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- Born in Metz, France, 1959.
- Organ Prize at the Metz Conservatory.
- Trains as a doctor in Strasbourg.
- A year's training as a mountain guide at the French army's Ecole de Haute Montagne in Chamonix...
- Alternates for several years between major travel projects –
  a year in the Sahara, four months with the Bedouin in
  Sinai, a summer on a trawler out of Santander, 3
  years in Lower Galilee, a year in Tel Aviv, a winter in the
  High-Atlas and practising medicine. Writes accounts
  of his travels and discovers photography.
- After his year in the Sahara comes his first exhibition Jeux de Sable at Espace Canon in Paris.
- Shows in galleries in Europe, the United States and Asia.
- Is invited to represent France in the Shapes of Time exhibition at the Alexandria Biennale in Egypt in 2008.
- · Works acquired by public and private collections.

- The Province of Milan chooses works from his series Climats to accompany a lecture by Edgar Morin and establish a link between Morin's thinking and the world of art.
- Becomes the first artist to be chosen by the foundation L'Art pour la Conscience et le Partage des Biens Communs, sponsored by Edgar Morin, and donates a work to the foundation.
- Is chosen two years running (2009, 2010) by the Esther Woerdehoff gallery for Paris Photo, and for MIART and MIA in Milan (2010, 2011).
- Sélectionné en solo show à MIA à Milan, 2011.
- Is selected three years running by Mac Paris (2009–2011).
- In may 2010 his exhibition Trans Photographies is spotlighted by the City of Marseille's cultural programme.
- Invited by the John McDermott Gallery to the Angkor Foto Festival in 2010.
- Exposition à l'Espace Cardin parrainée par Edgar Morin et soutenue par l'ESA, 2011.

- His exhibitionat Espace Cardin in Paris in december 2011 is sponsored by Edgar Morin, with the backing of the European Space Agency and Astrium.
- In June 2012 he is named Intercultural Ambassador by the UNESCO Sorbonne Club.
- Invited by the French Embassy in India to exhibit in New Delhi in February 2013.
- Invited by UNESCO to exhibit during the Global Conference in june 2013.
- Retrospective on various sites in the city of Metz, including the Musée de la Cour d'Or, september 2013 – january 2014
- Shows with the Baudoin Lebon gallery at the Art O'Clock fair, Paris, september 2013.
- Black and White magazine: Award Winner, Portfolio Contest, November 2013
- Black and White Magazine: Award Winner Portfolio Contest, 2013.
- Grand Prix Eurazeo for Photography, 2013.
- Publication of the tryptic "le Jardin" in "Consumption", editions teNeues, september 2014.
- Publication of the monograph " "les éveillés" November 2014
- BENAKI MUSEUM, GREECE Athens Photobook Show 3 June - 26 July 2015.
- Invited by the Mairie de Paris and the European Day of Jewish Culture in the theme "Bridges and Cultures" with personal exhibition and conference, september 2015.

- Winner of the International Competition « Spirit of the Mediterranean », organized by PHOTOMED and LENSCULTURE. may 26 - June 19, 2016
- MONOCHROME PHOTOGRAPHER OF THE YEAR 2016, (Category Professional)
- CREATIVE QUARTERLY WINNER 2017 (Fine Art Professional), march 2017
- Selected at FESTPHOTO BRAZIL (Winner)
   10th anniversary, Porto Alegre, Brasil, may 2017
- Winner at the 32nd Chelsea International Fine Art Competition, Chelsea (Manhattan), may 2017
- Finalist at the Schneider Foundation (850 candidates from 58 countries), april 2017
- "The Origin of Light", solo show at MUSEUM MESSMER, Galerie M, Riegel, Germany. 6 july -10 september 2017
- Finalist (5 finalists) for the Photography Price of the " Academie des Beaux-Arts", Paris, october 2017
- Guest of honor for the Month of Photography with solo show at "MUSEUM OF THE FAÏENCE AND FINE ARTS" of Nevers, France, october 2017
- Exhibition at "MAISON EUROPÉENNE DE LA PHOTOGRAPHIE" as a Laureate of the EURAZEO GRAND PRIZE. january/february 2018.





Déambulation

No one had yet thought of creating poetry out of the assembly of heterogeneous photographic elements, his innovative creative contribution. The photographic realism of his work is the essential, sufficient ingredient of the art of his compositions. They transfigure the real, imparting it with dreamlike qualities that are not unreal... but surreal.

Others may have spoken of the magical realism or "transreality" of Michel Kirch's compositions. To my mind, any reflection of reality is magical and all photography holds its share of magic: that of the "double": the magic of presence in absence, conferring a new presence to the reality represented, now absent. This is why photography is recognized as an art when it affords the singular, magical charm of the supernatural.

But here is Michel Kirch working a new kind of magic, with the meeting of several realities that do not communicate with one another. "Transreality", which links some realities to enable a new reality to emerge, is a term that suits his work well because it also contains the idea of surpassing, of going beyond. Hegel's "meta reality" could apply perhaps as well to Michel Kirch's art, in the sense that the surpassing conserves that which is surpassed, while creating a new reality.

It is because I am sensitive to all that surpasses while conserving that which does not —expressing the notion of metamorphosis—that I am touched by Michel Kirch's compositions. It is also because I am sensitive to all that can awaken our dormant poetic sense that I marvel at his work. I might add that I am moved to the very depths of my subconscious.

Thus, in passing from one composition to the other (...), I am borne away by a wave of emotions, as if by a symphony. (...) It is to be noted that humanity is always present in this work, whether in the shape of individuals or architecture reflecting the successive ages of the history of civilization.

Everything in this visionary art is at once familiar and alien, and each image provides material for dreaming, thinking, meditating. The work of Michel Kirch fosters meditation on the mystery of the human condition and the insertion of man in the universe.

Edgar Morin

## MAISON EUROPÉENNE DE LA PHOTOGRAPHIE,

exhibition as a Laureate of the EURAZEO GRAND PRIZE. january/february 2018.

## MUSEUM OF FAÏENCE AND BEAUX-ARTS of Nevers.

"Le Je du Jeu ", personal exhibition. Michel Kirch is the "guest of honor" of The Month of Photography in the Nièvre, october 2017, Nevers (France)

GARNIER DELAPORTE Gallery, "FRAGMENTS" personal exhibition, october 2017, Chavignol (France)

AGORA Gallery, Chelsea International Fine Art Competition, august 2017, Manhattan (New York)

MUSÉE MESSMER, Galllery M. solo show "The Origin of Light", 6 july - 10 september 2017, Riegel, (Germany)

## LE COLLECTIONNEUR MODERNE, exhibition

"Mémoires Visuelles" - december 2016, Paris, France

ACHILLEA and AU MEDICIS Galllery, exhibition "Déplacement "- december 2016, Paris, France

MACPARIS, Espace Champerret, november 2016, Paris, France

## BEAUX ARTS GALLERY ET LIBRAIRIE SIGNATURES

Personal exhibition « L'EXODE FANTASTIQUE » by Michel Kirch november 2016

AMTM ART'EXPO / CITÉ INTERNATIONALE DES ARTS - october 2016 - Paris

PHOTOMED 2016, Le festival de la photographie méditerranéenne - Michel Kirch present "MARE NOSTRUM" 26 july 2016 - Sanary-sur-Mer (France)

MAIRIE DU 4ÈME ARR. DE PARIS, "TU ES NOUS", personal exhibition, september 2015

BENAKI MUSEUM, Grèce - Athens Photobook Show, july 2015

FOTOFEVER, with SABRINA RAFFAGHELLO Gallery, november 2014, Louvre - Paris

SCHWAB BEAUBOURG Gallery, personal exhibition «les éveillés» and book signing, November 2014 Paris, France

GRAND PRIX EURAZEO - ESPACE CENTRAL DUPON, personal exhibition, January / February 2014, Paris, France

MUSÉE DE LA COUR D'OR, personal exhibition, november 2013 / january 2014, Metz, France

MAC 2000 - Espace Champerret - november 2013, Paris, France

FOTOFEVER - with SABRINA RAFFAGHELLO Gallery- Louvre, november 2013, Paris France

FESTIVAL MOSAÏQUE, october 2013, Pont-Sainte-Marie, France

BIBLIOTHÈQUE UNIVERSITAIRE, personal exhibition, october 2013, Metz, France

ART O'CLOCK - with BAUDOIN LEBON Galllery, september 2013, CNIT, Paris, France

ARCHIVES MUNICIPALES, personal exhibition, september 2013, Metz, France

PRIEURÉ SAINT-VINCENT, personal exhibition, september 2013, Chartres, France

UNESCO - personal exhibition, june 2013, Paris, France

VISUAL ART GALLERY with French Embassy – february 2013 New Delhi, Inde

**MULTIMEDIART**, Bastille Design Center, september 2012, Paris, France

**ESPACE CARDIN EVOLUTION** with l'ESA and Astrium - december 2011, Paris, France

PARIS PHOTO, with ESTHER WOERDEHOFF Galllery, Carrousel du Louvre, november 2011 Paris, France

GALERIE INSULA, personal exhibition, november 2011, St Germain des Près, Paris, France

MAC 2000, Espace Champerret, november 2011, Paris, France

BALT'ART, l'Art et le Grand Paris, october 2011, Paris, France

MIA ART FAIR, with ESTHER WOERDEHOFF Galllery, may 2011, Milan, Italie

ANGKOR FOTO FESTIVAL, personal exhibition, JOHN MCDERMOTT Gallery, december 2010, Angkor, Cambodge

PARIS PHOTO, with ESTHER WOERDEHOFF Galllery, Carrousel du Louvre, november 2010 Paris, France

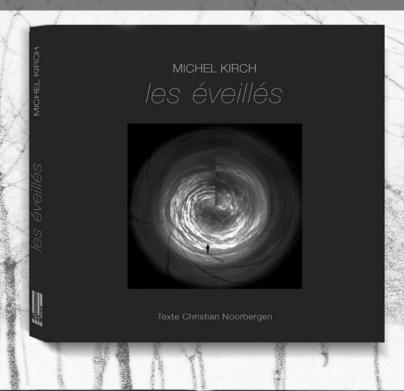
MAC 2000, Espace Champerret, november 2010, Paris, France

MIART, march 2010, Milan, Italie

Galerie FABRIK 89 – personal exhibition, fébruary / may 2010 Marseille, France

ESTHER WOERDEHOFF Galllery, visions urbaines, fébruary 2010, Paris, France

Evénement with EDGAR MORIN, personal exhibition november 2009, Dal Verme theater. Milan, Italie





Book «les Éveillés» by Michel Kirch, texts by Christian Noorbergen

A book in a bilingual edition in the format  $29 \times 29 \text{ cm}$ 

168 pages in full color

Hard cover binder in fabric

Texts of Christian Noorbergen

publication: november 2014

edition: the Manufacture de l'Image

dissemination France: Vilo Distribution France: Daudin

LIFE MAGAZINE CHINA, « a divine revelation», Michel Kirch, contributor and cover for «Eden Stories», 12 pages, january 2018

**«MONOCHROME AWARDS 2016» book,** Michel Kirch has been announced as the Overall Winner of Professional Category March 2017

Cahiers Bernard Lazare, Michel Kirch: «NEW BABEL», September 2016

l'Oeil de la Photographie, Sanary-sur-Mer : Michel Kirch, L'Esprit de la Méditerranée - (PhotoMed Exposition, Photomed Awards LensCulture), June 2016

COURRIER INTERNATIONAL, «le Loup», par Michel Kirch de la série Baltic Memories dans le numéro spécial 25ème anniversaire et son supplément «le Monde en 2040», December 2015

WINN'ART, Michel Kirch «Passeur d'immensité « Christian Noorbergen, November 2015

Cahiers Bernard Lazare, Michel Kirch: «Une vérité n'est jamais absolue et un artiste a le devoir d'imposer la sienne», September 2015

MIROIR DE L'ART, Michel Kirch: La tentation totalitaire, May 2015

I'Oeil de la Photographie, Michel Kirch, «Climats», April 2015

ARTENSION, Michel Kirch: Ses passerelles d'univers par Christian Noorbergen, January / February 2015

Le livre *«les Éveillés»* de *Michel Kirch,* Texts of Christian Noorbergen, edition «La Manufacture de l'image» November 2014

Consumption, tryptique de Michel Kirch «les Touristes» inclus dans le livre, éditions teNeues, September 2014

Les Echos, Michel Kirch: Donner du sens au paysage February 2014

Narthex, l'univers onirique de Kirch, February 2014

Les Echos TV, donner du sens au paysage par Michel Kirch janvier 2014

Connaissance des Arts, les songes de Michel Kirch January 2014

Le Figaro, Michel Kirch Grand Prix Eurazeo, December 2013

Compétence Photo, Michel Kirch Grand Prix Eurazeo, November 2013

*l'Est Eclair*, Michel Kirch, un rendez-vous d'envergure internationale, October 2013

Images Magazine, supplément matériel, Michel Kirch Grand Prix Eurazeo, December 2013

Le Républicain Lorrain, Michel Kirch au Musée de la Cour d'Or, December 2013

*Mirabelle TV*, Michel Kirch, interview au Parvis des Droits de l'Homme, December 2013

Black and White Magazine, spotlight award, November 2013

L'Echo Républicain, Michel Kirch dans l'immensité, September 2013

La Semaine, Michel Kirch l'instinct T, September 2013

FR3 Télévision, les éveillés de Michel Kirch, September 2013

CULTUREBOX - FRANCETV INFO, Michel Kirch expose à Chartres ses photomontages inspirés, September 2013

*Times of India*, Quintessence, photographs by Michel Kirch, February 2013

Deccan Herald, phantasmagoric images in monochrome by Kirch, February 2013

Journal de la photographie, instants sahéliens, January 2013

La Revue de la Terre, Explorama Michel Kirch, September 2012

Azart Photo, Michel Kirch, illusions, January 2012

Déclic Photo, la vérité est ailleurs, December 2011

Chasseur d'Images, les profondeurs poétiques de Michel Kirch, December 2011

Le Journal du dimanche, December 2011

L'Officiel des Galeries et Musées, Spacialités, Michel Kirch, December 2011

Le Monde, les poèmes visuels de Michel Kirch s'exposent à Paris, December 2011

**EURONEWS**, Rendez vous Spacialités de Michel Kirch, December 2011

Télérama, December 2011

Azart Photo, Prix Azart Photo, Michel Kirch, January 2011

Miroir de l'Art, Michel Kirch, visions oniriques, July 2010

Art Point France, le réalisme magique de Michel Kirch, May 2010

ArtPrice Korea, World artist Michel Kirch, February 2010



l'espoir

Today, we are experiencing climate change. Relaying humanity's eternal obsession with the Apocalypse and the end of time, all sorts of prophecies and theories are coming to light, from the most heartening to the most devastating.

It is tempting to express these visions, as if to conjure the torment ahead. "The gift of Death is that all we have left to do is die", said Nietzsche. And, as Beauty seems inseparable from the Universe, a certain harmony falls into place, and new landscapes appear. It has come to pass and the survivors contemplate the new Creation in the hope of a fertile dawn... What could be entitled An Aesthetic of the Coming Catastrophe is in fact a timeworn tale.

Cataclysms have shaped our history and geography in a ballet of slow or rapid mutation, causing the extinction of some spe-cies, triggering the generation of others. This is why vestiges of destruction, erosion, and disappearance often appear here as witnesses of time immemorial... to offer them a second life, in sum. As for mankind... MK



night dance

The character alone bears the brunt of the human condition. His gestures, his silences, his fervors are universal, insofar as they translate how each one of us can or must deal with making our place in the world. Miniscule and at the same time a giant, he is lost...and yet so fully present.

His silhouette conveys the legitimacy or impropriety of his presence in a given place. That presence could be read as incon-gruous if the energy driving him did not transcend the given landscape, the conventional idea. He is a catalyst, he is a conscience; the Awakening lies in wait...

Here, landscape is the test of the awakened. Its elements are powerful, sometimes immense, often unsettling. It mirrors the character's internal topography: darkly saturated depths, labyrinthic paths to choose from, craggy hills to climb.

But the landscape is in need of awakening, just as the awakened cannot be so without it. The two are complementary in their sharing of an energy whose genesis hinges on the balance of their encounter.

With "The Awakened", Michel Kirch confirms his intention to etch spirituality into the very structure of his work. MK



NY Energy 4

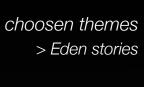
In New York, one dares. Anything seems possible once the framework has been defined, the rules set... Spilling out of the framework freely, while indefatigably proclaiming new limits...

Thus the World Trade Center, vast interchange and heart of the global economy. Thus a unique artistic influence and the first pla- net-wide melting pot, with innovation for a manifesto.

Sparking ceaseless interaction and unlikely synergies—allied to a powerful imagination—to confer a particular pulse to this city... Everything is in motion here, drawing you into an energy dance that will NY I make you or break you, depending on your nature... Infinity was the norm until 9/11, when, mirroring the collapse of the Twin Towers, the illusion of permanence and infallibility of the modern-day Babel came crashing down.

New York has since recovered its vibe... Despite the shadow cast and the symbols dashed to the ground...despite a devastating economic crisis in 2008... Continuity prevails, along with a new fragility to punctuate its cocky virility.

A feminine quality has at last invested the city, offering up, beyond the face of finite and temporary, the humble condition of humanity. With «NY Energy», my ambition is to make the city's particular vibration visible, while at the same time framing the now imaginable possibility of its disappearance. **MK** 





La naissance de l'amour 1

Beyond survival, happiness is the key driver of humanity.

Its engine, its ideal, but also his misfortune ... because if happiness does not happen according to our desires, it becomes our failure, our misfortune ...

Eden, the garden of Origin, focuses on its particular space, almost all the desires of the Human. Everything is within reach hand, food and beauty, innocence and love, peace and sensuality. But there is a condition, which makes the price: do not touch the Tree of Knowledge, also called Tree of Good and Evil. The apple is the forbidden fruit.

Yielding to the temptation Edenic pair then knows the fall, and history has just begun.

Since nostalgia took hold of the man and it never ceases to regain that bygone era. And the union of two beings, their primordial reconciliation, is one of the most powerful vectors of this reconquest.

In «Eden Stories» I stage mainly couples in this confrontation more or less silent, dramatic or poetic, sublime or ridiculous. MK



New Babel, triptyque de 154 x 240 cm Edition de 3

"Homo Fukushima" is a mutant... the most advanced representative of the human species, more or less adapted to an environ-ment whose climatic and geological components are intertwined with politics, economics and demographics...

I have chosen Japan for my demonstration, like a symbolic laboratory of the universal challenges facing humanity. It is a country that encapsulates nearly every potential risk, and is known for its geologically vulnerable terrain. Although volcanoes, earthquakes and tsunamis have always shaped Japan's topography and culture, recent history (Hiroshima), the economy (high tech), urban density, ecology (the civil nuclear industry) and politics (in granting a private operator the right to set up nuclear reactors at the ocean's edge, for example) add their impact to the mix...

Fault lines and subduction zones have always posed a threat to Japan's survival, but in the event of a major incident, it may be man who will outsmart geology and enable a complete evacuation of the archipelago.

Homo Sapiens, who always adapts, now faces brutal and deeply disruptive change. Unconsciously, he becomes Homo Fukushima: he who draws strength from the very nature of this new challenge.

Beyond the struggle for survival, which stimulates man's intelligence and ingenuity, a gnawing impression of fragility and an acute awareness of instability endure. This is where intelligence—but also spiritual strength—will rise to the occasion...

"Homo Fukushima" can be summarized as an artistic rendering of postmodern man.  $\emph{MK}$ 



l'homme nu

Limits are the fundamental issue in our relationship with the world. No organism, no structure, can take on embodied form wit- hout them. Limits restrict us as much as they protect and characterise us.

I am defined not only by what I do, but by what I cannot do.

From Babel to Philae, the history of mankind has been one long quest to reach beyond our limits. Transgression is tempting but hardly viable when it fails to respect the integrity of the structures and entities around us. This observation led our ancestors to invent religions and laws.

Most limits are a necessity of life; reaching beyond them is a necessity of dreams.

This latest series, Microcosmes, offers a metaphor for the seeming contradiction between the need to preserve limits while pushing beyond them. The forms it takes – spheres, cubes, pyramids, and various containers – are the territory of a restrained, yet active emotion. The play of interactions guides us through the maze of fundamental desires.

The harmonies that arise are a source of peace – and of questions. A fourth dimension can break through unexpectedly. It is as much a game as a lab experiment. The production of closed worlds teeters between asphyxia and the dizzying multitude of potentialities. *MK* 



to the blue

The beach is a contemporary place. It differs from the port, the shore of a wild coast or estuary, by its ludic, human and sensual sides. The beach has grown along with urbanization, which it seems vital outlet. More the city becomes oppressive, stressed, laborious, swarming and concrete, and more the beach looks like an obliged shadow, a double saving. The one and the other are two sides of a world that becomes focused, uniformed, interconnected while emptying its traditional values.

The beach is the dream which support the urban pressure. By its nudity, by forgetting schedules, with a newfound sense of freedom, with its horizontal lines and its imposing nature, the beach contradicts the city while perpetuating.

In this project I settled in the dreams of my characters. With them I watched the wide, invented games, and especially let thoughts wander. Because rid of clothes, tensions, obligations, schedules, identities, we allow free rein to the images, desires and to the unexpected surprise ... The beach is therefore a pretext, a way of approaching the self shores.

For this, the real has here just the importance of going beyond. MK



Life is a game

The sphere is the geometrical figure which constitutes the physical and aesthetic bond of this work.

But also the symbolic link: representing our planet, but also the cycle of life, in its finitude and its infinitude.

The intervention of man is harmonious or accidental, creative or destructive. The man paces his land in an illusion of infinity, while he turns in circles without knowing it.

Borders are at the heart of the process: preserving them or transgressing them according to circumstances.

Climate warming, wars, impoverishment, overpopulation, globalization and its perverse effects, access to drinking water, fascination for consumption, everything is in place for a time of instability where migration will take place at an exponential rate. Exiles from the peasants to the cities, from the poor countries to the haves, from desertified lands to those still preserved ... And not the least, the internal exile due to the drying up of centuries-old customs and traditions, and, for the richest, the brutal confrontation with peoples and realities that one would have wished to conceal.

Disasters will call to order and there will be no choice but to adapt. MK