

## BIO Paolo Micciché

Director/Visual director/Projection designer

He graduated in History of Music at the University of Milan. He teaches Acting for Opera Singers at the Conservatoire in Siena and held many Masterclasses about Virtual Scenography in some of the most important Italian Universities.

Micciché is the **pioneer in using new technologies for Opera Shows in big venues** and he creates a new visual language separating the word “Scenography” in “Sceno”, just a neutral support and “Graphy” an applied system of images in movement.

He made his debut in 1985 as a Director with Mozart’s COSÌ FAN TUTTE in Santiago Chile, with scenes and costumes by his Maestro Beni Montresor and then with a successful high-tech production of Humperdink’s HANSEL AND GRETEL at Grand Opera in Houston.

On this basis, Micciché began collaborating with Operama whose Opera performances are staged in huge and unconventional places and carried out by using powerful projections.

As Visual director for Operama Micciché staged innovative productions of NABUCCO and AIDA, performed in Brussels, Seville, Lisbon, Amsterdam, Zurich, London, Helsinki, Copenhagen, Pretoria and so on.

In 1996 he directed a production of PAGLIACCI and CAVALLERIA RUSTICANA at the Grosses Festspielhaus in Salzburg using large scale projections. In 1999 Puccini’s MADAMA BUTTERFLY at the Arena di Verona introduced in Italy the new visual language of a show exclusively made by sophisticated dimensional projections and moving lights.

Another important step has been his debut in 2003 at Washington National Opera with AIDA and NORMA as Stage and Visual director inside the Constitution Hall.

**These acclaimed productions were revived in the open space of Terme di Caracalla in Rome, especially “Aida”,** conducted by Placido Domingo and “Norma” at Teatro Carlo Felice in Genova

At the same time he developed a **new kind of Performing Art: the visual architectural live show** where an historical square or a particular building becomes a “natural” set.

For indoor show FARINELLI, ESTASI IN CANTO Micciché “painted” the Ara Pacis in Roma that became the natural set of Farinelli’s life: altar, sacred and profane, of his personal destiny.

CAVALLERIA RUSTICANA, MACBETH and ROMAGNICAT are, among the outdoor shows, the most important achievements in this field.

“Cavalleria” – realized for Teatro Lirico di Cagliari - has been performed in a real Italian square with projections transforming the church of the Libretto in a poetic visual world.

“Macbeth”’s artwork, after the full production at Kennedy Center for the Washington Opera, became an architectural visual show of 20 minutes, merging Verdi and Shakespeare and projected onto the facade of an Italian Villa in Bologna and Sidney University.

“ROMAGNICAT 2009 AND 2010” were created to celebrate the birthday of the City. For the occasion the walls of Piazza del Popolo and Mercato di Traiano in Roma were painted by a 40 minutes show including a spectacular version of Verdi&Michelangelo “Dies Irae”.

This visual piece was extracted from the Premiere of the Visual Oratorio THE LAST JUDGMENT (Verdi’s Requiem in a different sequence) commissioned and performed in Cannes at Palais des Festivals and then performed in Moscow at Kremlin State Palace (2012), at Quebec Opera Festival (2014) and at Yerevan State Opera (2017).

One of the last productions has been a successful and innovative multimedia edition as Visual director for Mahler’s KNABEN WUNDERHORN performed both in Los Angeles and Sofia (2015).

Great success of public also for Mozart’s “THE MAGIC FLUTE” in tour starting from Yerevan State Opera, Dubai Opera and then bringing for the first time opera at Kuwait City

**With Il Giudizio Universale/The Last Judgment Micciché won the Italian eContent Award 2012 (category eCulture and Heritage) and the Tsitsernak National Armenian Award (2018).**

The international magazine The Scenographer has dedicated to his work a special issue.