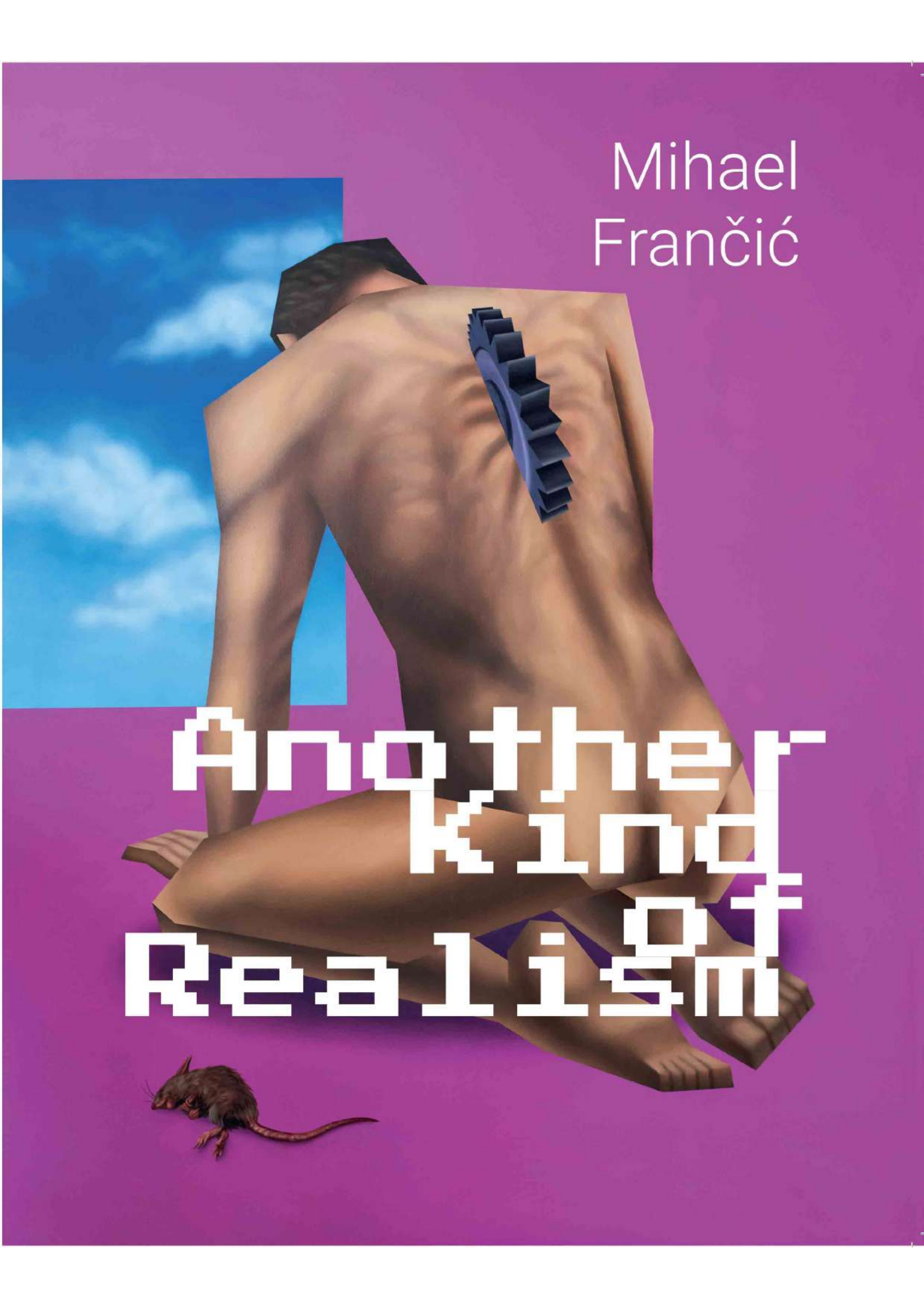


Mihael
Frančić

A surrealist illustration on a purple background. A man's back is shown from behind, with a large blue gear embedded in his spine. A rectangular window in the upper left shows a blue sky with white clouds. The title 'Another kind of Realism' is written in a white, pixelated font across the man's back and legs. A small brown mouse is on the floor in the bottom left corner.

Another kind of Realism

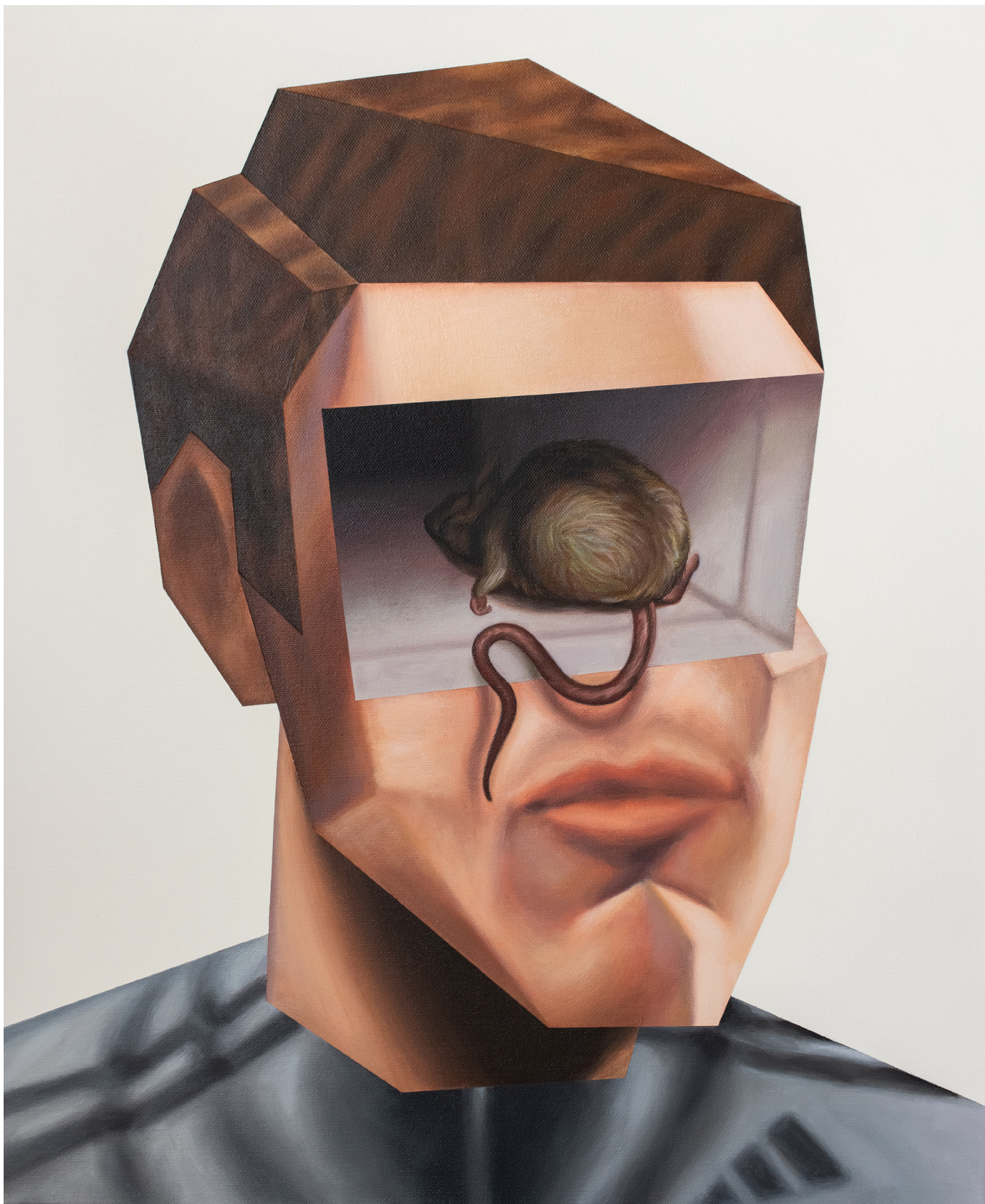
Mihael
Frančić

Another Kind of Realism

Kaštel Vitturi
Vitturi Castle

Muzej Grada Kaštela
Museum of the Town of Kaštela

10. 7. 2025. – 20. 8. 2025.



Real human being (Pravo ljudsko biće), 2025., kombinirana tehnika (akril i ulje na platnu), 60 × 50 cm
Real human being, 2025, mixed media (acrylic and oil on canvas), 60 × 50 cm

O DIGITALNOJ PRAZNINI

Izložbom *Another Kind of Realism* Mihael Frančić prvi put predstavlja svoju najnoviju seriju radova izvedenih pretežno u tehnici ulja na platnu spajajući realističnu i stiliziranu figuraciju u sinkretičko jedinstvo vizualnih poetika.

Ovaj mladi umjetnik prepoznat je još tijekom studija kao iznimno darovit, posvećen i produktivan. Već je izlagao niz tematskih serijskih radova u kojima različitim konceptima, različitim vizualnim jezikom i slojevitom simbolikom artikulira kritički odnos prema društvu, ukazujući na strukturne devijacije, mehanizme propagande i nejednakost. Osim širih društvenih tema, Mihael se bavi temama osobnog identiteta i introspekcijom. U svojim umjetničkim istraživanjima često nalazi inspiraciju ili se referira na radove drugih umjetnika poput Christiana Boltanskog, Suzy Lelièvre, a na posljednju seriju radova utjecao je svojim vizualnim jezikom proizišlom iz digitalne kulture kinesko-američki umjetnik Gao Hang i slike hibridnih nadrealističkih, klasičnih i digitalnih atmosfera Švedanina Kristoffera Zetterstranda.

Frančić svoju sklonost autorefleksiji povezuje s iskustvima iz djetinjstva i adolescencije, kada se nije osjećao prihvaćenim među vršnjacima. Ta rana osjetljivost, danas pretvorena u umjetničku predanost, od njega traži da djelima artikulira vlastite osjećaje i misaone tragove, da propituje društvene nepravde i fenomene otuđenja. Tako njegovi radovi ponekad odražavaju intimne emotivne prostore, ponekad mapiraju široke socijalne probleme, a često se u njima isprepliću introspekcija i kolektivna stvarnost.

U svojoj umjetničkoj praksi Mihael Frančić polazi od vanjskog podražaja, osjećaja ili dojma koji mu „zapne” u umu i potakne ga na dublje promišljanje. Taj prepoznati emotivni „okidač” signal je da u njemu leži univerzalna priča vrijedna istraživanja. Razmatrajući što taj osjećaj otkriva o njemu samome, ali i kako ga se može razumjeti u širem društvenom i stvarnosnom kontekstu, dolazi do konceptualne razine rada. Nakon toga ne kreće odmah s izvedbom, nego razrađuje ideju, promišljajući o prikladnoj tehnici kojom će je najvjernije prenijeti, te izrađuje skice u digitalnim alatima – bilo da je u konačnici u pitanju akril ili ulje na platnu, grafika, skulptura ili umjetnička instalacija sa svime što će uključivati.

Najnovija serija slika *Another Kind of Realism* inspirirana je dvama momentima: estetikom video igara koje je igrao kao dječak i osobnim iskustvom spašavanja miša iz ljepljive zamke. Spašavanje miša konkretan je događaj koji ga je otvorio za temu. Životinja postaje univerzalni motiv i metafora stvarnoga života prisutna na gotovo svim slikama. Osjećajući često da nema kontrolu, da nema utjecaja na zbivanja u stvarnom životu, kako vlastitom tako i u širem društvenom smislu, u patnji miša vidio je priliku i osjetio snažan poticaj da djeluje, da napravi razliku u životu životinje, da je spasi od smrti, a posljedično se dogodila promjena i u njegovu životu. Bol miša uhvaćenog u ljepljivu zamku probudila je u njemu empatiju. U dvjema od prvih slika iz serije umjetnik smješta miša unutar svog portreta, u svoju glavu, čime se pojačava osjećaj egzistencijalnog prožimanja dvaju bića (*Real human being /Pravo ljudsko biće i Clipping / Isječak*). Moguće kao izraz unutarnjeg nemira, empatije ili pokušaja razumijevanja vlastite instinktivne prirode kroz lik životinje. Poistovjećujući se s njime, izložio se riziku, biva ugrizen a miš spašen. Unatoč ugrizu prestrašene životinje uspio ju je osloboditi, a nakon toga morao je potražiti liječničku pomoć i primiti cjepivo. Uza sve to Mihael se osjećao dobro jer je preuzeo kontrolu, iskazao moć i spasio život. Postupivši ispravno, iskusio je zadovoljstvo jer je učinio dobro bez kalkulacije, učinio je to radi dobra sama. Zbog toga voli reći da je taj miš doprinio njegovoj

čovječnosti. Pokazao je odlučnost, djelovanje i ostvario je željen i plemenit cilj, ali i otvaranje samosvijesti, osvješćivanje načela egzistencijalnog smisla koji se unatoč riziku može i treba primijeniti na svačiji život i na ljudske odnose.

S druge strane, grafika ranih trodimenzionalnih videoigara bila je ograničena, nije mogla prikazati detalje, pa su objekti bili pojednostavljeni, oštih kutova i mutnih tekstura. Upravo ta nesavršenost, nejasnoća i zamućenost, primitivnost i tehnička grubost prikaza ono je što Mihaela fascinira, što mu je blisko, progovara mu i budi osjećaj kako kaže "izgubljenosti". Riječ je o nekoj vrsti eskapizma u smislu dokidanja granica stvarnog svijeta, s čime se mogao identificirati. Doživljaj zamućenosti i nejasnoće prepoznaje kao osobno, duboko intimno, kao dio svojih psiholoških i duhovnih područja.

Distorzije i oštri kutovi prisutni su, osim u novim radovima, u seriji psiholoških autoportreta *Dugo razdoblje skrivanja*, 2023.; koje su bile njegov diplomski rad i koji su posve različiti, kako tematski tako i u slikarskom tretmanu. Ipak postoji poveznica, a izlazi iz estetike koja probija s nostalgичnim primjesama začetima u ranoj dječjačkoj dobi, kao emocionalni slojevi i intimna ekspresija. Novom serijom slika Mihael promišlja granice percepcije i kritike stvarnosti te se bavi pitanjima moći, kontrole i ranjivosti. Zanimljiv je kontrast između digitalne estetike ranih videoigara i realističnog prikaza miša, što stvara snažan simbolički sukob između umjetnog i prirodnog, kontroliranog i kaotičnog. Taj se sukob može tumačiti i kao komentar ljudske potrebe za redom koji postiže u digitalnom prostoru nasuprot emocionalnoj i egzistencijalnoj složenosti stvarnog života. Na tematskoj, konceptualnoj i emocionalnoj razini poistovjećuje se s protagonistima na monokromnim scenama jarkih, čistih boja, koji izgledaju kao da su nedovršeni. U *gaming* vokabularu opisuju se kao primitivni, a u umjetničkoj namjeri i u prenesenom psihološkom smislu može ih se opisati kao nerealizirane, nedefinirane, neoblikovane i grube.

Boja ima jednu od ključnih uloga u izražajnom i sadržajnom smislu njegova stvaralaštva. U ciklusu *Another Kind of Realism* Frančić se koristi jarkim, pozadinskim tonovima koji djeluju poput instant emocionalnog katalizatora za svaki prikaz. Digitalno miješanje boja na ekranima daje žive i intenzivne boje, puno bolje nego što to može prenijeti digitalnim ispisom, ali i akrilna tehnika na platnu. Stoga se nakon prvih dviju slika u kombiniranoj tehnici akrila i ulja odlučuje za tehniku ulja na platnu, koje ima veću optičku dubinu, snagu i intenzitet boja. Također, s uljem se mogu dobiti finiji prijelazi i zamućenja koje je želio postići. Prisjetimo se ponovno serije slika njegova diplomskog rada u kojima su žive, kontrastne boje, a svaka nosi individualno značenje. Taj simbolični sustav boja i danas odjekuje u novim djelima, ali sa značajnom razlikom. U ovim radovima umjetnik želi naglasiti „digitalnu prazninu“, odnosno nesadržajnost zavodljivih jarkih boja u službi površnosti, dodatno proširujući konceptualni dijalog između osobnog iskustva i šire društvene stvarnosti.

Temu digitalne praznine nosio je u sebi dugo, a presudan trenutak, uz događaj spašavanja miša, bio je kad se susreo s radovima Gao Hanga, suvremenog neopop umjetnika koji se bavi temama osobnog identiteta, digitalne kulture i globalizacije, slikajući figure koje nalikuju likovima iz ranih videoigara. Na Hanga je naišao na Instagramu. Algoritam je prepoznao njegove interese i ponudio mu ga kao preporučeni sadržaj. Susret s njegovom umjetnošću za Mihaela je bio neka vrsta pozitivnog šoka, shvaćajući u trenu što želi. Taj virtualni susret podigao mu je volju i pomogao mu da napravi veliki korak naprijed. U međuvremenu se vratio proučavanju umjetnika kojeg prati duže vrijeme te se u procesu slikanja u jednoj od zadnjih slika, *What you left behind (1-bit skull)* navezao na slikarsku poetiku Khristoffera Zetterstranda. To je jedina slika tamne prigušene pozadinske kromatike i pozadinske treće dimenzije. Njegova djela su pod utjecajem klasičnih i renesansnih slika, računalne grafike i 3D modeliranja. Neke od njegovih slika uključene su u poznatu igru *Minecraft* te su tako došle do široke publike, uključujući i našeg umjetnika. Zatterstrandove slike često se temelje na virtualnim mrtvim prirodama i scenografiji oblikovanoj

u 3D aplikacijama. Sami naslovi Mihaelovih slika podsjećaju na fenomenologiju digitalnog svijeta igara poput + 0 koja tematizira i kritizira borbe bikova u kaštelanskoj zagori, aludirajući da tom vrstom zabave nitko ne dobiva ništa. Zatim *myroom*. *WAD*, *Objective marker* koji se u videoigrama odnosi na oznaku ciljanog objekta koji je u ovom slučaju miš. Tu je i rad *Change Da World* s mišem na plohi između piramidalno složenih cigareta i pepeljare s opuškom, asocirajući na više puta tematiziranu snimku miša koji puši uz slogan *Change da World my final message. Goodbay*.

Mihaelu slikanje pomaže u otkrivanju i osnaživanju sebe sama, u povezivanju sa svijetom izvan sebe, da sagleda stvarnost. Svojim djelima želi govoriti svijetu. Kreativnost mu pomaže zauzeti pozicije prema vani, izgrađujući odnose s drugima. Upravo fizička, stvarna komponenta života naglašava se fizičkom realizacijom slika. Slike načinjene digitalno mogle su biti digitalno ispisane i smatrati se dovršenima, proglašenima gotovim umjetničkim produktom. No, Mihael je spoznao koliko mu je vrijedna fizička iskustvena procesualnost nastanka svake pojedine slike klasičnom tehnikom: kista, uljanih boja i nategnutog platna, gdje uza sve dolazi do izražaja njegov slikarski *métier*. Osim što bi njemu nedostajala ta fizička razina, koja svaki put u njega ugrađuje nova iskustva i vrijednosti, nedostajala bi i slikama koje bi bile lišene one snage i onoga živog duha koji ne sumnjivo izlazi iz ljudske ruke.

Svojim slikama Mihael Frančić želi prenijeti ideju kontrole. U stvarnosti je teže ostvariti kontrolu nego u virtualnom svijetu. Unatoč zadovoljstvu radi prividne kontrole prividnoga svijeta, kratkotrajnog osjećaja postignuća i učinka zadovoljstva, jasno je da ništa od toga nije relevantno za istinski život. Umjetnik želi da razmišljamo o artifizijalnosti, prividu, nestvarnosti. Koliko se te kategorije odnose na naš život? Koliko se oslanjamo općenito na virtualni svijet? Koliko mu vremena posvećujemo ili koliko mu svojevoljno dajemo da nam uzima naše ograničeno vrijeme? Koliko i kako utječe na živote nas ljudi i kreira naš način života i odabire, na formiranje životnih stavova i vjerovanja? Naravno, u digitalnom svijetu ima i mnogo pozitivnoga, potiče povezivanje, dostupnost znanja, omogućuje učenje i napredak, ali samo uz uvjet svjesnog, slobodnog i kritičkog biranja sadržaja.

Mirela Vujević Duvnjak



Clipping (Isječak), 2024., kombinirana tehnika (akril i ulje na platnu), 60 × 50 cm
Clipping, 2024, mixed media (acrylic and oil on canvas), 60 × 50 cm

ON DIGITAL EMPTINESS

The exhibition *Another Kind of Realism* presents, for the first time, Mihael Frančić's latest series of works – primarily oil on canvas – that merge realistic and stylized figuration into a syncretic visual poetic language.

This young artist was already recognized during his studies as being exceptionally talented, resolute, and productive. He has already exhibited multiple thematic series of works in which he articulated a critical stance toward society through various concepts, visual languages, and layered symbolism, highlighting structural deviations, mechanisms of propaganda, and inequality. In addition to broader social themes, Mihael also explores personal identity and introspection. In his artistic research, he often finds inspiration in or references the works of other artists such as Christian Boltanski and Suzy Lelièvre. His most recent series has been influenced by the visual language of Chinese American artist Gao Hang, rooted in digital culture, as well as Swedish artist Kristoffer Zetterstrand, known for his paintings characterized by hybrid surrealistic, classical, and digital aesthetics.

Frančić roots his tendency toward self-reflection in childhood and adolescent experiences, during which he felt unaccepted by his peers. This early sensitivity, now transformed into artistic dedication, compels him to express his emotions and trails of thought through his works, to question social injustices and phenomena of alienation. His art, thus, sometimes reflects intimate emotional spaces, sometimes maps broad social issues, and often intertwines introspection with collective reality.

In his artistic practice, Mihael's starting point is that of an external stimulus – a feeling or impression that gets “stuck” in his mind and urges him to think more deeply. This newly identified emotional “trigger” signals him that there is a universal story within it worth exploring. By considering what that feeling reveals about himself, or how it might be understood in a broader societal and real-world context, he arrives at the conceptual layer of the work. Instead of creating the work immediately, he first develops the idea, considering the suitable medium to present it truthfully, and produces sketches, comprising everything the final work would contain, using digital tools – regardless of whether the final piece will be executed in acrylic, oil on canvas, using graphic techniques, in the form of a sculpture or art installation.

The most recent series of paintings, *Another Kind of Realism*, was inspired by two elements: the aesthetic of video games he played as a child and his experience of rescuing a mouse from a glue trap. Here, the trigger for diving deeper into this topic was the latter. The small animal is featured in almost all of his paintings from this series, becoming a universal motif and metaphor of real life. Often feeling powerless or unable to influence events in both his personal life and the wider social context, the suffering of the mouse appeared to him as an opportunity – awakening a deep urge to act, to make a difference in the animal's life and save it from dying – thereby sparking a transformation in his own life. The pain the mouse experienced stirred empathy in him, which is why, in two of the first paintings in the series, he places the mouse within his own portrait, inside his own head – intensifying the sense of existential merging of the two beings (*Real Human Being* and *Clipping*). This may be an expression of inner turmoil, empathy, or an attempt to understand his own instinctive nature through the figure of the animal. By identifying with the mouse, he exposed himself to risk – he was bitten, after which he had to seek medical attention and receive a vaccine – but managed to free the animal. Nevertheless, Mihael felt good because he had taken control, exercised agency, and saved a life. By doing the right thing, he felt satisfied – having performed a good deed not out of self-interest, but purely for the sake of

goodness itself. Because of this, he likes to say that the mouse added to his humanity. He demonstrated determination, took action, and achieved the noble goal he aimed for; he deepened his self-awareness, and awakened the principle of existential sense that, despite risk, can and should be applied to everyone's life and human relationships.

On a seemingly different note, the graphics of early 3D video games were limited and could not show detail, so objects were simplified, sharp-edged, with blurred textures. That very imperfection, indefiniteness, and blurriness, as well as primitivity and technical coarseness, is what fascinates Mihael; it feels familiar and speaks to him, evoking, as he says, the feeling of "being lost." It is a kind of escapism in the sense of blurring the boundaries of the real world – with which he could identify. He recognizes this feeling of haziness and uncertainty as personal and deeply intimate, as part of his own psychological and spiritual landscapes.

Distortions and sharp edges can be seen in the new works, as well as in the series of psychological self-portraits *Long Period of Hiding* (*Dugo razdoblje skrivanja*) from 2023, which he created as his master's thesis. These portraits are all quite different from each other, both in theme and in the painterly approach. Nevertheless, they share a connection in their aesthetic – one that carries nostalgic undertones rooted in early childhood, embodied in the form of emotional layers and intimate expression. In this new series of paintings, Mihael explores the boundaries of perception and critique of reality, addressing questions of power, control, and vulnerability. The digital aesthetics of early video games strikingly contrast with the realistic depiction of a mouse, creating a symbolic clash between the artificial and the natural, the controlled and the chaotic. This clash can be interpreted as a remark on human need for order fulfilled within the digital space, as opposed to the emotional and existential complexity of real life. On a thematic, conceptual, and emotional level, he relates to the protagonists who emerge from monochrome scenes of vivid, pure colors and appear unfinished. In gaming terms, they could be described as primitive, while in the artistic and metaphorical psychological sense, they might be defined as unrealized, unformed, and crude.

Color plays one of the key roles in the expressive and conceptual aspects of his work. In the *Another Kind of Realism* series, Frančić uses bright background colors that act as instant emotional catalysts for each scene. Digital color mixing on screens produces bright, intense colors – far better than can be reproduced on a digital print or even acrylic on canvas. That is why, after the first two paintings done in mixed acrylic and oil, he chose oil on canvas for the rest, as it offers greater optical depth, impact, and intensity of color. Oil also allows for finer transitions and blurring, the kind of which he aimed to accomplish. Let us recall his graduation series of paintings with vivid and contrasting colors, each carrying a different meaning. This symbolic system of colors still resonates in his new works today, but with a significant difference. In these paintings, the artist strives to accentuate "digital emptiness" – the lack of substance behind seductive bright colors in favor of superficiality – thus expanding the conceptual dialogue between personal experience and wider social reality.

He had carried the theme of digital emptiness within him for a long time, but the decisive moment (along with rescuing the mouse) was his encounter with the works of Gao Hang, a contemporary neo-pop artist dealing with the topics of personal identity, digital culture, and globalization through characters similar to those in early video games. Mihael discovered the artist through Instagram – the algorithm recognized his interests and suggested Gao Hang. Discovering his art was a positive shock for him and instantly made him realize what he wanted. The virtual encounter lifted his spirits and pushed him to make a leap forward. Meanwhile, he also returned to studying the work of another artist he had been following for some time –

Khristoffer Zetterstrand – referencing his painterly poeticism in one of his last paintings, *What you left behind (1-bit skull)*. It is the only painting with a dark, muted background and that has spatial depth. Zetterstrand's works are influenced by classical and Renaissance paintings, computer graphics, and 3D modeling. Some of his paintings have been a part of the famous video game *Minecraft*, reaching a wide audience, including Mihael himself. They are often based on virtual still life as well as scenography modeled in 3D applications. The titles of Mihael's works are, moreover, reminiscent of the phenomenology of the digital world of games such as *+0*, which addresses and critiques bullfighting in the hinterland of Kaštela, implying that no one wins in this kind of entertainment. Then there are works such as *myroom.WAD* and *Objective Marker*, with the latter term indicating the designated target object, which is, in this case, the mouse. The painting *Change Da World*, on the other hand, features a mouse on a surface between a pyramid of cigarettes and an ashtray with a stub, evoking the frequently referenced video of a smoking mouse and the ironic caption: "Change da World my final message. Goodbye."

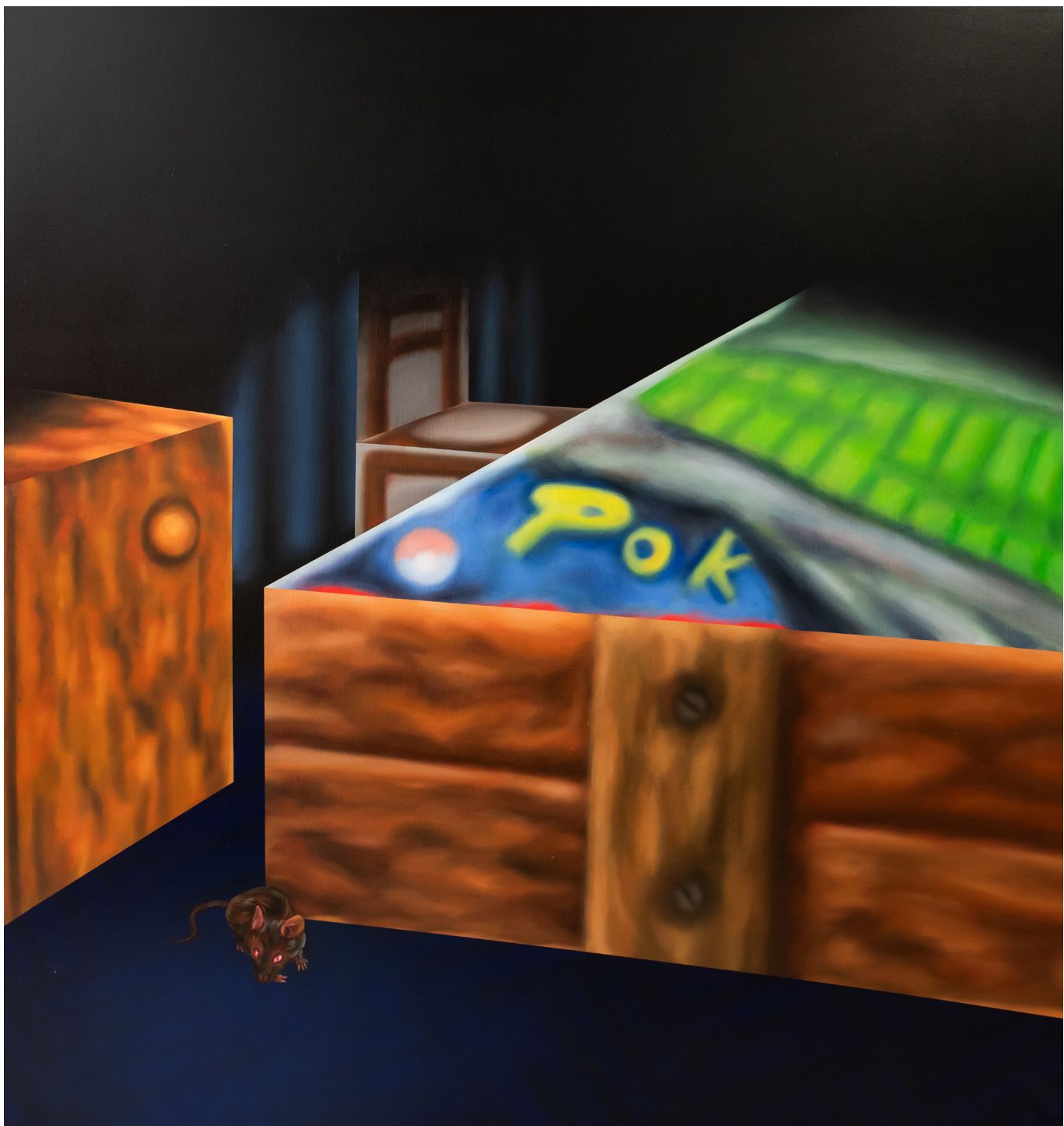
For Mihael, painting is a means of discovering and empowering himself, connecting with the outside world, and perceiving reality. Through his work, he seeks to speak to the world. Creativity helps him take a stance externally, building relationships with others. It is the palpable component of life that is being emphasized through the physical manifestation of paintings. Images that were made digitally could have been easily digitally printed and considered complete, declared finished works of art. Mihael has, however, come to recognize the value of the physical, experiential process of creating each painting using classical techniques: working with brushes, oil paint, and stretched canvas – all of which bring his painterly *métier* to the forefront. Not only would he miss the physical dimension that imbues him with new experiences and values every time, but so would the paintings themselves – they would lack the energy and the living spirit that undeniably flows from the human hand.

More than anything, Mihael's paintings express the idea of control, which is more difficult to seize in real life than in the virtual one. Despite the satisfaction that comes from the illusion of control in an illusory world and the fleeting feeling of accomplishment and gratification, it is clear that none of it is relevant for real life. Thus, the artist urges us to think about artificiality, illusion, and unreality. How do these categories impact our lives? To what extent do we rely on the virtual world in general? How much time do we devote to it, or how willingly do we allow it to consume our limited time? How much, and in what ways, does it affect our lives, shape our lifestyles and choices, and influence the formation of our beliefs and values? That is not to say there are no positive aspects to the digital world – it fosters connection, provides access to knowledge, and enables learning and progress – but only on the condition of conscious, free, and critical engagement with its content.

Mirela Vujević Duvnjak



Change Da World (Promijeni svijet), 2025., ulje na platnu, 70 × 70 cm
Change Da World, 2025, oil on canvas, 70 × 70 cm



myroom.WAD (mojasoba.WAD), 2025., ulje na platnu, 140 × 133 cm
 myroom.WAD, 2025, oil on canvas, 140 × 133 cm

▼ +0, 2025., ulje na platnu, 140 × 169 cm
 +0, 2025, oil on canvas, 140 × 169 cm







Objective marker (Ciljna oznaka), 2025., ulje na platnu, 140 × 114 cm
Objective marker, 2025, oil on canvas, 140 × 114 cm



What you left behind (1-bit skull) (Ono što si ostavio za sobom (1-bitna lubanja)), 2025., ulje na platnu, 140 × 100 cm
What you left behind (1-bit skull), 2025, oil on canvas, 140 × 100 cm



Through the world (Kroz svijet), 2025., ulje na platnu, 140 x 140 cm
Through the world, 2025, oil on canvas, 140 x 140 cm

POPIS IZLOŽAKA

LIST OF EXHIBITS

- ✦ *Real human being (Pravo ljudsko biće)*, 2025., kombinirana tehnika (akril i ulje na platnu), 60 × 50 cm
Real human being, 2025, mixed media (acrylic and oil on canvas), 60 × 50 cm
- ✦ *Clipping (Isječak)*, 2024., kombinirana tehnika (akril i ulje na platnu), 60 × 50 cm
Clipping, 2024, mixed media (acrylic and oil on canvas), 60 × 50 cm
- ✦ *Change Da World (Promijeni svijet)*, 2025., ulje na platnu, 70 × 70 cm
Change Da World, 2025, oil on canvas, 70 × 70 cm
- ✦ *+0*, 2025., ulje na platnu, 140 × 169 cm
+0, 2025, oil on canvas, 140 × 169 cm
- ✦ *myroom.WAD (mojasoba.WAD)*, 2025., ulje na platnu, 140 × 133 cm
myroom.WAD, 2025, oil on canvas, 140 × 133 cm
- ✦ *Objective marker (Ciljna oznaka)*, 2025., ulje na platnu, 140 × 114 cm
Objective marker, 2025, oil on canvas, 140 × 114 cm
- ✦ *Through the world (Kroz svijet)*, 2025., ulje na platnu, 140 × 140 cm
Through the world, 2025, oil on canvas, 140 × 140 cm
- ✦ *Black disk (Crni disk)*, 2025., ulje na platnu, 140 × 110 cm
Black disk, 2025, oil on canvas, 140 × 110 cm
- ✦ *What you left behind (1-bit skull) (Ono što si ostavio za sobom (1-bitna lubanja))*, 2025., ulje na platnu, 140 × 100 cm
What you left behind (1-bit skull), 2025, oil on canvas, 140 × 100 cm
- ✦ *All I know (Sve što znam)*, 2025., ulje na platnu, 40 × 30 cm
All I know, 2025, oil on canvas, 40 × 30 cm

ŽIVOTOPIS

Mihael Frančić (1998., Split) završio je Školu likovnih umjetnosti u Splitu 2017. godine, smjer slikarski dizajner. Diplomirao je kao magistar diplomskog studija Odsjeka za slikarstvo na Umjetničkoj akademiji u Splitu 2023. godine u klasi redovnih profesora u trajnom zvanju Viktora Popovića i Neli Ružić. Neke od njegovih samostalnih izložba uključuju: *Premijere 77* u Loggia / Centar za kulturu i cjeloživotno obrazovanje Zlatna vrata u Splitu (2020.) te *'De- Generation* u Galeriji Škola u Splitu (2022.), *Obezglavljenost* u Klubu Zona u Splitu (2022.), četiri izložbe pod nazivom *Ennui* u galerijama Galum, Kortil, Šira i Waldinger (2022. i 2023.); *Carstvo* u galeriji KVART u Splitu (2024.) i *I'll Get Around to It Someday* u Galeriji Ružić u Slavonskom Brodu (2025.). Sudjelovao je na grupnim izložbama *Novi Horizonti* u Galeriji Ružić, Slavonski Brod (2020.), u grupnoj izložbi *'Rad, tekst, kontekst (jer greška je dio svijesti)* u Zavodu za znanstveni i umjetnički rad u Splitu i u Galeriji SC, Zagreb (2021./2022.); na studentskoj izložbi *Southwest-Northeast* u Galeriji Kuva / Tila na Umjetničkoj akademiji u Helsinkiju, u Finskoj (2022.); na izložbi *SA-STA-VI, NA-STA-VI, RA-STA-VI* u Galeriji umjetnina Split (2023.), na izložbi 42. Splitski salon: Regeneracija u MKC Split (2024.) i na izložbi *'Košmari ustraju, ali ustrajemo i mi!'* u Galeriji Galženica u Velikoj Gorici (2025.). Pobjednik je 5. izdanja nacionalnog natječaja A4 za mlade umjetnike i kustose.

BIOGRAPHY

Mihael Frančić (b. 1998, Split) graduated from the School of Fine Arts in Split in 2017 with a degree in painting. He completed his Master of Arts degree at the Department of Painting, Arts Academy of the University of Split in 2023, studying under full professors Viktor Popović and Neli Ružić. His solo exhibitions include: *Premijere 77* (Premieres 77) at Loggia / Center for Culture and Lifelong Learning Golden Gate in Split (2020); *De-Generation* at Gallery Škola in Split (2022); *Obezglavljenost* (Headlessness) at Club Zona in Split (2022); four exhibitions titled *Ennui* at galleries Kortil, Šira, and Waldinger, as well as the Museum of Fine Arts in Split (2022 and 2023); *Carstvo* (Empire) at Gallery KVART in Split (2024); and *I'll Get Around to It Someday* at Gallery Ružić in Slavonski Brod (2025). He has participated in group exhibitions including *Novi Horizonti* (New Horizons) at Gallery Ružić, Slavonski Brod (2020); *Rad, tekst, kontekst (jer greška je dio svijesti)* (Work, Text, Context (Because Error Is Part of Consciousness)) at the Institute for Scientific and Artistic Work in Split and Gallery SC, Zagreb (2021/2022); the student exhibition *Southwest-Northeast* at Gallery Kuva / Tila at the Academy of Fine Arts, Helsinki, Finland (2022); *SA-STA-VI, NA-STA-VI, RA-STA-VI* (COM-POSE, DE-COM-POSE, RE-COM-POSE) at the Museum of Fine Arts in Split (2023); the 42nd Split Salon: *Regeneracija* (Regeneration) at MKC (Multimedia Cultural Centre) in Split (2024); and *"Košmari ustraju, ali ustrajemo i mi!"* (Nightmares Persist, But So Do We!) at Gallery Galženica in Velika Gorica (2025). He is the winner of the fifth edition of the national A4 competition for young artists and curators.



MUZEJ GRADA KAŠTELA

MIHAEL FRANČIĆ – ANOTHER KIND OF REALISM

10. 7. – 20. 8. 2025.

Organizator izložbe / Exhibition produced by
Muzej grada Kaštela / Museum of the Town of Kaštela

Kustosica izložbe / Exhibition curator
Mirela Vujević Duvnjak

Likovni postav / Exhibition layout
Mihael Frančić
Mirela Vujević Duvnjak

Stručni suradnik na postavu izložbe / Exhibition layout expert associate
David Milić

Tehnička pomoć / Technical assistance
Zlatko Smoljko

Izdavač / Publisher
Muzej grada Kaštela / Museum of the Town of Kaštela
Lušiško Brce 5, Kaštel Vitturi, Kaštel Lukšić HR / CRO
+ 385 (0) 21 260245, 260246
muzej-grada-kastela@st.t-com.hr
www.muzej-grada-kastela.hr

Za izdavača / For the publisher
Ivan Šuta

Urednica kataloga / Editor-in-chief
Mirela Vujević Duvnjak

Tekst / Essay
Mirela Vujević Duvnjak

Fotografije / Photographs
Foto Marko

Lektura / Croatian proofreading
Anita Tičinović

Prijevod / Translation
DLightful Services (Dora Derado Giljanović & Lucija Ečim)

Grafičko oblikovanje i priprema / Graphic design & preparing for printing
Mirela Vujević Duvnjak
Dean Berlan

Tisak / Printed by
Dalmacijapapir, Split

Naklada / Print run
300

ISBN 978-953-8504-13-6

Kaštela, 2025.



MUZEJ GRADA KASTELE

ISBN 978-953-8504-13-6



9 789538 504136

cijena: 2 €