In his series of sculptures *Do Not Touch Works of Art (Ne diraj umjetnička djela)* Lepen is engaged in a process of working on the form; this is an extremely rigorous process in all its stages, from the initial idea to the final realization, implemented with the maximum responsibility towards each, event a seemingly small procedure. He establishes the relationships arising from the character and function of the constructive material itself. Here, the sculptor relies on the experience of compressed form as a heritage of modernist reduction, and draws on the principal conciseness of constructive minimalism. These are artworks that unite within themselves the mentality of approach and manual execution. The sculptor uses flat aluminium strips – in various modest dimensions – which he cuts and constructs the form using several strips, and then, following a strictly conditioned logic, joins them together into one whole. Lepen meticulously assembles and precisely glues together aluminium strips, which he previously polished using various abrasives and technological processes in order to get the construction to shine in all its perfection and aesthetic beauty. Although the final products seem simple, the artist goes through various, very demanding stages of their technical execution and each step of the way assumes a thorough mastery of technological and technical skills that he had to acquire. The sculptor does not work towards sculpting the form into an ideal shape, but – by composing several complementary fragments - creates an ensemble of discrete form and sophisticated expression. In the creative outcome, the sculptor indulges in constructive ability, imagination, and decision to be as precise as possible in constructing the object, to, figuratively speaking, come closer to the noble filigree craft in terms of preciseness and refinement. He has convincingly and clearly demonstrated the durability and vitality of a specific-sculptural conceptual idea, illustrated through a number of realizations. After creating the demonstration, primary models of the object, thanks to his constructive imagination, Lepen has further developed the construct in various compositional shifts, announcing more diverse solutions, and by adding discrete interpolations into the structure of individual achievements, has shown that he does not even shy away from aesthetic quality. Some objects are constructed in the manner of frieze – the basic constructive solution reveals extensiveness, actually the possibility of infinite repetitions in differences.

These silent and restrained works are ripe fruits of an interesting sculptural thought and thinking, fruits grown from the artist's hands, achievements that carry within themselves and preserve the warmth of the touch of those hands, that posses something intimate, close, distinctly individual. What is immanent to these constructs is the awareness that an artwork should be something special and individual, unique and responsible to itself alone, something that primarily meets and satisfies the artists needs.

 Ivica Župan