

Placed in the old loft of the palace situated in number 26 of Karlova Street, we find the Scenography Department of the University of Prague. On Thursday morning, April the 3rd, 2003, in front of a projection screen, a teacher was talking to a group of students about the representation of fire in scene.

On the screen, during the last minutes of *Die Walküre*, Brünnhilde was sleeping wrapped by synthetic smoke, orangey light, projected flames and fan breeze while Wotan was going away. In front of the screen, the teacher was saying that, in order to illustrate on scene the complex Wagnerian drama situations, there is no need to return to the ancient illustrative practice or to search for the most original, recent, technical or opulent dramatic effect. The only thing that must be done is to be honestly receptive with Richard Wagner's music and words, to consider the meaning on its whole and, through the contemporary filter of one's emotions, translate on the scene only what drama needs and requires, with no expensive technological exhibitions nor decorative stereotyped redundancies. As simple as that.

In a given moment of the speech, the teacher turned around and looked at the screen: it seemed to him that Brünnhilde had woken up and was winking at him.

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