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 he has held many Masterclasses on the subject of Virtual Scenography in some of the most important Italian University.

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

He made his debut as a Director with Mozart's "*Così fan tutte*" in Santiago, Chile, in 1985 with scenes and costumes by his maestro Beni Montresor. The collaboration with Montresor led to a successful high-tech production of "*Hansel and Gretel*" by Humperdink at the Grand Opera in Houston.

On this basis Miccichè began collaborating with Operama whose opera performances are staged in huge and unconventional places and carried out by using powerful and sophisticated projection machines. As Visual director for Operama Miccichè staged innovative productions of "*Nabucco*" and "*Aida*", performed in Brussels, Seville, Lisbon, Amsterdam, Zurich, London, Helsinki, Copenhagen and so on.

In 1996 he directed a production of "*Pagliacci*" and "*Cavalleria rusticana*" at the Grosses Festspielhaus in Salzburg, characterized by a sort of dialogue between the projected images and the traditional scenery.

In 1999 he staged Puccini's **"*Madama Butterfly*" at the Arena di Verona that introduced in Italy this new visual language**: a show exclusively carried out with sophisticated dimensional projections and moving lights. Another important step has been his debut at the Washington Opera with "*Aida*" and "*Norma*" in 2003 as Stage and Visual director inside the Constitution Hall. These acclaimed productions were revived in the open space of Terme di Caracalla in Rome, conducted by Placido Domingo and at Teatro Carlo Felice in Genova. At the same time he developed a **new kind of Performing Art: the visual architectural live show**. For this kind of show both a certain historical square or a particular building become a "natural" set. For the indoor occasion of "*Farinelli, estasi in canto*" Miccichè "painted" the Ara Pacis in Roma becoming a natual set of Farinelli's life: altar, sacred and profane, of his personal destiny.

"*Cavalleria Rusticana*", "*Macbeth*" and "*Romagnificat*" are, among the outdoor shows, the most important achievements. Mascagni's masterpiece – realized for Teatro Lirico di Cagliari - has been performed in a real italian square with projections trasforming the church of the Libretto in a poetic visual world. "*Macbeth*" 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.

"*Romagnificat* 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 has been extracted from the **Visual Oratorio "*The Last Judgment*"** commisioned to Paolo by Palais des Festivals Cannes and then perfomed at Kremlin State Palace in Moscow (2012) and Quebec Opera Festival in 2014. In April 2017 it will be performed again at Sofia State Opera. With "*Il Giudizio Universale/The Last Judgment*" Paolo Miccichè has won the italian eContent Award 2012 (category eCulture and Heritage).

Among the many last achievements, an acclaimed new production of Puccini's *"La Boheme"* for the Opera Theatre of Lubeck and concept and visual direction of a new multimedia project produced by Rec Music Foundation in order to bring Opera and Lieder to a larger audience. It started its world tour in July 2016 with Mahler *"Des Knaben Wunderhorn"* at Montalban Theatre in Los Angeles coproduced with Hollywood Chamber Orchestra.

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