

XVI International Ibsen Conference in Zurich, Switzerland

Current draft of the program (June 25 2026)

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

WEDNESDAY, JUNE 24 2026

16:00-19:00	Early Registration KOL E Main entrance
19:00	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 (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	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	Klaus Müller-Wille	Olivia 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 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 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		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 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 Josefiën 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 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>Gecekondu</i> with Ibsen: Architectural Imaginations for New Dramatic Forms	Dag Michalsen (Oslo, Norway): Law and Normative Transgressions in Ibsen's Dramas	Anna Stavrakopoulou (Thessaloniki, Greece): From the Periphery to the Center: Common Themes between Ibsen and Lanthimos	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			
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>		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	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	Apéro RAA Lichthof Welcome adress Lars Løberg (Norwegian Embassy, Bern) THEATER The Lady from the Sea: 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

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	Gianina Druta	Rixt Josefine Bilker	Dag Michalsen	Camilla Storskog	Caroline Sørensen
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?	Annette Winkelmann (Skien, Norway): Architecture in literature, literature in architecture	Joachim Grage (Freiburg, Germany): Ibsen's politicians	Ana Barroso (Lisbon, Portugal): Unlikely resonances: Ibsen's Drama in Mathhew Barney's Video Art	Gábor Attila Csűr (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	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	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

	Andersen's tragic tale <i>Den lille Havfrue</i> (1838)					
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 Leclaire-Karlsen	Anna Katharina Richter	Lena Rohrbach	Nina Marie Evensen	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?		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, Türkiye): Plastic Modernities: Mungan's A Woman Called Hedda Gabler 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		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 the attempt to define „deliberative dramaturgy“ as a subgenre	Ruth Schor (Tel Aviv, Israel/ Munich, Germany): Female bonding in the city space: Ibsen and Munich's female cultural figures	Ralph Müller (Fribourg, Switzerland): Henrik Ibsen's poem <i>Ballonbrev til en svenske dame</i> , journalistic purposes and non-fictional elements	Monica Emilie Herstad (Oslo, Norway): Movements of modernism at play	Patrizia Huber (Zurich, Switzerland): Queering <i>Hedda Gabler</i> : A Transliteration Reading
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	Gaziza Omer Ali & Rezan Saleh (Oslo, Norway): Ibsen in Kurdish Context	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 Ålex 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>Ghosts</i> and <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	Kamilla Aslaksen (Lillehammer, Norway): Nihilism in <i>Ghosts</i> : Ibsen's engagement in a burning contemporary issue	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 (Oslo, Norway): Ibsen's Satirical Drawings	Rezan Saleh (Oslo, Norway): From the Comfortable Villa to the Refugee Camp: <i>Hedda Gabler</i> , <i>Turtles Can Fly</i> film, and the Trajectory of Trapped Female Agency

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 (Oslo, Norway) & Julie Holledge (Adelaide, Australia): 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)		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				