135 x 80 cm

Željezni čovjek / Iron Man, 2012. trešnjino drvo i metal / cherry wood and metal 68 x 28 cm	Skulpturirani stolac (Mao Ce-Tung) / Sculptured Chair (Mao Zedong), 2013. ručno rađeni stolac od patiniranog metala, sjedalo izrađeno od drva / handmade chair of patinated metal, seat made of wood 140 x 48 cm	Muškarci / Men, 2014. akril na platnu s ručno rađenim okvirom / acrylic on canvas with handmade frame 160 x 110 cm	Hommage srednjevjekovnoj božici / Homage to a Medieval Goddess, 2015. korijen stabla topole / root of a poplar tree 85 x 55 cm	Lucifer's Remains, 2015. hrastovo drvo, patinirano, oslikano / oak wood, patinated, painted 60 x 43 cm
Željezna žena / Iron Woman, 2012. metal / metal 218 x 48 cm	Obitelj 2 / Family 2, 2015. akril na platnu s rukom rađenim okvirom / acrylic on canvas with handmade frame 140 x 46 x 44 cm	Greed, 2012./2013. akril na platnu s ručno rađenim okvirom / acrylic on canvas with handmade frame 170 x 120 cm	Čovjek s drugog svijeta 1 / A Man from Another World 1, 2015. drvo, plastika, akrilna masa	Lovac / The Hunter, 2015. metal s drvenim postoljem / metal with wooden pedestal 143 x 75 cm
Dawning of Passion, 2012. metal s drvenim postoljem / metal with wooden pedestal 225 x 90 cm	Destruktivni ljudi / Destructive People, 2015. akril na platnu / acrylic on canvas	Destruktivni ljudi / Destructive People, 2015. akril na platnu / acrylic on canvas 155 x 85 cm	Moderna Eva / Modern Eve, 2015. korijen masline s metalnim umetcima / root of an olive tree with metal inserts 113 x 54 cm	
Skulpturirani stolac (Napoleon) / Sculptured Chair (Napoleon), 2012. ručno rađeni stolac od patiniranog metala / handmade chair of patinated metal 125 x 70 x 50 cm	The Elephant Man, 2014. trešnjino drvo / cherry wood 179 x 83 cm	Luciferova smrt / Death of Lucifer, 2015. akril na platnu s ručno rađenim okvirom / acrylic on canvas with handmade frame 150 x 110 cm	Čovjek s drugog svijeta 2 / A Man from Another World 2, 2015. drvo, plastika, akrilna masa	Luciferov svijet / Lucifer's World, 2015. akril na platnu s ručno rađenim okvirom / acrylic on canvas with handmade frame 150 x 100 cm
Manekenke / Models (diptih), 2013. akril i ulje na platnu / acrylic and oil on canvas 140 x 80 cm, 140 x 60 cm	Apocalyptic Couple, 2014. drvo topole, patinirano, oslikano / poplar wood, patinated, painted 245 x 60 cm	Apokaliptične žene / Apocalyptic Women, 2015. akril na platnu / acrylic on canvas 150 x 100 cm	Goruća žena / Burning Woman, 2015. drvo, plastika, akrilna masa	Skulpturirani stolac / Sculptured Chair, 2015. ručno rađeni stolac od patiniranog metala, sjedalo izrađeno od drva / handmade chair of patinated metal, seat made of wood 120 x 70 cm
Božica vjetra / Wind Goddess, 2013. metal 2015 x 60 cm	Men of the 5th Element, 2014. akril na platnu / acrylic on canvas 160 x 120	Apokaliptične žene / Apocalyptic Women, 2015. akril na platnu / acrylic on canvas 150 x 110 cm	Eva i zmija / Eve and the Snake, 2015. drvena oslikana maska s metalnim umetcima / painted wooden mask with metal inserts 110 x 50 cm	Apokaliptični svijet / Apocalyptic World, 2016. drvo topole, patinirano, oslikano / poplar tree, patinated, painted 100 x 50 x 52 cm
Fire Lovers, 2013. bronca / bronze 400 x 120 cm	5. element/Plesači s maskama / 5th Element/ Dancers with Masks, 2014. akril na platnu / acrylic on canvas 150 x 100	Plemenjska žena / Tribal Woman, 2015. drvo topole, patinirano, oslikano / poplar tree, patinated, painted 90 x 40 cm	Plemenjska žena / Tribal Woman, 2015. drvo topole, patinirano, oslikano / poplar tree, patinated, painted 245 x 60 cm	Apokaliptični svijet / Apocalyptic World, 2016. orahovo drvo s metalnim umetcima / walnut tree with metal inserts 260 x 60 cm
Cunami / Tsunami, 2013. akril na platnu / acrylic on canvas 150 x 100 cm				

Skulpturirani stolac (Putin) / Sculptured Chair (Putin), 2016.	ručno rađeni stolac od 300 godina starog hrasta / handmade chair made of 300-year-old oak wood	Kataklizma / Cataclysm, 2016. akril na platnu s ručno rađenim okvirom / acrylic on canvas with handmade frame 160 x 110 cm
Drugi svijet / Another World, 2016.	farbano i patinirano orahovo drvo / painted and patinated walnut wood	Vatrena ekstaza / Flaming Ecstasy, 2016. akril na platnu / acrylic on canvas 160 x 100 cm
Drugi svijet / Another World, 2016.	farbano i patinirano orahovo drvo / painted and patinated walnut wood	Zmajev poljubac / Dragon's Kiss, 2017. orahovo drvo, oslikano, patinirano / walnut wood, painted, patinated 250 x 60 cm
Vještica / Woman Witch, 2016.	farbano i patinirano orahovo drvo / painted and patinated walnut wood	Flying Venus, 2017. željezo / iron 240 x 140 cm
Aliens' World, 2016.	orahovo drvo, oslikano, patinirano / walnut wood, painted, patinated	Majka i indigo blizanci / Mother with Indigo Twins, 2017. akril na platnu / acrylic on canvas 160 x 110 cm
Apocalyptic Angel, 2016.	trešnjino drvo s metalnim umetcima / cherry wood with metal inserts	Double Trouble, 2017. akril na platnu s ručno rađenim okvirom / acrylic on canvas with handmade frame 160 x 100 cm
	262 x 62 cm	

177	Oblikovanje kataloga, plakata, pozivnice i transparenta / Graphic Design (catalogue, poster, invitation and banner)
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