

## XVI International Ibsen Conference in Zurich, Switzerland

**Current draft of the program (June 05 2026)**

**Please note that the program is updated every Friday.**

The conference will take place at the main building („Kollegengebäude“) of the University of Zurich ([www.ds.uzh.ch/en/tagungen/ibsen.html](http://www.ds.uzh.ch/en/tagungen/ibsen.html)).

### WEDNESDAY, JUNE 24 2026

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

### THURSDAY, JUNE 25 2026

08:00-09:00	Registration KOL E Main entrance
09:00-10:00	Opening Aula, KOL G 201 Welcome address Kjersti Rødsmoen (Norwegian Ambassador, Bern) Welcome address Michael Schaepman (Rector 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	Keynote – Ellen Rees (Oslo): The Popular Origins of Ibsen’s Modern Drama Moderation: Patrizia Huber Aula, KOL G 201
11:00-11:30	Coffee

	Work-based stream	Thematic stream	Cultural analytic stream	Adaptation stream	Intertextual stream
11:30-13:00	Panel 1.1: Rethinking <i>John Gabriel Borkman</i>  KOL G 212	Panel 1.2: Ibsen's Families  KOL G 217	Panel 1.3: Philosophizing Ibsen:  KOL G 220	Panel 1.4: The Pop- Cultural Ibsen  KOL G 222	Panel 1.5: Ibsen as intertext I: The C20 Drama KOL G 203
Moderation	Gianina Druta	Olvia Noble Gunn	Frode Helland	Clemens Räthel	Linnea E. Timmermann Buerskogen
11:30-12:00	Lisbeth P. Wærp (Tromsø, Norway): Ibsen's Borkman	Ethan Bjelland Hagberg (Seattle, USA): Orienting Hedvig in the Family Ideal: <i>Vildanden's</i> Queer Generations	David Heckerl (Nova Scotia, Canada): Nora's Untold Want: A Fresh Reflection on Ibsen's Philosophical Currency	Camilla Storskog (Milan, Italy): Of Doctors and Drawings. Strategies of Representation in Javi Rey's Graphic Novel Adaptation of <i>En</i> <i>Folkefiende</i>	Chen Liang (Shanghai, China): Performative Interpretation and Adaptation of Ibsenism in Thunderstorm
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</i> <i>Gabriel Borkman</i> (1896).	Joachim Schiedermaier (München, Germany): Apotropaic Families. Ibsen's Inversion of Freud's Family Romance	Anežka Matěnová (Prague, Czech Republic): Ibsen, Individualism and Vitalism	Kwok-kan Tam (Hong Kong, China): Ibsenian Politics in the Chinese Popular Imaginary	Carmen Vind Jensen (Copenhagen, Denmark): Hans Henny Jahnn on Norwegianness and Ibsen's Legacy
12:30-13:00	Farid Manouchehrian (Oslo, Norway): Bergman's <i>Saraband</i> as a Fragmented Adaptation of Ibsen's Plays	M Shahinoor Rahman (Bangladesh): The Family as Biopolitical Machine: Ibsen through the Lens of Foucault and Agamben	Ana Tomljenović (Zagreb, Croatia): Ironic existence: from Plato to Ibsen	Aleksandra Wilkus (Poznań, Poland): Ibsen in the Pop-cultural Mirror: Form and Figure in <i>Dom Lalki</i> (Poznań, 2012)	Benedikts Kalnačs (Riga, Latvia): Realism in Ibsen and Brecht: Between the Pillars of Society and the Good Person
13:00-14:00	Lunch				
14:00-15:30	Panel 2.1: <i>A Doll's</i> <i>House</i> on the Contemporary Stage KOL G 212	Panel 2.2: Ibsen's Houses  KOL G 217	Panel 2.3: Enacting Law, Enacting Transgression KOL G 220	Panel 2.4: Ibsen in Film History  KOL G 222	Panel 2.5: Ibsen as Intertext II  KOL G 203
Moderation	Ahmed Ahsanuzzaman	Ellen Rees	Giuliano D'Amico	Thor Holt	Alexia Panagiotidis
14:00-14:30	Hanna Rinderle (Berlin, Germany): From Nora to Niru. Retelling <i>A Doll's House</i>	Rixt Josefién Bilker (Oslo, Norway): "This f*cking house!" Simon Stone's <i>Ibsen Huis</i>	Heidi Leclair-Karlsen (Oslo, Norway): From <i>Pillars of Society</i> and Harald Thaulow's <i>Pillars</i> <i>of Society in Prose to An</i>	Helge Rønning (Oslo, Norway): Ibsen, du Maurier, and Hitchcock	Asztalos Veronka Örsike (Târgu Mureș, Romania): The Hungarian followers of

	in a Postcolonial Context	(2017) as a Pastiche of Ibsen's Uncanny Home	<i>Enemy of the People</i> : The Emergence of an Early Whistleblower Figure		Ibsen and their authentic vision
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>	Eylem Ejder (Istanbul, Turkiye): Constructing a <i>Gecekond</i> with Ibsen: Architectural Imaginations for New Dramatic Forms	Dag Michalsen (Oslo, Norway): Law and Normative Transgressions in Ibsen's Dramas	Ove Solum (Oslo, Norway): Tancred Ibsen to ibsenize cinema	Siva Prasad Tumu (Rajasthan, India): Topical Ibsen: Theatrical Realism and Social Reflection in Telugu and Indian Contexts
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	Anar Rahimov (Baku, Azerbaijan): Timeless families in Ibsen's plays: A view to dynamics, structure and family relationships in his works	Zhu Jianxin (Shanghai, China): Private Conflicts, Public Structures: Ibsen, Ideologiekritik, and the Politics of Chinese Cinema	Anna Stavrakopoulou (Thessaloniki, Greece): From the Periphery to the Center: Common Themes between Ibsen and Lanthimos	Adriana Torquete do Nascimento Justino (Reading, Great Britain): <i>Ghosts</i> ' Topicality for the Irish Stage: Adaptation as a Collaborative Process
15:30-16:00	Coffee				
	Work based stream	Thematic stream	Cultural analytic stream	Adaptation stream	Intertextual stream
16:00-17:30	Panel 3.1: Nora's Legacies  KOL G 212	Panel 3.2: Theater Historiography  KOL G 217	Panel 3.3: Ibsen and the Anthropocene  KOL G 220	Panel 3.4: Unrealized Screen Adaptations  KOL G 222	Panel 3.5: Ibsen as Intertext III: Norwegian Literature  KOL G 203
Moderation	Patrick Ledderose	Jens-Morten Hanssen	Sabiha Huq	Farid Manouchehrian	Christian Janss
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	Gianina Druta (Oslo, Norway): Tragedy and expressionism in the German-speaking tradition of staging Henrik Ibsen's <i>Ghosts</i>	Andrea Romanzi (Milano, Italy): Networks of risk: Posthuman ecologies and environmental governance in Ibsen's drama	Jan Balbierz (Krakow, Poland): Henrik Goes to Hollywood: Ingmar Bergman's American Screenplay of <i>A Doll's House</i>	Espen Børdahl (Frankfurt; Germany): A Distant Mirror: Solstad's Dialogue with Ibsen's <i>The Wild Duck</i>
16:30-17:00	Feng Duan (Shanghai, China): Breaking Through the Prison of the House?: Repercussions of <i>A</i>	Keld Hyldig (Bergen, Norway): Ibsen's Archetypal Characters: Individuation and Theatrical Embodiment	Sara Culeddu (Venice, Italy) & Marta Calogero (Venice, Italy): Ibsen's Animals in a More-than-anthropocentric	Audun Engelstad (Lillehammer, Norway): <i>A Doll's House</i> through the lens of Ingmar Bergman	Martin Humpál (Prague, Czech Republic): Idealism and Death in Ibsen's <i>The Wild Duck</i> and Ørstavik's <i>The Pastor</i>

	<i>Doll's House</i> in Contemporary China		Perspective: Stories of Adaptation		
17:00-17:30	Sotirios Mouzakis (Münster, Germany) & Clemens Räthel (Greifswald, Germany): Digesting Ibsen: On Sivan Ben Yishai's Nora Adaptation	Kayla Amity Hanson (Oslo, Norway): Radicalism, Ethnic Identity, and the premiere of Henrik Ibsen's <i>Ghosts</i> , 1882	Mateusz Kucab (Krakow, Poland): Environmental Disobedience? Henry David Thoreau's and Henrik Ibsen's Anatomies of Ecological Resistance	Thor Holt (Oslo, Norway): Dreyer's Unmade Adaptation of <i>Brand</i>	Katarzyna Mackala (Gdansk/Wroclaw, Poland): Ibsen's <i>Peer Gynt</i> and Finn Alnæs' <i>Koloss</i>
18:00	<p>Apéro          RAA Lichthof          Welcome adress Lars Löberg (Norwegian Embassy, Bern)          Theater: The Lady from the Sea: Ballested's Story          The Theater elective class of the Schüpheim Cantonal School / Gymnasium Plus presents a short scene from its interpretation of Henrik Ibsen's play.          Directed by: Ralf Junghanns</p>				

## FRIDAY, JUNE 26 2026

Time	Friday, June 26 2026				
09:00-10:00	Keynote – Chengzhou He (Nanjing): Who's Afraid of Nora? The Intriguing Reception of <i>A Doll's House Part 2</i> Across Cultures Aula, KOL G 201 Moderation: Giuliano D'Amico				
	Work-based stream	Performance/history stream	Cultural analytic stream	Adaptation stream	Intertextual stream
10:10-11:40	Panel 4.1: Navigating <i>The Lady from the Sea</i>  KOL G 212	Panel 4.2: Ibsen's Houses and other Dramatic Spaces KOL G 217	Panel 4.3: The Political Ibsen  KOL G 220	Panel 4.4: Ibsen and the Visual Arts  KOL G 222	Panel 4.5: Ibsen as Intertext IV: Nordic intertexts KOL G 203
Moderation	Sara Culeddu	Rixt Josefina Bilker	Dag Michalsen	Camilla Storskog	Caroline Sørensen
10:10-10:40	Else Barratt-Due (Oslo, Norway): <i>The Lady from the Sea</i> – a	Annette Winkelmann (Skien, Norway): Architecture in	Joachim Grage (Freiburg, Germany): Ibsen's politicians	Ana Barroso (Lisbon, Portugal): Unlikely resonances: Ibsen's	Gábor Attila Csúr (Budapest, Hungary): The Myth of the Complete

	key to the mysterious in our own lives?	literature, literature in architecture		Drama in Mathhew Barney's Video Art	Ibsen/Hultberg – Henrik Ibsen's Dramas Behind Peer Hultbergs Stage Works and That Dark Matter	
10:40-11:10	Sabiha Huq (Bangladesh): The Sea is the Woman: A Blue Humanities Reading of <i>The Lady from the Sea</i>	Jens-Morten Hanssen (Oslo, Norway): The Dichotomy of Indoor and Outdoor in Ibsen's Plays	Fredrik Engelstad (Oslo, Norway): Henrik Ibsen as a sociologist	Kamaluddin Nilu (Oslo, Norway): Text to Image: Widerberg's <i>Peer Gynt</i> as Self-Reflexive Alchemy Within the Liminal Optic	Anita Soós (Budapest, Hungary): Ibsen Reloaded: The Relevance of Ibsen's <i>A Doll's House</i> in Merete Pryds Helle's novel Nora	
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)	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>	Charles Kalish (Berkeley, USA): Anti-Pastoral and Social Critique in Ibsen's Problem Plays	Sara Paula Hoffman (Savannah, USA): Ibsen, Wild Duck, life lie, photo, memory, domestic realism	Hanna Marrandi (Tartu, Estonia): The modernisation strategies in productions based on Henrik Ibsen's plays in contemporary Estonian theatre	
11:40-12:00	Coffee					
12:00-13:30	Work-based stream	Performance/history stream	Cultural analytic stream	Adaptation stream	Intertextual stream	Hedda stream
	Panel 5.1: <i>An Enemy of the People</i> on the Contemporary Stage I KOL G 212	Panel 5.2: Ibsen in the South Asian Context  KOL G 217	Panel 5.3: History in Ibsen's Plays  KOL G 220	Panel 5.4: Translating Ibsen  KOL G 222	Panel 5.5: Ibsen in Dialogue with his Contemporaries KOL G 210	Panel 5.6: Troubling <i>Hedda Gabler</i> I  KOL G 203
Moderation	Heidi Leclair-Karlsen	Anna Katharina Richter	Lena Rohrbach	Andrea Romanzi	Keld Hyldig	Lisbeth P. Wærp
12:00-12:30	Burç İdem Dinçel (Dublin, Ireland): Thomas Ostermeier's <i>An Enemy of the People</i> Revisited: Dramaturgical Dialectics in Istanbul	B Ananthakrishnan (Kerala, India): Locating new Subjects for Playwriting in Malayalam: Ibsen as a Model	Solenne Guyot (Strasbourg, France): Medieval allusions and modern feuds: familial collapse in Ibsen's plays	Linnea E. Timmermann Buerskogen (Oslo, Norway): Impossible Stage Directions in <i>Når vi døde vågner</i> (1899)	Knut Ove Arntzen (Bergen, Norway): Henrik Ibsen and inspiration from the North: Emilie Zogbaum	Andy Cooper (London, Great Britain): Directing <i>Hedda Gabler</i> for the Royal Shakespeare Company

12:30-13:00	Patrick Ledderose (München, Germany): Staging 'the many': Henrik Ibsen's <i>An Enemy of the People</i>	Venkata Naresh Burla (Jharkhand, India): Navigating Moral Conflicts and Cultural Translation: The Impact of Ibsen's Dramaturgy on Indian Adaptations	Roland Lysell (Stockholm, Sweden): The Vikings at Helgeland – a draft?	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	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	Ayla Bayram (Kayseri, Turkiye): Plastic Modernities: Mungan's <i>A Woman Called Hedda Gabler</i> as a Cross-Cultural Rewriting of Ibsen
13:00-13:30	Ewa Partyga (Warsaw, Poland): Experimenting with <i>An Enemy of People</i> in Polish Political Landscape	Manasi Patra (Kolkata, India): Women's Question, Tagore and Ibsen's Topicality in 20th Century Bengal	Julia A. Walker (St. Louis, USA): Ibsen and the Legacy of the World-Historical Present	Thomas Austenfeld (Fribourg, Switzerland): Lincoln's Assassination—Seen from Abroad		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
13:30-14:30	Lunch					
14:30-15:30	Keynote – Sandro Zanetti (Zürich): The Murderer of His Own Creatures. Ibsen in Peter Szondi's <i>Theory of the Modern Drama</i> Aula, KOL G 201 Moderation: Lena Rohrbach					
15:30-16:00	Coffee					
	Work based stream	Performance history stream	Cultural analytic stream	Adaptation stream	Hedda stream	
16:00-17:30	Panel 6.1: <i>An Enemy of the People</i> on the Contemporary Stage II  KOL G 212	Panel 6.2: Ibsen in Germany and America  KOL G 217	Panel 6.3: Thinking Genre with Ibsen – Ibsen's Poetry  KOL G 220	Panel 6.4: Moving Boundaries in Contemporary Performance KOL G 222	Panel 6.5: Troubling <i>Hedda Gabler</i> II  KOL G 203	
Moderation	Anna Stavrakopoulou	Kayla Amity Hanson	Thomas Austenfeld	Liyang Xia	Solenne Guyot	
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	Ruth Schoor (Tel Aviv, Israel/ Munich, Germany): Female bonding in the city space:	Ralph Müller (Fribourg, Switzerland): Henrik Ibsen's poem <i>Ballonbrev til en svensk dame</i> ,	Monica Emilie Herstad (Oslo, Norway): Movements of modernism at play	Patrizia Huber (Zurich, Switzerland): Queering <i>Hedda Gabler</i> : A Transliterary Reading	

	the attempt to define „deliberative dramaturgy“ as a subgenre	Ibsen and Munich’s female cultural figures	journalistic purposes and non-fictional elements		
16:30-17:00	Victor Castellani (Denver, USA): The People and Its Enemies: Influencers and Targets in Ibsen—and Resisters	Helen T. Mariam Gebreamlak (London, Great Britain) & Natalie Schmidt (London, Great Britain): Staging <i>Hedda Gabler</i> in the Contemporary United States	Kirsten Anne Stirling (Lausanne, Switzerland): “Jeg vandrer i mit eget Galleri”: Ibsen’s Madonnas and Poetic Form	Lianna Torres (Seattle, USA): Dancing Ibsen: Exploring Silence and Topicality in Marit Moum Aune’s Contemporary Ballet Trilogy	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	Subah Binte Ahsan (Exeter, Great Britain): Ephemerality and Afterlives of Performance: A Student Production of <i>An Enemy of the People</i> in Bangladesh		Hans Kristian S. Rustad (Oslo, Norway): Ibsen’s rework of poetic forms: sonnets and de-sonnet-ization	Irene Pérez Puyol (Madrid, Spain): Voting, Speaking, Witnessing: Spectatorship in Àlex Rigola’s Ibsen Adaptations	Azadeh M. Isaksen (Oslo, Norway): Dog, Doll, Director: Ibsenian Echoes and the Paradox of Power in Halina Reijn’s <i>Babygirl</i> (2024)
17:45-18:45	Business meeting International Ibsen Committee KOL G 210				
19:30	Drinks Dinner				

## SATURDAY JUNE 27 2026

Time	Saturday, June 27				
9-10	Keynote Barbara Weber: Staging Hedda Gabler – Conversation Aula, KOL G 201 Moderation: Klaus Müller-Wille				
	Work-based stream	Performance/history stream	Cultural analytic stream	Thematic stream	Hedda stream

10:10-11:40	Panel 7.1: Existential Challenges in <i>Emperor and Galilean</i> KOL G 212	Panel 7.2: Cross-cultural Performative Events KOL G 217	Panel 7.3: Thinking Gender with Ibsen KOL G 220	Panel 7.4: Ibsen – Old and New Media KOL G 222	Panel 7.5: Troubling Hedda Gabler III KOL G 203
Moderation	Hans Kristian S. Rustad	Xiaomei Chen	Eliane Jaberg	Joachim Grage	Patrizia Huber
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	Dörte Linke (Berlin, Germany): Handicrafts in Henrik Ibsen's Plays as Female Knowledge Discourse and a Field of Female Agency	Astrid Sæther: Ibsen's Satirical Drawings	Rezan Saleh (Oslo, Norway): Trapped by Societal Constraints: The Parallels of Violence in the Lives of Kurdish Women and Hedda Gabler
10:40-11:10	Giuliano D'Amico (Oslo, Norway): Spectral Topicality in <i>Emperor and Galilean</i>	Ahmed Ahsanuzzaman (Dhaka, Bangladesh): Doing <i>Hedda Gabler</i> in Bangladesh	Frode Helland (Oslo, Norway): "Useful through use" - <i>When We Dead Awaken</i> as realist drama	Liyang Xia & Julie Hollidge: Activating Ibsen Research with VR technology	Ágnes Teplán (Budapest, Hungary): The Abject in Henrik Ibsen's <i>Hedda Gabler</i>
11:10-11:40	Christian Janss (Oslo, Norway): Friendship in H. Ibsen's <i>Emperor and Galilean</i> (1873)	Gaziza Omer Ali & Rezan Saleh (Oslo, Norway): Ibsen in Kurdish Context	Yifan Zhang (Shanghai, China): Re-reading Ibsen's <i>Catiline</i> : Embodied Space, Femininity, and Liminality	Xujia Zhou (Zurich, Switzerland): The Attic and the Algorithm: Ibsen's "Life-Lie" as a Precursor to the Modern Information Bubble	Xiang Dingding (Shanghai, China): If the Child Were Ever Born: Motherhood Reconfigured in Recent Adaptations of <i>Hedda Gabler</i>
11:40-12:00	Coffee				
12:00-13:00	General meeting Aula, KOL G 201				
ca. 14:00-16:00	City Walks				