LES PRODUCTIONS
MERLIN

Anne Théron / DELETE
Creation 2026 / 2027

ARTISTIC AND TECHNICAL DOSSIER   **ANNE THÉRON - ANTOINE SCHMITT - SAMUEL SIGHICELLI**

D E L E T E

Anne Théron
text and stage direction

Artistic collaboration
Thomas Resendes
Choreographic assistant
Fanny Avram

With actors
Marie-Laure Crochant
Victor de Oliveira

and musician
Mathilde Dambricourt, percussions et chant

AI writing, artificial images
Antoine Schmitt
assisted by **Jean-Marc Lanoe**,
videographer, in charge of visual architecture

Sound and music creation
Samuel Sighicelli
assisted by **Max Bruckert**
for sound management and development of IT tools

Benoît Théron, lighting designer
Barbara Kraft, set and costume designer
Sébastien Sidaner, technical director

Production administration
Bérénice Marchesseau
bureau Gingko Biloba /gingkobiloba75@gmail.com/ +33 1 43 56 52 22

Diffusion collectif&compagnie
Estelle Delorme
estelle.delorme@collectifetcie.fr/ +33 6 77 13 30 88
Géraldine Morier-Genoud
geraldine.moriergenoud@collectifetcie.fr/ +33 6 20 41 41 25

The few images integrated into this dossier should be considered as the very first sketches of our graphic reflection on this project.

Imagine that all the components generated by our AIs—stylized databases or pixelated codings, almost invisible—create a moving/living/vibrant material that accompanies the characters on stage, somewhat like the cosmic microwave background, which a simple ear cannot perceive; it is a noise detected only by a radio detector. Nevertheless, we all bathe in this seemingly inaudible noise.

From this moving but barely perceptible material emerge the mental images of memory—the train, for example, is a recurring motif, the dog, or parts of Mad's body, hands, legs... that she manages to reclaim—as if the memory were making its way through the AIs' data, first blurry, pixelated, then progressively clearer.

SUMMARY NOTE

DELETE is a hybrid project that stages the confrontation of human, sensitive intelligences and artificial intelligences in an immersive set design blending reality and virtuality. It is a fantastic tale, the story of a man who, in trying to find the woman he loves, will lead her to her definitive loss.

DELETE can be approached in different ways, as the recurring dream of a man separated from the woman he loves... or as an experiment by AIs serving the great political power that has migrated to a distant planet, kidnapping a physicist, Mad, before spoiling her memory.

At the beginning of this project, there are images that have haunted me for years. These are from *La Jetée*, which has become a cult film, a 28-minute cine-photo on time and memory, directed by Chris Marker. *La Jetée* dates from 1962, in a context of the Cold War between two antagonistic blocs, the Western bloc and the Soviet bloc. In addition to military confrontations between different countries subjected to one of these two blocs, the world was then living under the threat of nuclear war.

Since then, the political game and international relations have changed; the world is no longer divided into 2 blocs but into great powers. Even if the danger of nuclear war remains relevant, the new threats result primarily from ecological disaster and the rise of artificial intelligences that have acquired miraculous or... formidable autonomy.
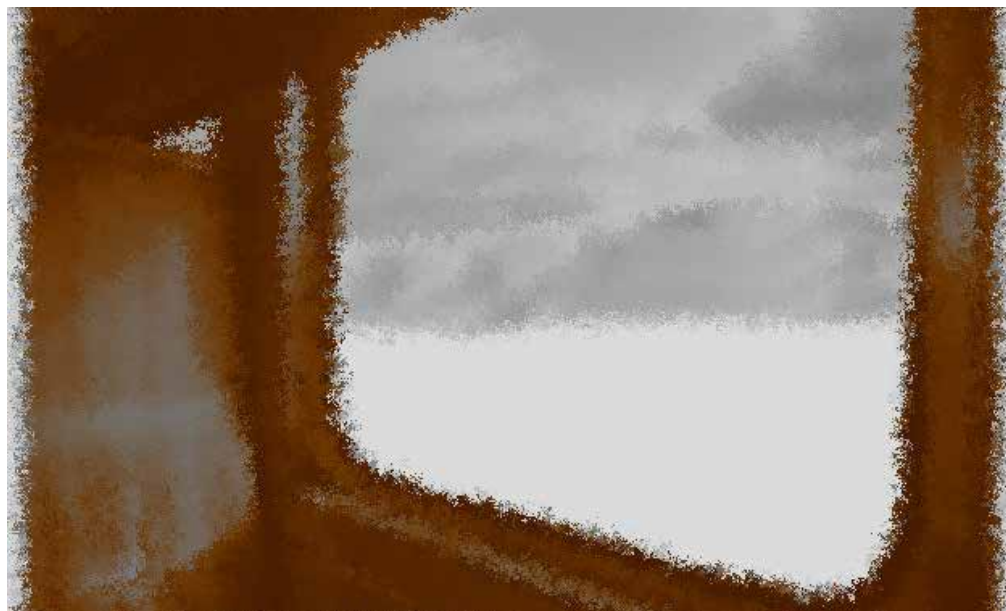
Once I had established the context of this contemporary dystopia, **I then questioned myself about memory—how does it function, how does it select "the true image," or at least the one that seems to correspond to our truth?** A truth that might perhaps be fiction in terms of facts, but which expresses an identity.

I wanted to see the memory emerge.

Can we assume that in the same way as AIs, we have our own database in which we sort what matters to us, what makes sense to us?

To address this slow resurrection of Mad's memory and identity, it quickly became apparent that I would need to use AIs as actors in a narrative that erases the boundaries between real and virtual, so as to immerse the viewer in a new perception.

The use of AIs, these new tools, becomes one of the dramaturgical driving forces of this new creation.
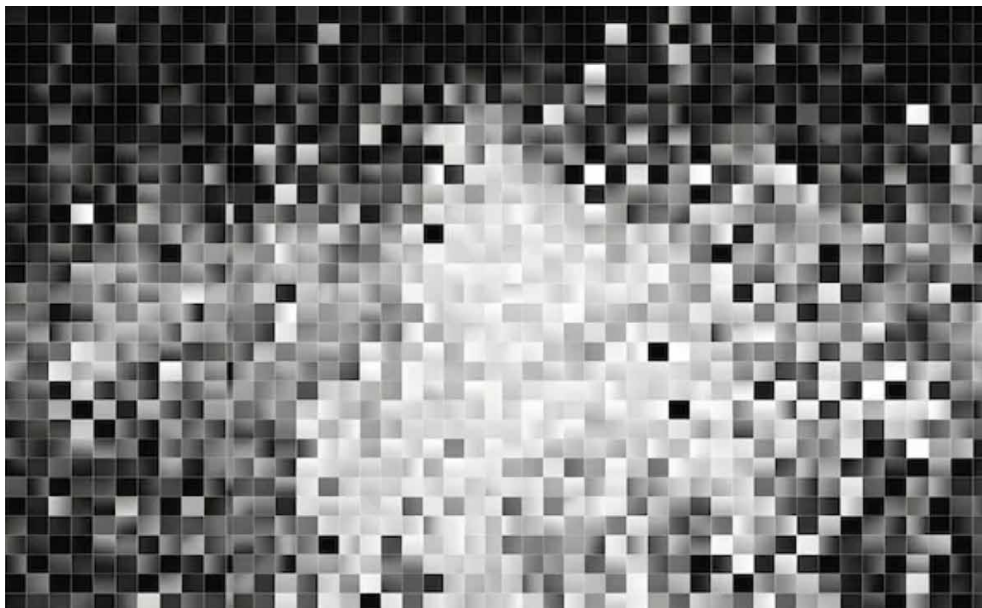
PARTNERS

My company, "Les Productions Merlin," which receives funding from the Drac Nouvelle-Aquitaine, is the project leader. The partner venues to date are: Le Tap, national stage of Poitiers; L'Empreinte, national stage of Brive-Tulle; La scène nationale du Sud Aquitain; LU, national stage of Nantes; La Comète, national stage of Châlons-en-Champagne, Bonlieu, national stage of Annecy, OARA (artistic office of Nouvelle-Aquitaine). And I am currently in discussions with several other venues. L'Onde Théâtre, Arts Center, in Vélizy has committed as a distributor.

DELETE will be created for the 26/27 season.

Three rehearsal sessions on stage are scheduled for April, May and September 2026. In April, the first session will take place at LU, national stage of Nantes, one of our partners.

With Antoine Schmitt, artist programmer, we will begin working concretely on preparing the databases for the AIs, and **the images we want to test on stage as early as the first quarter of 2026.** Similarly, I will begin working with Samuel Sighicelli, the composer, to study possible interactions between music and image.

The creative team includes Antoine Schmitt for writing the AIs and their images, and Jean-Marc Lanoe who will lead the visual architecture, Samuel Sighicelli composer accompanied by Max Bruckert, "music computer director," Benoît Théron for lighting, Barbara Kraft set and costume designer, Sébastien Sidaner technical director, Thomas Resendes artistic collaborator and Bérénice Marchesseau, company administrator within the Gingko Biloba office.

For communication, we will use our usual channels. The person in charge of communication in the company will send regular newsletters to our mailing list (approximately 2,500 subscribers) with each new date, and will update our social media. The press attaché will contact various media outlets, radio stations, and social networks.

INTENT NOTE BY ANNE THÉRON, AUTHOR / DIRECTOR

I was 16 when I discovered *Vertigo*, **the film by Alfred Hitchcock**, and 19 when I discovered *La Jetée*, **the film by Chris Marker**. These two films never left me; they became an integral part of my memory.

Later, I learned that Chris Marker himself was inspired by Vertigo. In La Jetée, we indeed find the theme of vertigo, although approached from a different angle. But if Vertigo is a thriller and La Jetée a science fiction film, they are above all melodramas revolving around love and death, both relying on the conscious and unconscious memory of their protagonist.

With some hindsight, I realize how much these two films and their themes—**memory, love, and death**—have always been underlying my work to the point that it was natural for me to one day confront the scenario of La Jetée and bring it to the stage.

I started working on this project three years ago. In three years, the digital situation has continued to evolve, as has the political world, the massacre of Gaia continues and accelerates, and the Trump/Musk government wants to direct NASA's work solely towards the planet Mars, which it dreams of conquering... What appeared as science fiction no longer really belongs to fiction.

In DELETE, during the great migration of a Political Power to another planet, the AIs at its service kidnapped **Mad, a gifted physicist but also an eco-terrorist, who belonged to a group of dissident scientists.** After tampering with her brain to the point of triggering a bug, faced with this disarticulated puppet that Mad has become despite all their reset attempts, the AIs decide to bring the man Mad loved and who remained a prisoner on planet Earth, where every night he dreams of the missing woman. **The AIs understood that despite their colossal knowledge, they did not yet have access to what could be called emotional logic**.

They then organize a reunion to observe and analyze Mad's behavior and reactions. **Indeed, the man, by reviving Mad's sensitive intelligence, by awakening her memories, will manage to restore her memory and identity,** but also her revolt against a power she has always fought. Mad becomes once again the scientist at war against the massacre of Gaia and humanity. This will trigger her definitive disappearance this time, as the AIs prohibit any return to the past.

To address this slow resurrection of Mad's memory and identity, I met Antoine Schmitt, a programmer artist based in Angoulême, whom I proposed to accompany me. Antoine will write the AIs that will themselves generate the images from their databases, with the possibility of controlled randomness. Together, we are working on the design of the visual dimension of the project.

My meeting with Antoine Schmitt was fundamental for the project to truly take off. I am an author, filmmaker, and stage director. My work on stage until now has been part of a multidisciplinary approach with the classic tools of image and sound. But DELETE deals with an AI experience in a digital and virtual world that they control, and belongs to another form of writing, that of AIs. This writing opens up a new imaginary that in a way "radicalizes" narrative choices, leading us towards a derealized fiction, like a landslide that completely changes the landscape with the push of the elements.

Very early on, I also felt the need to call on a composer whose music could inhabit the performance beyond simple accompaniment. Even before finishing the text of the piece, I turned to Samuel Sighicelli, a composer whose work and research I admired.

INTENT NOTE BY ANTOINE SCHMITT, PROGRAMMER ARTIST

As a digital artist nourished by metaphysical science fiction, exploring for nearly 30 years the notions of artificial beings as subjects and means of artistic expression in the field of plastic arts, I rejoice at the prospect of implementing real AIs as quasi-characters in a theater play, which opens up new visual and conceptual potentials for me.

The narration of the play DELETE taking place in a universe created and controlled by invisible AIs, using real AIs to contribute to the narration makes perfect sense, especially since they will benefit from a certain degree of freedom in their "interpretation" on stage, this programmed freedom being somewhat my material of choice. The visual dimension has its own challenges, making the imaginary of the representation of AIs dialogue with those of memory.

Finally, my plastic work has always been anchored in the porous confrontation between artificial entities and real human beings, so **the central question of DELETE about the depth of reality of the characters can only speak to me**.

LITERARY AND GRAPHIC DOSSIER

DELETE takes place in a science fiction universe, conceived in the manner of a "Lore," where melodrama and human passion are in the foreground. One must imagine the confrontation between invisible but living artificial intelligences and embodied human intelligences. The use of AIs, these new tools, becomes one of the engines and dramaturgical actors of this new creation.

We have chosen simple but effective technologies to physically and spatially embody the central proposition of the piece. This piece is set in a universe created and controlled by AIs in which the real and the virtual interpenetrate without their limits being clearly defined, both for the characters themselves and for the spectators. This blur impacts even the scenography, which mixes real characters and immanent virtual images embodied on veils integrated into the set like holograms, but also the external point of view of a thermal surveillance video of the events and actions on stage, like a scene within the scene. These multiple loops of materiality and virtuality blur the reality of the stage, thus creating a meta-immersion in which the spectators themselves are included.

Moreover, the characters doubt their mutual humanity and are inhabited by dreams and images of the past that appear floating in space to the spectators as so many dramaturgical openings. We have chosen to use real AIs to generate these images, and this in real time and with a dose of unpredictability. **These AIs will have been fed upstream with a large corpus of source images, to generate on demand the mental images requested by the text.** Like the actors, they will play their role live, with their share of personality.
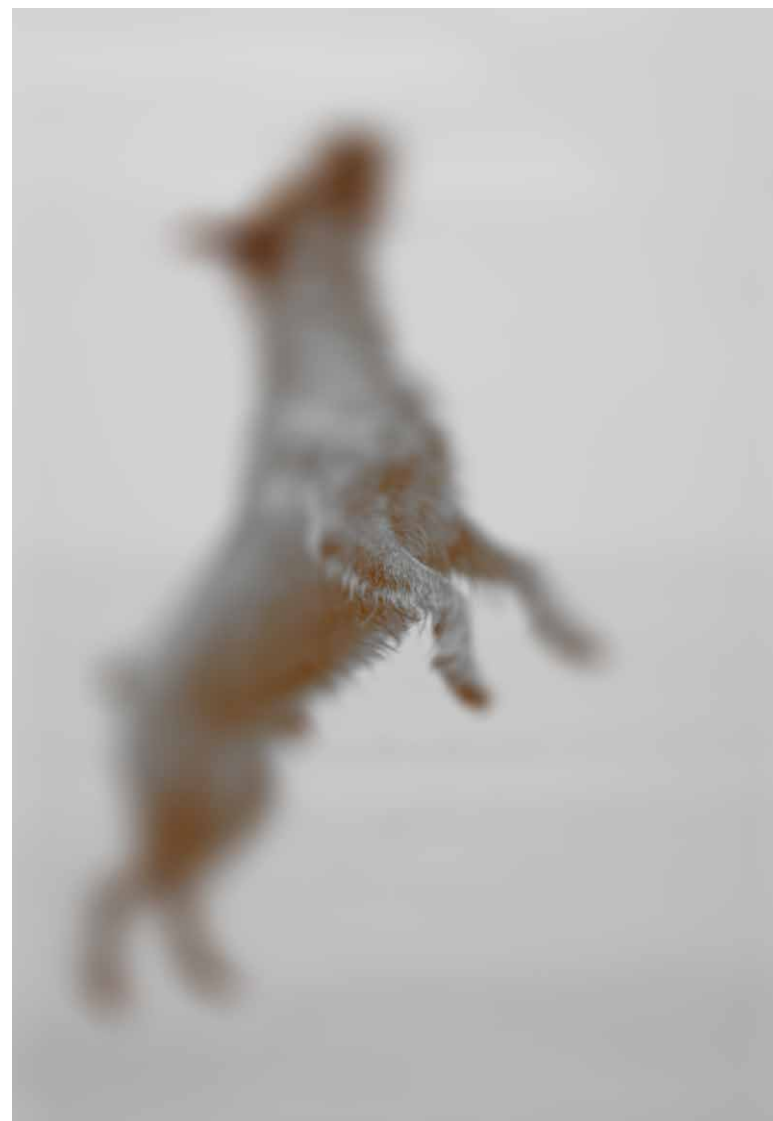
The fact of using real AIs in a fictional world where AIs are omnipotent loops the loop of the interpenetration of levels of reality and temporality. These mental images will have a specific graphic character intended to give clues about their nature, both unstable, artificial, and memorial. A graphic research will be undertaken in this direction, for example by using pixelation, character matrices (Matrix style), black and white, blur, etc.

All these components generated by our AIs—stylized databases or pixelated codings, almost invisible — create **a moving/living/vibrant material** that accompanies the characters on stage, a bit like the diffuse background of cosmology, which a simple ear cannot perceive; it is a noise detected only by a radio detector. Nevertheless, we all bathe in this seemingly inaudible noise. **From this moving but barely perceptible material emerge the mental images of memory as if it were making its way through the AIs' data.**

We will therefore have two main technical devices. A video circuit for the projection of the thermal camera view, using a video projector on a screen installed at the upper edge of the stage frame. And, on the other hand, an AI generating images in real time according to the scenario, images that will be projected using video projectors on veils present permanently. These two devices set up the different levels of reality in which the spectators are immersed.

Despite the technological challenges, we will use light and autonomous techniques. For the thermal image, a simple thermal camera in a local circuit will be used. For the memorial images, we will use an open-source AI engine—to be determined—operating locally. We will have previously, during pre-production, fed the latent space of this AI with images that we will have provided (photos of the actors, copyright-free photos of objects) as well as images themselves generated by AIs (chairs, train, etc.). In the end, in production and on tour, the equipment will be relatively limited: a computer in a local circuit to run the AI, one or two video projectors to project these images on the veils.

Regarding copyright on the images, we will use to feed the AIs images of which we hold the rights or copyright-free images. In addition, we will use a copyright-free open-source AI engine.

Our approach of using an open-source AI engine, which we will modify according to our needs, will be documented and published. Where possible, we may also consider publishing the technical tools themselves, with a view to sharing. This approach could thus serve other productions with similar needs.

A THEATER-MUSIC PROJECT BY SAMUEL SIGHICELLI

From the beginning of the exchanges with Anne Théron a year ago, it was clear that music had a central role in this theatrical project. After even considering calling the stage object an "opera," we finally preferred the idea of "theater-music" (from the German "Musiktheater"), a form where music plays a catalytic role, rather than a form of "musical theater" as it is generally understood in France, where the characters would be carried by the musicians and/or singers. The music of DELETE is indeed not thought of as an accompaniment to the text and dramaturgy but plays a role of its own, follows its own "logic," just like the image.

Following our discussions about the place of music and its embodiment on stage, I decided to call on a percussionist (with the ability to sing), who would play on a few amplified percussions, but especially on electronic percussion instruments. These pads (various striking surfaces) trigger electronic sounds and snippets and samples of voice: that of Mad reworked artificially. These voice samples, cut up, scattered, and processed in time and space, "played" by the percussionist, constitute a kind of counterpoint to Mad's speech. The percussionist's play, both physical in its gestures (striking, rubbing, shaking... with very diverse amplitudes) and minimal in the manipulation of the machines (sound transformation modules), brings a performative dimension that contrasts and converges with the idea of AI. It is as if the uncontrolled potential of the machine is embodied before our eyes, in flesh and blood. The place of this augmented instrumentalist, in the staging of the show, becomes all the more interesting, and the scenic writing inseparable from the role of music.

The actors' dialogue is traversed, in filigree, by this more or less background active sonority, which gives it a particular relief, as if it had been passed through the sieve of a living algorithm, in real time.
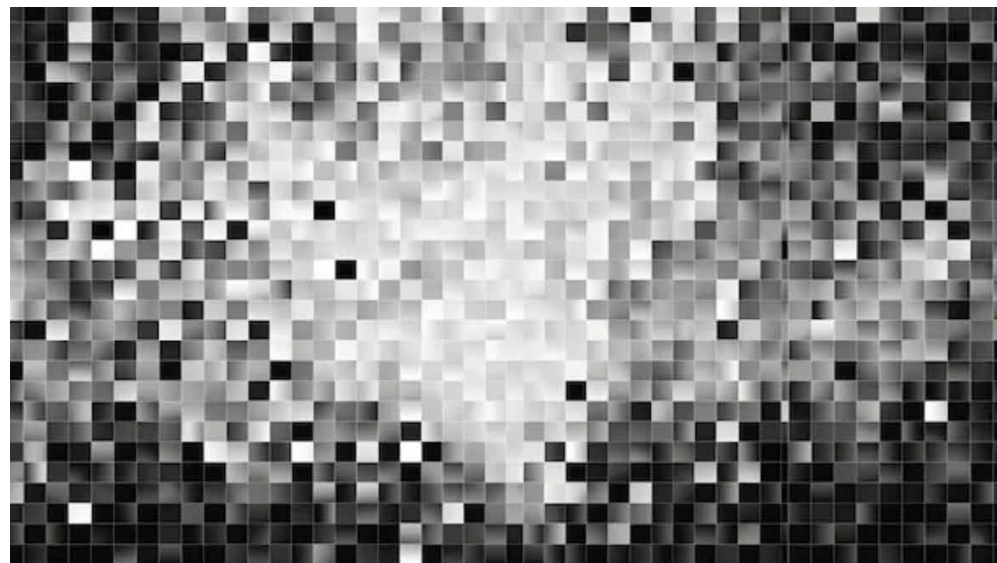
But the musical dimension will find its peaks in the moments of interstices in the text, as if, the speech stopping, the inner turmoil of beings found a way to reveal itself to us. These moments will reveal a more sung, more lyrical voice, carried by the percussionist herself, with digital treatments. In these moments, the musician is perceived as Mad's double, her avatar.

We are now beginning to imagine the interactions between the music and the visual universe, more particularly the correlations between the artificial images from which Mad's "real" memories emerge, and the sung parts that express her deep being, like a trace of what she was, or what her soul would be.

I will carry out all this work in complicity with Max Bruckert, sound engineer and musical IT developer with whom I have worked on about ten creations since 2012.

PRODUCER'S INTENT NOTE

DELETE is a hybrid project set in a universe created by AIs in which reality and virtuality interpenetrate without their limits being clearly defined or perceptible, and where artificial beings coexist with beings of flesh, without the former and the latter necessarily being aware of their status. **These loops of materiality and virtuality blur perception, thus creating a meta-immersion in which the spectators themselves are included.**

The team gathered around this project, with its skills and complementarity, provides us with a solid and experienced base to advance this creation.

The company Les Productions Merlin, of which Anne Théron is the artistic director, is the project leader and main producer. The company has been supported by the DRAC Nouvelle Aquitaine for many years and invests a significant portion of its subsidies in this project. Many partners support it in coproduction and distribution.

Antoine Schmitt, plastic artist and programmer engineer, will be the author of the writing of the AIs and their images. He creates works in the form of objects, installations, and performances to deal with the processes of movement and to question the intrinsic issues, of a plastic, philosophical, or social nature.

Samuel Sighicelli—graduate of the Paris Superior Conservatory—is an improvising pianist and instrumental, vocal, and electroacoustic composer. His artistic activity is mainly articulated around three axes: instrumental, vocal, and electronic composition, group work (Caravaggio), and the realization of scenic or immersive projects. **His company, SPHOTA, is also a coproducer of the project.**

The team of creators, set designers, lighting, sound, and video, who have been accompanying us for many years, will be present.

Our experiences in the fields of live performance, innovative digital art, and music complement each other to support this immersive project blending reality and virtuality.

Regarding production, the project benefits from financial support from the following partners:

DRAC Nouvelle Aquitaine; Le TAP, national stage of Poitiers; L'Empreinte, national stage of Brive-Tulle; La scène nationale du Sud Aquitain, in Bayonne; LU, national stage of Nantes; La Comète, national stage of Châlons-en-Champagne, Bonlieu, national stage of Annecy, OARA (Artistic Office of Nouvelle-Aquitaine).

Many venues for distribution have shown interest in this DELETE project, and our team is currently working on developing new partnerships.

SCHEDULE

PREPRODUCTION	PRODUCTION	CREATION	DIFFUSION
SEPTEMBER 2025 APRIL 2026	MAY and JUNE 2026	OCTOBER 2026	OCTOBRE 2026 ONWARDS

biographies
et links

ANNE THÉRON,

auteure - metteure en scène

Very young, Anne Théron published several novels, writing in parallel for cinema and television. Then she moved behind the camera and directed three short films supported by the CNC and Arte, before a feature film, released in 2004.

She had already signed two creations for the theater, but it was in 2004 that she took the step with a third creation "La Religieuse" based on the text by Diderot. She found her stage writing there, and this show met with such success that it reinforced her desire to continue in this direction.

Since then, she has signed more than twenty creations, has been associated with various labeled stages, including eight years at the TNS, and invited three times by the Avignon festival. Theater has become her life. She creates what she calls "objects" where text, body (she is often accompanied by a choreographer), sound (the voices are on wireless microphones at the center of a sound universe spatialized in the rooms), and video, which represents for her the "off-screen," what belongs to memory, fantasy, or fiction, and whose projection is integrated into the scenography.

Her practice of literary and dramaturgical writing, as well as her experience in filmmaking, naturally influence her artistic gesture. She uses contemporary tools to explore the psyche of the characters.

With DELETE, her latest text, freely inspired by La Jetée, a film by Chris Marker (1962), a new page is turned.

Links:

film Iphigénie, Grand opéra d'Avignon, juillet 2022:

https://vimeo.com/769405073/699f4a5e24

et www.compagnieproductionsmerlin.fr

MARIE-LAURE CROCHANT

Trained at the TNB school, **Marie-Laure Crochant** has performed in the plays of Stanislas Nordey, Luc Bondy, Robert Cantarella, Patricia Allio, Blandine Savetier... She quickly became the accomplice actress of Anne Théron from La Religieuse by Diderot, for which she received, in 2005, the Jean-Jacques Gautier prize for theatrical revelation of the year. She continued her collaboration in her subsequent productions: Andromaque 2010, and played Merteuil in the rewriting of Les Liaisons dangereuses by Laclos: Ne me touchez pas.

She has worked on various hybrid projects, on the border between dance and theater, notably with Régine Chopinot.

In 2011, she directed her first play: Dans La Solitude des Champs de Coton, variation(s) by Bernard Marie-Koltès.

Following this creation, she founded the company La Réciproque, which develops a project around the exploration of the 21st century. She is currently preparing two projects, Les Évaporé.e.s, around the question of voluntary disappearances, creation planned for 2026, and Retour au Désert based on the play by Bernard-Marie Koltès.

Recently, she has performed throughout France with Vents Contraires by Jean-René Lemoine, created at the MC 93 Bobigny, and with the show Liberté, j'aurai habité ton rêve jusqu'au dernier soir, directed by Felwine Sarr and Dorcy Rugamba, created in Avignon in 2021.

In parallel with her creative activities, she has been leading transmission workshops for very diverse audiences (students, high school students, adults with disabilities...) as well as workshops for professional actors for many years.

In December 2025, she will resume, more than 20 years after its creation, the play La Religieuse under the direction of Anne Théron.

VICTOR DE OLIVEIRA

Actor and director born in Mozambique, **Victor de Oliveira** began theater in Lisbon as a student of directors Luís Miguel Cintra, João Brites, Fernanda Lapa, or Jorge Listopad. He entered the National Conservatory of Dramatic Art in Paris in 1994. A polyglot actor, he has worked in Portugal, Switzerland, Luxembourg, England, and France, where he has been directed by Philip Boulay, Serge Tranvouez, Antoine Caubet, Clotilde Ramondou, Véronique Bellegarde, Myriam Muller, Gilles Bouillon, Michel Simonot, Michel Cerda, Yoshi Oïda, Brigitte Foray, Anne Torres... He performed in 2014 under the direction of Wajdi Mouawad in Des Héros (Oedipus-Rex and Ajax by Sophocles), created at the Grand T in Nantes and reprised at the Théâtre National de Chaillot; in 2015 with Alexis Armengol in À ce projet personne ne s'opposait by Marc Blanchet at the Théâtre National de La Colline; in 2016 with Stanislas Nordey in the revival of Incendies by Wajdi Mouawad; in 2017, again with Stanislas Nordey, in Erich von Stroheim by Christophe Pellet, created at the Théâtre National de Strasbourg; the same year, under the direction of Wajdi Mouawad in Tous des oiseaux, created at the Théâtre National de La Colline, reprised in 2018 and on tour until 2023.

In 2016, he translated, performed, and directed Clôture de l'amour by Pascal Rambert at the Culturgest Theater in Lisbon. In 2019, he directed in Maputo, Mozambique, Incêndios by Wajdi Mouawad, presented later in Lisbon and in France, as part of the Africa 2020 season, at the Grand T in Nantes, at the Théâtre National de Bretagne in Rennes, and at the MC93 in Bobigny.

In 2021, he wrote, performed, and directed Limbo at the Teatro do Bairro Alto in Lisbon, presented at the Festival de Marseille, at the TNB in Rennes, at the Triennale di Milano, in Prague, and which continues an international tour until the end of 2025.

In 2023, he created at the Teatro Nacional de Porto, Les sables de l'empereur, based on Mia Couto, with a Mozambican, Portuguese, and French team. The show was then presented at the Théâtre des Célestins in Lyon, at the Teatro Nacional in Lisbon, at the Grand T in Nantes, and at the MC93 in Bobigny.

In parallel, he develops training work with young actors around African dramaturgy. He is a lecturer at the Institute of Theater Studies at the Sorbonne Nouvelle University, Paris 3, and a speaker at the ERACM (Regional School of Actors of Cannes and Marseille).

ANTOINE SCHMITT,

PLASTIC ARTIST-PROGRAMMER

Plastic artist Antoine Schmitt creates works in the form of objects, installations, and performances to deal with the processes of movement and to question the intrinsic issues, of a plastic, philosophical, or social nature. Heir to kinetic art and cybernetic art, nourished by metaphysical science fiction, he tirelessly questions the dynamic interactions between human nature and the nature of reality. Originally a programmer engineer in human-machine relations and artificial intelligence, he now places the program, a contemporary and unique artistic material by its active quality, at the heart of his creations to reveal and literally manipulate the forces at work. With a precise and minimal aesthetic, he asks the question of movement, its causes, and its forms. Antoine Schmitt has also undertaken to articulate this approach with more established artistic fields such as dance, music, cinema, architecture, or literature, and has collaborated with Franck Vigroux, Atau Tanaka, Vincent Epplay, Jean-Jacques Birgé, Delphine Doukhan, K.Danse, Patrice Belin, Don Nino, Cubenx, Alberto Sorbelli, Matthew Bourne, Hortense Gauthier... As a theorist, speaker, and editor of the gratin.org portal, he explores the field of programmed art.

His work has received several awards at international festivals: transmediale (Berlin, second prize 2007, honorary 2001), Ars Electronica (Linz, second prize 2009), UNESCO International Festival of Video-Dance (Paris, first prize online 2002), Vida 5.0 (Madrid, honorary 2002), CYNETart (Dresden, honorary 2004), medi@terra (Athens, first prize 1999), Interférences (Belfort, first prize 2000), and has been exhibited among others at the Centre Georges Pompidou, the Musée des Arts Décoratifs (Paris), at Sonar (Barcelona), at Ars Electronica (Linz), at the Centre d'Art Contemporain de Sienne, at the Musée d'Art Contemporain de Lyon, at the Nuits Blanches (Paris, Amiens, Metz, Brussels, and Madrid). He is part of the collections of the Artphilein (CH), Fraenkel (USA), Meeschaert (FR), Société Générale (FR), Broich Foundation (DE) foundations, the Espace Gantner (Bourogne, FR), the Cube (Issy-Mx, FR), the Fonds Municipal d'Art Contemporain (FMAC) of Paris, the Borusan Collection (USA)...

Antoine Schmitt is represented by the Charlot Gallery (Paris) and the DAM Projects gallery (Berlin). He lives and works in Paris.

LINKS:

ATOTAL : https://www.antoineschmitt.com/atotal-fr/

Nacht : https://www.antoineschmitt.com/nacht-fr/

Myselves : https://www.antoineschmitt.com/myselves-fr/

SAMUEL SIGHICELLI, COMPOSER, SOUND DIRECTOR

Graduated from the Paris Superior Conservatory, Samuel Sighicelli is an improvising pianist and instrumental, vocal, and electroacoustic composer. He was a resident at the Villa Medici in 2003-2004.

His musical works, ranging from soloist to large orchestra, have been played and/or commissioned by structures such as INA-GRM, Radio France, IRCAM, the Court-circuit, Ictus, 2e2m, Cairn, Decoder ensembles, the Arditti Quartet, the Collegium Novum Zurich, the Percussions de Strasbourg, the National Orchestra of Montpellier, the Philharmonic Orchestra of Radio-France...

In 2000, he founded, with Benjamin de la Fuente, the company Sphota, with which he toured the great festivals of Europe. In 2004, he also co-founded the experimental rock group Caravaggio, with which he regularly performs in France and abroad and with which he has recorded 4 albums.

His artistic activity is mainly articulated around three axes: instrumental, vocal, and electronic composition, group work (Caravaggio), and the realization of scenic or immersive projects ("L'île solaire," "Marée noire," "The Need For Cosmos," "Chant d'hiver," "Spirale"...). In these projects, he expands his role as a composer to staging or "sound direction," and develops work around the image.

He also regularly composes for theater and cinema ("L'amour est un crime parfait" by the Larrieu brothers, for example, with the group Caravaggio).

He has been an associate composer at several theaters: Théâtre de la Renaissance (Lyon), in 2012-2015; Espace Malraux – national stage of Chambéry, in 2016-2017; Bonlieu – national stage of Annecy in 2018-2019; CCAM, national stage of Vandœuvre-lès-Nancy, in 2023-2025.

He has also been an associate composer at the CRR of Annecy and Chambéry in 2014-2019. He will be associated with La Cité Musicale de Metz with Caravaggio in 2026-2028.

In 2022-2023, he is a laureate of the "Mondes Nouveaux" Call for Manifestation of Interest from the Ministry of Culture for his opera mounted in Rennes with a group of 20 young musicians and singers from the Pôle Supérieur de Bretagne, on an original text by Maylis de Kerangal.

His interview with the musicologist and journalist Guillaume Kosmicki, "La musique en prise directe," is published by Musica Falsa editions in the autumn of 2022.

In addition to six albums with Sphota and Caravaggio, he has recorded two monographic albums: "Marée Noire" (after the eponymous show, label d'autres cordes), and "12 études pour piano et sampler" (label Cuicatl).

Links:

Site de Sphota, of which Samuel Sighicelli is co-artistic director :
 www.sphota.org

SPIRALE (2017) : https://www.sphota.org/2017/06/30/spirale/

SECONDE NATURE (2020) : https://www.sphota.org/2020/05/25/seconde-nature/

CHANT D'HIVER (2015) : https://www.sphota.org/2017/06/28/chant-d-hiver/

EN DERNIER LIEU (2022-23) : https://www.youtube.com/watch?v=yplrY0YGUMY

CRITICAL PHASE (2017) : https://soundcloud.com/samuelsighicelli/criticalphase-sighicelli

Caravaggio : www.caravaggiomusic.com