

## XVI International Ibsen Conference in Zurich, Switzerland

Current draft of the program (April 27 2026)

Please note that the program is updated every Friday.

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

### THURSDAY, JUNE 25 2026

Thursday, June 25 2026					
08:00-09:00	Registration				
09:00-10:00	Opening				
10:00-11:00	Keynote – Ellen Rees (Oslo): The Popular Origins of Ibsen’s Modern Drama				
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>	Panel 1.2: Ibsen’s Families	Panel 1.3: Philosophizing Ibsen:	Panel 1.4: The Pop- Cultural Ibsen	Panel 1.5: Ibsen as intertext I: The C20 Drama
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 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	M Shahinoor Rahman (Bangladesh): The Family as Biopolitical	Ana Tomljenović (Zagreb, Croatia): Ironic	Aleksandra Wilkus (Poznań, Poland): Ibsen in the Pop-cultural	Benedikts Kalnačs (Riga, Latvia): Realism in Ibsen and Brecht:

	a Fragmented Adaptation of Ibsen's Plays	Machine: Ibsen through the Lens of Foucault and Agamben	existence: from Plato to Ibsen	Mirror: Form and Figure in <i>Dom Lalkei</i> (Poznań, 2012)	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	Panel 2.2: Ibsen's Houses	Panel 2.3: Enacting Law, Enacting Transgression	Panel 2.4: Ibsen in Film History	Panel 2.5: Ibsen as Intertext II
Moderation	Ahmed Ahsanuzzaman	Ellen Rees	Giuliano D'Amico	Tor Holt	Alexia Panagiotidis
14:00-14:30	Hanna Rinderle (Berlin, Germany): From Nora to Niru. Retelling <i>A Doll's House</i> in a Postcolonial Context	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	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	Helge Rønning (Oslo, Norway): Ibsen, du Maurier, and Hitchcock	Asztalos Veronka Örsike (Târgu Mureș, Romania): The Hungarian followers of 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	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		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	Panel 3.2: Theater Historiography	Panel 3.3: Ibsen and the Anthropocene	Panel 3.4: Unrealized Screen Adaptations	Panel 3.5: Ibsen as Intertext III: Norwegian Literature
Moderation	Patrick Ledderose	Jens-Morten Hanssen	Sabhiha 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 Doll's House</i> in Contemporary China	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 Perspective: Stories of Adaptation	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>
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): 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 à rebours</i> in Finn Alnæs' <i>The Colossus</i>
18:00	Apéro				

## 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				
	Work-based stream	Performance/history stream	Cultural analytic stream	Adaptation stream	Intertextual stream
10:00-11:30	Panel 4.1: Navigating <i>The Lady from the Sea</i>	Panel 4.2: Ibsen’s Houses and other Dramatic Spaces	Panel 4.3: The Political Ibsen	Panel 4.4: Ibsen and the Visual Arts	Panel 4.5: Ibsen as Intertext IV: Nordic intertexts
Moderation	Sara Culeddu	Rixt Josefine Bilker	Dag Michalsen	Camilla Storskog	Caroline Sørensen
10:00-10:30	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 Mathew Barney’s Video Art	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
10:30-11:00	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
11:00-11:30	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
11:30-12:00	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	Panel 5.2: Ibsen in the South Asian Context	Panel 5.3: History in Ibsen's Plays	Panel 5.4: Translating Ibsen	Panel 5.5: Ibsen in Dialogue with his Contemporaries	Panel 5.6: Troubling <i>Hedda Gabler</i> I
Moderation	Heidi Leclaire-Karlsen	Srideep Mukherjee	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): 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>					
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	Panel 6.2: Ibsen in America	Panel 6.3: Thinking Genre with Ibsen – Ibsen’s Poetry	Panel 6.4: Moving Boundaries in Contemporary Performance	Panel 6.5: Troubling <i>Hedda Gabler</i> II
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	Srideep Mukherjee (Kolkata, India): Marriage, Market Place and the Diasporic Indian: <i>A Doll’s House</i> in America	Ralph Müller (Fribourg, Switzerland): Henrik Ibsen’s poem <i>Ballonbrev til en svensk 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 Transliterary 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		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				
19:30	Drinks Dinner				

## SATURDAY JUNE 27 2026

Uhrzeit	Saturday, June 27				
9-10	Keynote Barbara Weber: Staging Hedda Gabler – Conversation				
	Work-based stream	Performance/history stream	Cultural analytic stream	Thematic stream	Hedda stream
10:00-11:30	Panel 7.1: Existential Challenges in <i>Emperor and Galilean</i>	Panel 7.2: Cross-cultural Performative Events	Panel 7.3: Thinking Gender with Ibsen	Panel 7.4: Ibsen – Old and New Media	Panel 7.5: Troubling Hedda Gabler III
Moderation	Hans Kristian S. Rustad	Xiaomei Chen	Eliane Jaberg	Joachim Grage	Patrizia Huber
10:00-10:30	Ana Carolina Calenzo Chaves (Lisbon, Portugal): On Theatricality: Ibsen’s Dramaturgical Contributions to Staging	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
10:30-11:00	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): “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>
11:00-11:30	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>
11:30-12:00	Coffee				
12:00-13:00	General meeting				

ca. 14:00-16:00

Excursions