



**The XVI International Ibsen Conference
Zurich – 25–27 June 2026**



Ibsen's Topicality

Program

XVI. International Ibsen Conference in Zurich, Switzerland

It is often said that Ibsen's dramas are astonishingly topical. In fact, a glance at the sheer number of performances of his plays around the world today would seem to prove this point. But what are the reasons for this continuing topicality?

The question invites several answers. Firstly, it could be argued that the themes Ibsen addresses in his dramas are still relevant today. The dynamics of family structures, the relationship between humans and the environment, or the consequences of a capitalist economy have by no means lost their significance. At the same time, the formal characteristics of Ibsen's plays, which are so open and contradictory seemingly invite a diversity of creative interpretations and adaptations. Reference could also be made to Peter Szondi's famous claims regarding the strange temporal structure of Ibsen's drama in his Zurich dissertation *Theorie des modernen Dramas* (1956; *Theory of Modern Drama*). The very fact that the presence of the action on stage is undermined by the constant reference to past events creates what Szondi calls a "gap" or an "abyss" that open for new readings.

At the XVIth International Ibsen Conference, we want to explore the question of Ibsen's topicality from different perspectives and encouraged submissions that address any of the following themes:

Family Dynamics: To what extent are the family dynamics and the associated gender relations and genealogical structures that Ibsen explores in his plays still relevant today? Are there questions and problems in the plays that can only now be developed in light of recent approaches in gender studies? How is the attention paid to these issues reflected in current stagings?

Ecological Dynamics: Many of Ibsen's plays directly or indirectly decentralize the subject, which is also expressed in an interest in more complex human-environment relations or actor-thing-networks. Do the plays contain questions and problems that can only now be developed considering recent approaches in ecocritical studies? How is the attention paid to these issues reflected in current stagings?

Social Dynamics: In their Marxist interpretations of Ibsen's dramas, the representatives of German "Ideologiekritik," such as Leo Löwenthal, Theodor Adorno or Peter Szondi view the social themes of Ibsen's plays as the complex effects of a capitalist economy. These perspectives are perhaps more relevant now than ever before. Here, too, the question arises as to how the attention paid to corresponding political issues is reflected in current stagings.

Aesthetic Perspectives: Do Ibsen's dramas have specific formal criteria that explain why the plays can always be updated and unfolded in new contexts? Does the specific temporal structure of Ibsen's drama, which ultimately culminates in a crisis of the fundamental concept of dramatic presence, paradoxically have something to do with how the plays are continually updated and related to present contemporary themes?

Performative Perspectives: How do the performative elements that characterize Ibsen's drama in the form of specific stage directions, scenographic and/or choreographic elements (dances, appearances, exits) relate to the ongoing topicality of his drama? How are these performative elements intensified in current productions and how do current performances attempt to bring the aesthetic relevance and topicality of Ibsen's drama to the stage?

Philosophical Perspectives: Many of Ibsen's plays revolve around philosophical themes in that they develop historical, ethical or existential problems (for example with reference to medieval or folkloristic topics). Here, too, the question arises as to whether the corresponding themes are still relevant today and how they can be updated.

PROGRAM OVERVIEW

WEDNESDAY, JUNE 24 2026

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| 16:00-18:00 KOL E Main entrance | Early Registration |
| 19:00 KOL E 21 | FILM Tarjei Sandvik Moe: <i>Catilina</i> (Norway 2025) 45 Min. Q & A with Tarjei Sandvik Moe |

THURSDAY, JUNE 25 2026

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| 08:00-09:00 KOL E Main entrance | Registration |
| 09:00-10:00 Aula, KOL G 201 | Opening Welcome address Kjersti Rødsmoen (Norwegian Ambassador, Bern) Welcome address Michael Schaepman (President of the University Zurich) Welcome address Frode Helland (President of the International Ibsen Committee) Introduction Klaus Müller-Wille (Local Organising Committee) Piano concert Edvard Grieg by Michael Richter |
| 10:00-11:00 Aula, KOL G 201 | Keynote – Ellen Rees (Oslo): The Popular Origins of Ibsen's Modern Drama Moderation: Patrizia Huber |
| 11:00 | Coffee |
| 11:30-13:00 | Panel 1.1 – Panel 1.2 – Panel. 1.3 – Panel 1.4 – Panel 1.5 |
| 13:00-14:00 | Lunch |
| 14:00-15:30 | Panel 2.1 – Panel 2.2 – Panel 2.3 – Panel 2.4 – Panel 2.5 |
| 15:30-16:00 | Coffee |
| 16:00-17:30 | Panel 3.1 – Panel 3.2 – Panel 3.3 – Panel 3.4 – Panel 3.5 |
| 18:00 RAA Lichthof | Apéro Welcome address Lars Løberg (Norwegian Embassy, Bern) Theater: <i>The Lady from the Sea</i> : Ballested's Story The Theater elective class of the Schüpfheim Cantonal School / Gymnasium Plus presents a short scene from its interpretation of Henrik Ibsen's play. Directed by: Ralf Junghanns |

FRIDAY, JUNE 26 2026

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| TIME | Friday, June 26 2026 |
| 09:00-10:00 Aula, KOL G 201 | Keynote – Chengzhou He (Nanjing): Who's Afraid of Nora? The Intriguing Reception of <i>A Doll's House Part 2</i> Across Cultures Moderation: Giuliano D'Amico |
| 10:10-11:40 | Panel 4.1 – Panel 4.2 – Panel 4.3 – Panel 4.4 – Panel 4.5 |
| 11:40-12:00 | Coffee |
| 12:00-13:30 | Panel 5.1 – Panel 5.2 – Panel 5.3 – Panel 5.4 – Panel 5.5 – Panel 5.6 |

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| 13:30 | Lunch |
| 14:30-15:30 Aula, KOL G 201 | Keynote – Sandro Zanetti (Zürich): The Murderer of His Own Creatures. Ibsen in Peter Szondi's <i>Theory of the Modern Drama</i> Moderation: Lena Rohrbach |
| 15:30-16:00 | Coffee |
| 16:00-17:30 | Panel 6.1 – Panel 6.2 – Panel 6.3 – Panel 6.4 – Panel 6.5 |
| 17:45-18:45 KOL G 210 | Business meeting International Ibsen Committee |
| 19:00 19:45 | Drinks Dinner |

SATURDAY JUNE 27 2026

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| Uhrzeit | Saturday, June 27 |
| 09:00-10:00 Aula, KOL G 201 | Keynote – Barbara Weber and Simeon Meier: Staging Hedda Gabler – Conversation Moderation: Klaus Müller-Wille |
| 10:10-11:40 | Panel 7.1 – Panel 7.2 – Panel 7.3 – Panel 7.4 – Panel 7.5 |
| 11:40-12:00 | Coffee |
| 12:00-13:00 Aula, KOL G 201 | General meeting |
| ca. 14:00-16:00 | City walks |

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| 25-27 June 2026 KOL G 204 | <p>Exhibition accompanying the Ibsen Conference</p> <p>The Library of the University of Zurich is presenting a special exhibition to accompany the XVIth International Ibsen Conference. The exhibition will take place in KOL-G-204 and will be open from 25–27 June 2026 (until 13:00 on 27 June). Conference participants and interested visitors are warmly invited to explore the display during the conference.</p> |
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WORK BASED STREAM

THURSDAY, JUNE 25 2026

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| 11:30-13:00 KOL G 212 | Panel 1.1: Rethinking <i>John Gabriel Borkman</i> Moderation: Klaus Müller-Wille |
| 11:30-12:00 | Lisbeth P. Wærp (Tromsø, Norway): Ibsen's Borkman |
| 12:00-12:30 | Lars Harald Storebø (Bodø, Norway): "It was an icy hand of ore, which took him to heart." An ecocritical reading focusing on the final scenes in <i>John Gabriel Borkman</i> (1896). |
| 12:30-13:00 | Farid Manouchehrian (Oslo, Norway): Bergman's <i>Saraband</i> as a Fragmented Adaptation of Ibsen's Plays |
| 14:00-15:30 KOL G 212 | Panel 2.1: <i>A Doll's House</i> on the Contemporary Stage Moderation: Ahmed Ahsanuzzaman |
| 14:00-14:30 | Hanna Rinderle (Berlin, Germany): From Nora to Niru. Retelling <i>A Doll's House</i> in a Postcolonial Context |
| 14:30-15:00 | Sumaiya Swati Udit (Bangladesh/Oslo): Negotiating Bangladeshi Women's Socio-political Struggles through <i>Ninaad</i> , a Bengali Adaptation of <i>A Doll's House</i> |
| 15:00-15:30 | Ye Rulan (Shanghai, China): Echoes of the Doll's House: Jon Fosse's Nora and the Timelessness of Ibsen's Legacy |
| 16:00-17:30 KOL G 212 | Panel 3.1: Nora's Legacies Moderation: Patrick Ledderose |
| 16:00-16:30 | Benedikte Berntzen (Oslo, Norway): Was Nora always alone? <i>A Doll's House's</i> Nora Helmer representing what has been named the sad reality of our time |
| 16:30-17:00 | Feng Duan (Shanghai, China): Breaking Through the Prison of the House?: Repercussions of <i>A Doll's House</i> in Contemporary China |
| 17:00-17:30 | Sotirios Mouzakis (Münster, Germany) & Clemens Räthel (Greifswald, Germany): Digesting Ibsen: On Sivan Ben Yishai's Nora Adaptation |

FRIDAY, JUNE 26 2026

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| 10:10-11:40 KOL G 212 | Panel 4.1: Navigating <i>The Lady from the Sea</i> Moderation: Gianina Druta |
| 10:10-10:40 | Else Barratt-Due (Oslo, Norway): <i>The Lady from the Sea</i> – a key to the mysterious in our own lives? |
| 10:40-11:10 | Sabiha Huq (Bangladesh): The Sea is the Woman: A Blue Humanities Reading of <i>The Lady from the Sea</i> |
| 11:10-11:40 | Alexia Panagiotidis (Zurich, Switzerland/Odense): The Sea as Problem in Drama. The emergence of epic drama in Henrik Ibsen's <i>Fruen fra Havet</i> (1888) through the lens of Hans Christian Andersen's tragic tale <i>Den lille Havfrue</i> (1838) |
| 12:00-13:30 KOL G 212 | Panel 5.1: <i>An Enemy of the People</i> on the Contemporary Stage I Moderation: Heidi Leclaire-Karlsen |
| 12:00-12:30 | Burç İdem Dinçel (Dublin, Ireland): Thomas Ostermeier's <i>An Enemy of the People</i> Revisited: Dramaturgical Dialectics in Istanbul |
| 12:30-13:00 | Patrick Ledderose (München, Germany): Staging 'the many': Henrik Ibsen's <i>An Enemy of the People</i> |
| 13:00-13:30 | Ewa Partyga (Warsaw, Poland): Experimenting with <i>An Enemy of People</i> in Polish Political Landscape |
| 16:00-17:30 KOL G 212 | Panel 6.1: <i>An Enemy of the People</i> on the Contemporary Stage II Moderation: Anna Stavrakopoulou |

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| 16:00-16:30 | Lada Čale Feldman (Zagreb, Croatia): On being outvoted: the topicality of Ibsen's <i>An Enemy of the People</i> for the attempt to define „deliberative dramaturgy“ as a subgenre |
| 16:30-17:00 | Victor Castellani (Denver, USA): The People and Its Enemies: Influencers and Targets in Ibsen—and Resisters |
| 17:00-17:30 | Subah Binte Ahsan (Exeter, Great Britain): Ephemerality and Afterlives of Performance: A Student Production of <i>An Enemy of the People</i> in Bangladesh |

SATURDAY JUNE 27 2026

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| 10:10-11:40 KOL G 212 | Panel 7.1: Existential Challenges in <i>Ghosts</i> and <i>Emperor and Galilean</i> Moderation: Hans Kristian S. Rustad |
| 10:10-10:40 | Kamilla Aslaksen (Norway): Nihilism in <i>Ghosts</i> : Ibsen's engagement in a burning contemporary issue |
| 10:40-11:10 | Giuliano D'Amico (Oslo, Norway): Spectral Topicality in <i>Emperor and Galilean</i> |
| 11:10-11:40 | Christian Janss (Oslo, Norway): Friendship in H. Ibsen's <i>Emperor and Galilean</i> (1873) |

THEMATIC STREAM

THURSDAY, JUNE 25 2026

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| 11:30-13:00 KOL G 217 | Panel 1.2: Ibsen's Families Moderation: Olvia Noble Gunn |
| 11:30-12:00 | Ethan Bjelland Hagberg (Seattle, USA): Orienting Hedvig in the Family Ideal: <i>Vildanden's</i> Queer Generations |
| 12:00-12:30 | Joachim Schiedermaier (München, Germany): Apotropaic Families. Ibsen's Inversion of Freud's Family Romance |
| 12:30-13:00 | M Shahinoor Rahman (Bangladesh): The Family as Biopolitical Machine: Ibsen through the Lens of Foucault and Agamben |
| 14:00-15:30 KOL G 217 | Panel 2.2: Ibsen's Houses Moderation: Ellen Rees |
| 14:00-14:30 | Rixt Josefien Bilker (Oslo, Norway): "This f*cking house!" Simon Stone's <i>Ibsen Huis</i> (2017) as a Pastiche of Ibsen's Uncanny Home |
| 14:30-15:00 | Eylem Ejder (Istanbul, Turkiye): Constructing a <i>Gecekondu</i> with Ibsen: Architectural Imaginations for New Dramatic Forms |
| 15:00-15:30 | Anar Rahimov (Baku, Azerbaijan) Timeless families in Ibsen's plays: A view to dynamics, structure and family relationships in his works |
| 16:00-17:30 KOL G 217 | Panel 3.2: Theater Historiography Moderation: Jens-Morten Hanssen |
| 16:00-16:30 | Gianina Druta (Oslo, Norway): Tragedy and expressionism in the German-speaking tradition of staging Henrik Ibsen's <i>Ghosts</i> |
| 16:30-17:00 | Keld Hyldig (Bergen, Norway): Ibsen's Archetypal Characters: Individuation and Theatrical Embodiment |
| 17:00-17:30 | Kayla Amity Hanson (Oslo, Norway): Radicalism, Ethnic Identity, and the premiere of Henrik Ibsen's <i>Ghosts</i> , 1882 |

SATURDAY JUNE 27 2026

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| 10:10-11:40 KOL G 222 | Panel 7.4: Ibsen – Old and New Media Moderation: Joachim Grage |
| 10:10-10:40 | Astrid Sæther (Oslo, Norway): Ibsen's Satirical Drawings |
| 10:40-11:10 | Liyang Xia (Oslo, Norway) & Julie Holledge (Adelaide, Australia): Activating Ibsen Research with VR technology |
| 11:10-11:40 | Xujia Zhou (Zurich, Switzerland): The Attic and the Algorithm: Ibsen's "Life-Lie" as a Precursor to the Modern Information Bubble |

PERFORMANCE HISTORY STREAM

FRIDAY, JUNE 26 2026

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| 10:10-11:40 KOL G 217 | Panel 4.2: Ibsen's Houses and other Dramatic Spaces Moderation: Rixt Josefine Bilker |
| 10:10-10:40 | Annette Winkelmann (Skien, Norway): Architecture in literature, literature in architecture |
| 10:40-11:10 | Jens-Morten Hanssen (Oslo, Norway): The Dichotomy of Indoor and Outdoor in Ibsen's Plays |
| 11:10-11:40 | Yang Jie (Kuala Lumpur, Malaysia): Spatial Metaphor and Visual Transposition: The "Attic" and the "Depths of the Ocean" in the Modern Chinese Adaptation of <i>The Wild Duck</i> |
| 12:00-13:30 KOL G 217 | Panel 5.2: Ibsen in the South Asian Context Moderation: Anna Katharina Richter |
| 12:00-12:30 | B Ananthakrishnan (Kerala, India): Locating new Subjects for Playwriting in Malayalam: Ibsen as a Model |
| 12:30-13:00 | Venkata Naresh Burla (Jharkhand, India): Navigating Moral Conflicts and Cultural Translation: The Impact of Ibsen's Dramaturgy on Indian Adaptations |
| 13:00-13:30 | Manasi Patra (Kolkata, India): Women's Question, Tagore and Ibsen's Topicality in 20th Century Bengal |
| 16:00-17:30 KOL G 217 | Panel 6.2: Cross-cultural Performative Events I Moderation: Kayla Amity Hanson |
| 16:00-16:30 | Ruth Schoor (Tel Aviv, Israel/ Munich, Germany): Female bonding in the city space: Ibsen and Munich's female cultural figures |
| 16:30-17:00 | Helen T. Mariam Gebreamlak (London, Great Britain) & Natalie Schmidt (London, Great Britain): Staging <i>Hedda Gabler</i> in the Contemporary United States |
| 17:00-17:30 | Gaziza Omer Ali & Rezan Saleh (Oslo, Norway): Ibsen in Kurdish Context |

SATURDAY, JUNE 27 2026

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| 10:10-11:40 KOL G 217 | Panel 7.2: Cross-cultural Performative Events II Moderation: Xiaomei Chen |
| 10:10-10:40 | Song Jia (Nanjing, China): Cross-cultural Performative Events: The Adaptation of Ibsen's Works in the New Century, the Aesthetic Transformation of Chinese Theaters, and Global Theatrical Culture |
| 10:40-11:10 | Ahmed Ahsanuzzaman (Dhaka, Bangladesh): Doing <i>Hedda Gabler</i> in Bangladesh |
| 11:10-11:40 | |

CULTURAL ANALYTIC STREAM

THURSDAY, JUNE 25 2026

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| 11:30-13:00 KOL G 220 | Panel 1.3: Philosophizing Ibsen: Moderation: Frode Helland |
| 11:30-12:00 | David Heckerl (Nova Scotia, Canada): Nora's Untold Want: A Fresh Reflection on Ibsen's Philosophical Currency |
| 12:00-12:30 | Anežka Matěnová (Prague, Czech Republic): Ibsen, Individualism and Vitalism |
| 12:30-13:00 | Ana Tomljenović (Zagreb, Croatia): Ironic existence: from Plato to Ibsen |
| 14:00-15:30 KOL G 220 | Panel 2.3: Enacting Law, Enacting Transgression Moderation: Giuliano D'Amico |
| 14:00-14:30 | Heidi Leclair-Karlsen (Oslo, Norway): From <i>Pillars of Society</i> and Harald Thaulow's <i>Pillars of Society in Prose</i> to <i>An Enemy of the People</i> : The Emergence of an Early Whistleblower Figure |
| 14:30-15:00 | Dag Michalsen (Oslo, Norway): Law and Normative Transgressions in Ibsen's Dramas |
| 15:00-15:30 | Zhu Jianxin (Shanghai, China): Private Conflicts, Public Structures: Ibsen, Ideologiekritik, and the Politics of Chinese Cinema |
| 16:00-17:30 KOL G 220 | Panel 3.3: Ibsen and the Anthropocene Moderation: Sabiha Huq |
| 16:00-16:30 | Andrea Romanzi (Milano, Italy): Networks of risk: Posthuman ecologies and environmental governance in Ibsen's drama |
| 16:30-17:00 | Marta Calogero (Venice, Italy): Ibsen's Animals in a More-than-anthropocentric Perspective: Stories of Adaptation |
| 17:00-17:30 | Mateusz Kucab (Krakow, Poland): Environmental Disobedience? Henry David Thoreau's and Henrik Ibsen's Anatomies of Ecological Resistance |

FRIDAY, JUNE 26 2026

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| 10:10-11:40 KOL G 220 | Panel 4.3: The Political Ibsen Moderation: Dag Michalsen |
| 10:10-10:40 | Joachim Grage (Freiburg, Germany): Ibsen's politicians |
| 10:40-11:10 | Fredrik Engelstad (Oslo, Norway): Henrik Ibsen as a sociologist |
| 11:10-11:40 | Charles Kalish (Berkeley, USA): Anti-Pastoral and Social Critique in Ibsen's Problem Plays |
| 12:00-13:30 KOL G 220 | Panel 5.3: History in Ibsen's Plays Moderation: Lena Rohrbach |
| 12:00-12:30 | Solenne Guyot (Strasbourg, France): Medieval allusions and modern feuds: familial collapse in Ibsen's plays |
| 12:30-13:00 | Roland Lysell (Stockholm, Sweden): The Vikings at Helgeland – a draft? |
| 13:00-13:30 | Julia A. Walker (St. Louis, USA): Ibsen and the Legacy of the World-Historical Present |
| 16:00-17:30 KOL G 220 | Panel 6.3: Thinking Genre with Ibsen – Ibsen's Poetry Moderation: Thomas Austenfeld |
| 16:00-16:30 | Ralph Müller (Fribourg, Switzerland): Henrik Ibsen's poem <i>Ballonbrev til en svensk dame</i> , journalistic purposes and non-fictional elements |
| 16:30-17:00 | Kirsten Anne Stirling (Lausanne, Switzerland): "Jeg vandrer i mit eget Galleri?": Ibsen's Madonnas and Poetic Form |

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| 17:00-17:30 | Hans Kristian S. Rustad (Oslo, Norway): Ibsen's rework of poetic forms: sonnets and de-sonnet-ization |
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SATURDAY JUNE 27 2026

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| 10:10-11:40 KOL G 220 | Panel 7.3: Thinking Gender with Ibsen Moderation: Eliane Jaberg |
| 10:10-11:40 | Dörte Linke (Berlin, Germany): Handicrafts in Henrik Ibsen's Plays as Female Knowledge Discourse and a Field of Female Agency |
| 10:40-11:10 | Frode Helland (Oslo, Norway): "Useful through use" - <i>When We Dead Awaken</i> as realist drama |
| 11:10-11:40 | Yifan Zhang (Shanghai, China): Re-reading Ibsen's <i>Catiline</i> : Embodied Space, Femininity, and Liminality |

ADAPTATION STREAM

THURSDAY, JUNE 25 2026

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| 11:30-13:00 KOL G 222 | Panel 1.4: The Pop-Cultural Ibsen Moderation: Clemens Räthel |
| 11:30-12:00 | Camilla Storskog (Milan, Italy): Of Doctors and Drawings. Strategies of Representation in Javi Rey's Graphic Novel Adaptation of <i>En Folkefiende</i> |
| 12:00-12:30 | Kwok-kan Tam (Hong Kong, China): Ibsenian Politics in the Chinese Popular Imaginary |
| 12:30-13:00 | Aleksandra Wilkus (Poznań, Poland): Ibsen in the Pop-cultural Mirror: Form and Figure in <i>Dom Lalki</i> (Poznań, 2012) |
| 14:00-15:30 KOL G 222 | Panel 2.4: Ibsen in Film History Moderation: Thor Holt |
| 14:00-14:30 | Helge Rønning (Oslo, Norway): Ibsen, du Maurier, and Hitchcock |
| 14:30-15:00 | Anna Stavrakopoulou (Thessaloniki, Greece): From the Periphery to the Center: Common Themes between Ibsen and Lanthimos |
| 16:00-17:30 KOL G 222 | Panel 3.4: Unrealized Screen Adaptations Moderation: Farid Manouchehrian |
| 16:00-16:30 | Jan Balbierz (Krakow, Poland): Henrik Goes to Hollywood: Ingmar Bergman's American Screenplay of <i>A Doll's House</i> |
| 16:30-17:00 | Audun Engelstad (Lillehammer, Norway): <i>A Doll's House</i> through the lens of Ingmar Bergman |
| 17:00-17:30 | Thor Holt (Oslo, Norway): Dreyer's Unmade Adaptation of <i>Brand</i> |

FRIDAY, JUNE 26 2026

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| 10:10-11:40 KOL G 222 | Panel 4.4: Ibsen and the Visual Arts Moderation: Camilla Storskog |
| 10:10-10:40 | Ana Barroso (Lisbon, Portugal): Unlikely resonances: Ibsen's Drama in Mathew Barney's Video Art |
| 10:40-11:10 | Kamaluddin Nilu (Oslo, Norway): Text to Image: Widerberg's <i>Peer Gynt</i> as Self-Reflexive Alchemy Within the Liminal Optic |
| 11:10-11:40 | Sara Paula Hoffman (Savannah, USA): Ibsen, Wild Duck, life lie, photo, memory, domestic realism |
| 12:00-13:30 KOL G 222 | Panel 5.4: Translating Ibsen Moderation: Andrea Romanzi |
| 12:00-12:30 | Linnea E. Timmermann Buerskogen (Oslo, Norway): Impossible Stage Directions in <i>Når vi døde vågner</i> (1899) |
| 12:30-13:00 | Anna Wing Bo Tso (Hong Kong, China): A Comparative Analysis of Logos, Ethos, and Pathos in Ibsen's <i>An Enemy of the People</i> and Pan Jiaxun's Chinese Translation |
| 13:00-13:30 | Thomas Austenfeld (Fribourg, Switzerland): Lincoln's Assassination—Seen from Abroad |
| 16:00-17:30 KOL G 222 | Panel 6.4: Moving Boundaries in Contemporary Performance Moderation: Liyang Xia |
| 16:00-16:30 | Monica Emilie Herstad (Oslo, Norway): Movements of modernism at play |
| 16:30-17:00 | Lianna Torres (Seattle, USA): Dancing Ibsen: Exploring Silence and Topicality in Marit Moum Aune's Contemporary Ballet Trilogy |
| 17:00-17:30 | Irene Pérez Puyol (Madrid, Spain): Voting, Speaking, Witnessing: Spectatorship in Àlex Rigola's Ibsen Adaptations |

INTERTEXTUAL STREAM

THURSDAY, JUNE 25 2026

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| 11:30-13:00 KOL G 203 | Panel 1.5: Ibsen as intertext I: The C20 Drama Moderation: Linnea E. Timmermann Buerskogen |
| 11:30-12:00 | Chen Liang (Shanghai, China): Performative Interpretation and Adaptation of Ibsenism in <i>Thunderstorm</i> |
| 12:00-12:30 | Carmen Vind Jensen (Copenhagen, Denmark): Hans Henny Jahnn on Norwegianness and Ibsen's Legacy |
| 12:30-13:00 | Benedikts Kalnačs (Riga, Latvia): Realism in Ibsen and Brecht: Between the Pillars of Society and the Good Person |
| 14:00-15:30 KOL G 203 | Panel 2.5: Ibsen as Intertext II Moderation: Alexia Panagiotidis |
| 14:00-14:30 | Asztalos Veronka Örsike (Târgu Mureș, Romania): The Hungarian followers of Ibsen and their authentic vision |
| 14:30-15:00 | Siva Prasad Tumu (Rajasthan, India): Topical Ibsen: Theatrical Realism and Social Reflection in Telugu and Indian Contexts |
| 16:00-17:30 KOL G 203 | Panel 3.5: Ibsen as Intertext III: Norwegian Literature Moderation: Christian Janss |
| 16:00-16:30 | Espen Børdahl (Frankfurt; Germany): A Distant Mirror: Solstad's Dialogue with Ibsen's <i>The Wild Duck</i> |
| 16:30-17:00 | Martin Humpál (Prague, Czech Republic): Idealism and Death in Ibsen's <i>The Wild Duck</i> and Ørstavik's <i>The Pastor</i> |
| 17:00-17:30 | Katarzyna Mackala (Gdansk/Wroclaw, Poland): Ibsen's <i>Peer Gynt</i> à rebours in Finn Alnæs' <i>The Colossus</i> |

FRIDAY, JUNE 26 2026

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| 10:10-11:40 KOL G 203 | Panel 4.5: Ibsen as Intertext IV: Nordic intertexts Moderation: Caroline Sørensen |
| 10:10-10:40 | Gábor Attila Csúr (Budapest, Hungary): The Myth of the Complete Ibsen/Hultberg – Henrik Ibsen's Dramas Behind Peer Hultbergs Stage Works and That Dark Matter |
| 10:40-11:10 | Anita Soós (Budapest, Hungary): Ibsen Reloaded: The Relevance of Ibsen's <i>A Doll's House</i> in Merete Pryds Helle's novel <i>Nora</i> |
| 11:10-11:40 | Hanna Marrandi (Tartu, Estonia): The modernisation strategies in productions based on Henrik Ibsen's plays in contemporary Estonian theatre |
| 12:00-13:00 KOL G 210 | Panel 5.5: Ibsen in Dialogue with his Contemporaries Moderation: Keld Hyldig |
| 12:00-12:30 | Knut Ove Arntzen (Bergen, Norway): Henrik Ibsen and inspiration from the North: Emilie Zogbaum |
| 12:30-13:00 | Kirsten E. Shepherd (Oxford, Great Britain) & Tzen Sam (Oxford, Great Britain): Model v Artist: The Question of Artistic Responsibility in Three Plays by Henrik Ibsen and Laura Kieler |

HEDDA STREAM

FRIDAY, JUNE 26 2026

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| 12:00-13:30 KOL G 203 | Panel 5.6: Troubling <i>Hedda Gabler</i> I Moderation: Lisbeth P. Wærp |
| 12:00-12:30 | Andy Cooper (London, Great Britain): Directing <i>Hedda Gabler</i> for the Royal Shakespeare Company |
| 12:30-13:00 | Ayla Bayram (Kayseri, Türkiye): Plastic Modernities: Mungan's <i>A Woman Called Hedda Gabler</i> as a Cross-Cultural Rewriting of Ibsen |
| 13:00-13:30 | Huang Fangling (Shanghai, China): Humanity from Disorientation to Awakening: A Cross-Media Theater Experiment in the Era of Technological Accelerationism. Huang Fangling's New Work <i>Anna Gabler</i> as a Contemporary Interpretation of Ibsen |
| 16:00-17:30 KOL G 203 | Panel 6.5: Troubling <i>Hedda Gabler</i> II Moderation: Solenne Guyot |
| 16:00-16:30 | Patrizia Huber (Zurich, Switzerland): Queering <i>Hedda Gabler</i> : A Transliterary Reading |
| 16:30-17:00 | Olivia Noble Gunn (Seattle, USA): "No, no you're wrong that's a dated idea ... of sexuality": Masochism and the Question of Progress in <i>Hedda Gabler</i> and <i>Babygirl</i> |
| 17:00-17:30 | Azadeh M. Isaksen (Oslo, Norway): Dog, Doll, Director: Ibsenian Echoes and the Paradox of Power in Halina Reijn's <i>Babygirl</i> (2024) |

SATURDAY JUNE 27 2026

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| 10:10-11:40 KOL G 203 | Panel 7.5: Troubling <i>Hedda Gabler</i> III Moderation: Patrizia Huber |
| 10:10-10:40 | Rezan Saleh (Oslo, Norway): Trapped by Societal Constraints: The Parallels of Violence in the Lives of Kurdish Women and <i>Hedda Gabler</i> |
| 10:40-11:10 | Ágnes Teplán (Budapest, Hungary): The Abject in Henrik Ibsen's <i>Hedda Gabler</i> |
| 11:10-11:40 | Xiang Dingding (Shanghai, China): If the Child Were Ever Born: Motherhood Reconfigured in Recent Adaptations of <i>Hedda Gabler</i> |

INFORMATION FOR PARTICIPANTS

Arrival to the Panels

Participants are kindly advised to arrive early for each session to secure a seat. Please note that access to lecture rooms may be restricted once maximum capacity is reached. Late arrival may result in not being able to enter the room.

30 minutes are allotted for presentations in the panels (20 minutes for the lecture and 10 minutes for discussion).

Moderations

In addition to delivering a brief welcome and facilitating the Q&A session, the moderators' primary responsibility is to ensure that the time limits for each presentation (a maximum of 20 minutes plus 10 minutes for discussion) are not exceeded. Our staff will be on hand in the rooms to assist with any technical issues.

Technical equipment

Projectors and computers are available in all rooms. We expect you to bring your own laptop. When planning your trip, please note that Switzerland uses a different type of electrical outlet, so you will need an adapter. VGA and HDMI connections with USB and USB-C adapters are available for connecting to the projector. If you are not bringing a laptop, please save your presentation to a USB flash drive.

Ibsen Conference on Social Media

We'll also be covering the Conference on our social media channels, so be sure to follow us on Facebook and Instagram. If you prefer not to appear in photos or videos shared on our channels, please let a member of our staff know.

Respectful Environment & Awareness Guidelines

The conference follows the awareness and respectful conduct principles of University of Zurich. All participants are expected to contribute to a safe, inclusive, and respectful environment.

<https://www.uzh.ch/de/explore/basics/houseregulations.html>

<https://www.uzh.ch/de/explore/basics/responsibility.html>

If you experience or witness inappropriate behavior during the conference, please contact the organizing team or the designated awareness contact.

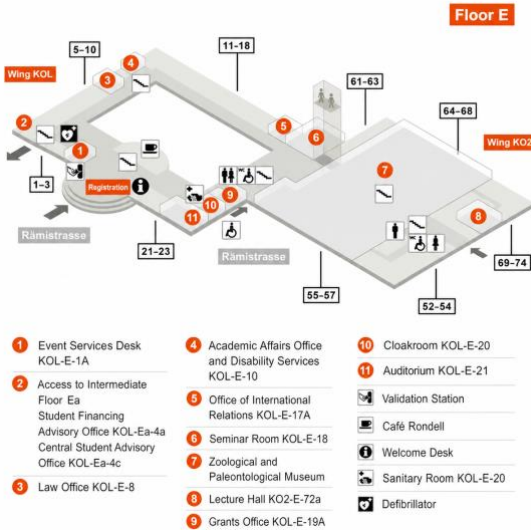
The company medical service can be called upon via the UZH emergency number **044 635 41 11**. Locations of first aid rooms and defibrillators are indicated on the floor plans.

Participants

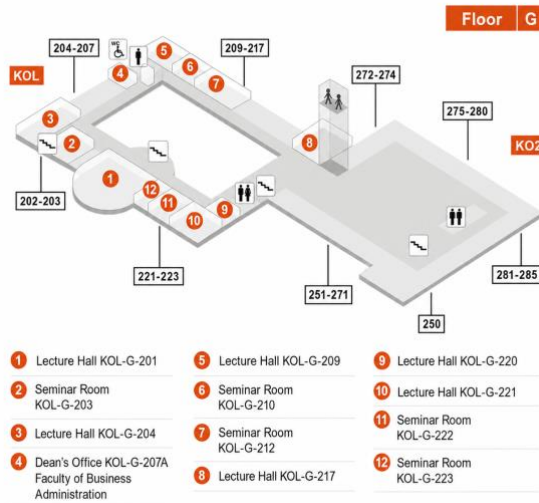
Ahmed Ahsanuzzaman
Balakrishna Pillai Anandha Krishnan
Knut Ove Arntzen
Kamilla Aslaksen
Veronka Örsike Asztalos
Thomas Austenfeld
Jan Balbierz
Kalyani Banerjee
Else Barratt-Due
Ana Barroso
Ayla Bayram
Cheryl Beauford
Benedikte Berntzen
Rixt Bilker
Subah Binte Ahsan
Ethan Bjelland Hagberg
Espen Børdahl
Linnea Buerskogen
Venkata Naresh Burla
Lada Čale Feldman
Ana Carolina Calenzo Chaves
Marta Calogero
Beatrice Casparis
Victor Castellani
Xiaomei Chen
Andrew Cooper
Gábor Attila Csúr
Giuliano D'Amico
Burc Idem Dincel
Gianina Druta
Feng Duan
Eylem Ejder
Fredrik Engelstad
Audun Engelstad
Jürg Glauser
Joachim Grage
Bente Granrud
Olivia Gunn
Solenne Guyot
Kayla Amity Hanson
Jens-Morten Hanssen
Hadrian Harms
Chengzhou He
David Heckerl
Frode Helland
Monica Herstad
Sara Paula Hoffman
Thor Holt
Hege Høsoien
Fangling Huang

Patrizia Huber
Martin Humpál
Sabiha Huq
Keld Hyldig
Dinara Iankovskaia
Azadeh M. Isaksen
Mohammad Munirul Islam
Eliane Clara Jaberg
Christian Janss
Carmen Vind Jensen
Song Jia
Charles Kalish
Benedikts Kalnačs
Nilu Kamaluddin
Lena Kinze
Marius M. Kjølstad
Madita Knöpfle
Prince Acheampong Korankye
Mateusz Kucab
Esther Kwaitu
Heidi Leclair-Karlsen
Patrick Ledderose
Chen Liang
Linn Lieske
Dörte Linke
Lars Løberg
Roland Lysell
Katarzyna Mackala
Jitsen Manna
Farid Manouchehrian
Helen T. Mariam
Hanna Marranti
Ulrike Marx-Alberding
Anežka Matěnová
Dag Michalsen
Sotirios Mouzakis
Ralph Müller
Viktor Müller-Hanssen
Klaus Müller-Wille
Gaziza Omar
Alexia Panagiotidis
Ewa Partyga
Manasi Patra
Irene Pérez Puyol
Elisabeth Petersen
Anar Rahimov
M Shahinoor Rahman
Clemens Räthel
Ellen Rees
Anna Katharina Richter
Hanna Rinderle
Lena Rohrbach

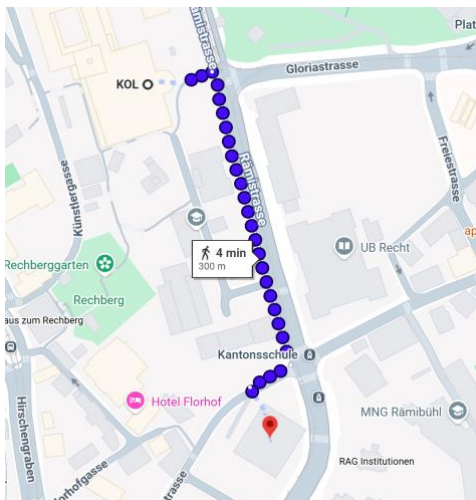
Andrea Romanzi
Helge Rønning
Hans Kristian Strandstuen Rustad
Astrid Margrethe Sæther
Rezan Saleh
Tzen Sam
Anna Schaffner
Joachim Schiedermaier
Dominic Schmidt
Natalie Schmidt
Ruth Schor
Kirsten Shepherd
Anita Soós
Caroline Sørensen
Anna Stavrakopoulou
Kirsten Stirling
Lars Harald Storebø
Camilla Storskog
Kwok-Kan Tam
Ágnes Teplán Isztrayné
Ana Tomljenović
Lianna Torres
Sofia Trommsdorff
Siva Prasad Tumu
Sumaiya Swati Udit
Lisbeth Waerp
Julia Walker
Aleksandra Wilkus
Annette Winkelmann
Liyang Xia
Dingding Xiang
Jie Yang
Rulan Ye
Sandro Zanetti
Yifan Zhang
Xujia Zhou
Jianxin Zhu



Place of registration



Venue of the panels



Place of the Apéro on Thursday

The Apéro on Thursday will take place at the Institute of East Asian Art History. The map shows the route from the KOL main building to the RAA building.

