

## Press Kit



MARX AND WAGNER.  
Capitalism and German Sentiment

3rd international symposium in our  
series *Historical Judgement*

23 April 2021 via Livestream from  
the Deutsches Historisches Museum

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## Press Release

6 April 2021



## MARX AND WAGNER. Capitalism and German Sentiment

3rd International Symposium in the *Historical Judgement* series

23 April 2021 via Livestream from the Deutsches Historisches Museum



Stan Hema, Berlin, © DHM

The Deutsches Historisches Museum invites viewers to the next segment of the *Historical Judgement* series on **Friday, 23 April 2021**. This year's symposium is dedicated to two influential 19th-century German **contemporaries: Karl Marx (1818–1883) and Richard Wagner (1813–1883)**.

With this unusual pairing, the Deutsches Historisches Museum is breaking new ground. Despite the nearly identical birth and death dates of these two men, the parallels within their lives, and their still significant impacts on the 19th, 20th and 21st centuries, Marx and Wagner have rarely been addressed together until now.

For both men, the Revolution of 1848/49 was a life-changing experience, and both subsequently fled Germany and lived in exile—Marx in London, Wagner in Zurich. A few years earlier, in 1843, Marx had written his essay "On the Jewish Question", and a few years later, in 1850, Wagner composed his article "Judaism in Music". The main works by each—Marx's *Capital* and Wagner's *Ring*—have been interpreted as anti-capitalist manifestos, the first an obvious critique, the second an indirect one. Save for a few years, Marx and Wagner both experienced the same world and witnessed the same economic and social upheavals, but they ultimately drew very different conclusions from what they saw. What becomes apparent when Marx and Wagner are considered together? In what ways can they be historicised? And what happens when this does take place?

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For this comparison and renewed way of thinking about Marx and Wagner, the DHM has chosen three discourses that left a mark on both and can thus be used to show their commonalities and their differences: antisemitism, alienation, and revolution.

In eight lectures, followed by discussion rounds, **internationally renowned experts** take a joint look at Marx and Wagner. Speakers and panellists include Prof Dr Christine Achinger, Dr Sabine Beneke, Prof Dr Leon Botstein, Prof Dr Raphael Gross, Prof Dr Rahel Jaeggi, Prof Dr Harold James, Prof Dr Alexander Kluge, Dr Gerd Koenen, Prof Dr Thomas Macho, Dr Kristina Meyer, Prof Dr Christina Morina, Prof Dr Pamela Potter, Prof Dr Jonathan Sperber and Prof. Dr Michael P. Steinberg.

The third issue of the **magazine *Historical Judgement***, featuring the subject ***Marx, Wagner, Capitalism and German Sentiment***, will be published on 19 April 2021.

In 2022 the Deutsches Historisches Museum will show the two exhibitions ***Karl Marx and Capitalism (working title)*** (28 January – 21 August 2022) and ***Richard Wagner and the History of Feeling (working title)*** (8 April – 11 September 2022).

Friday, 23 April 2021, 2 pm – 8:30 pm

**MARX AND WAGNER.**

**Capitalism and German Sentiment**

**3rd International Symposium in the *Historical Judgment* series**

Event location: Livestream from the Deutsches Historisches Museum

Conference languages: German and English, with simultaneous translation

Participation is free of charge.

**Registration** is required: [dhm.de/marxwagner/anmeldung](https://dhm.de/marxwagner/anmeldung)

**A detailed programme** is available: [dhm.de/marxwagner](https://dhm.de/marxwagner)

The symposium will be streamed live and recorded.

**Interview requests** should be made in advance: [presse@dhm.de](mailto:presse@dhm.de)

# MARX UND WAGNER. Der Kapitalismus und das deutsche Gefühl

## MARX AND WAGNER. Capitalism and German Sentiment

Mit dem dritten Symposium der Reihe „Historische Urteilskraft“ widmen wir uns zwei einflussreichen deutschen Männern aus dem 19. Jahrhundert: Karl Marx (1818–1883) und Richard Wagner (1813–1883). Diese Kombination irritiert im ersten Moment. Angesichts ihrer beinahe identischen Lebensdaten, der Parallelen innerhalb dieser Leben und ihrer Wirkung auf das 19., das 20. und anhaltend auch das 21. Jahrhundert ist es jedoch erstaunlich, wie selten sie bislang zusammengedacht worden sind. Für beide ist die Revolution von 1848/49 ein lebens einschneidendes Erlebnis; beide sind anschließend auf der Flucht und im Exil, Marx in London, Wagner in Zürich. Kurz davor, 1843, hat Marx seine Rezension *Zur Judenfrage* geschrieben; kurz danach, 1850, verfasste Wagner seinen Artikel *Das Judentum in der Musik*. Beider Hauptwerke, Marx' *Kapital* und Wagners *Ring*, werden – das eine näherliegend, das andere vermittelt – auch als antikapitalistische Manifeste gelesen. Bis auf wenige Jahre haben sie die gleiche Welt erlebt, die gleichen wirtschaftlichen und gesellschaftlichen Umbrüche beobachtet, letzten Endes jedoch sehr unterschiedliche Schlüsse daraus gezogen. Was wird sichtbar, wenn wir Marx und Wagner nun zusammen in den Blick nehmen? In welcher Weise können wir sie historisieren? Und was geschieht, wenn wir dies tun? Für dieses Zusammendenken von Marx und Wagner haben wir uns drei Diskurse herausgegriffen, die für beide prägend sind, an denen sich Gemeinsamkeiten und Unterschiede zeigen lassen: Antisemitismus, Entfremdung und Revolution.

The third symposium in the Historical Judgement series is devoted to two influential Germans who lived in the 19th century: Karl Marx (1818–1883) and Richard Wagner (1813–1883). This combination may at first seem a bit surprising, but if we consider the nearly identical period in which they lived, the parallels between their lives, and the impact they had on the 19th, 20th, and 21st centuries, the real surprise is that the two have rarely been examined together. For both men, the Revolution of 1848/49 was a life-changing experience, and both subsequently fled Germany and lived in exile—Marx in London, Wagner in Zurich. A few years earlier, in 1843, Marx had written his essay “On the Jewish Question”, and a few years later, in 1850, Wagner composed his article “Judaism in Music”. The main works by each—Marx’s *Capital* and Wagner’s *Ring*—have been interpreted as anti-capitalist manifestos, the first an obvious critique, the second an indirect one. Save for a few years, Marx and Wagner both experienced the same world and witnessed the same economic and social upheavals, but they ultimately drew very different conclusions from what they saw. If we examine them together, what stands out? How can we historicise these two thinkers? And what comes of doing so? For our comparison of Marx and Wagner, we have chosen three discourses that left a mark on both and can thus be used to show their commonalities and their differences: antisemitism, alienation, and revolution.

# Veranstaltungsreihe Historische Urteilskraft

## Lecture series on Historical Judgement

**Das Deutsche Historische Museum versteht sich als Ort zur Stärkung historischer Urteilskraft. Sie bildet sich in der Diskussion vielfältiger, oft gegensätzlicher Meinungen und ist unabdingbar, wenn wir Ereignisse der Gegenwart im Licht der Vergangenheit reflektieren, uns an vergangenes Geschehen erinnern oder es erforschen wollen. Sie setzt voraus, von der eigenen Situiertheit zu abstrahieren und zu erkennen, dass historische Ereignisse aus unterschiedlichen Perspektiven betrachtet werden können: Nur so ist es möglich, auch das eigene Urteil kritisch überprüfen, vergleichend bewerten und reflektiert einordnen zu können. Mit der gleichnamigen Veranstaltungsreihe wollen wir dem Begriff „Historische Urteilskraft“ in den kommenden Jahren anhand zentraler Themen deutscher Geschichte und ihrer aktuellen Bezüge nachgehen und ihn so prägen: Ziel ist es, im Sinne eines aufklärerischen Impulses, ein bewusst offenes und unabhängiges Forum zu schaffen, mit dem sich das Deutsche Historische Museum als Verhandlungsort prinzipieller, übergreifender philosophisch-ethischer, historischer und museologischer Fragen etabliert. Es geht dabei nicht um den Versuch, Konsens zu erreichen, sondern darum, durch den Blick auf Kontroversen die Herausbildung und Fortentwicklung öffentlicher Diskussionen zu befördern und eine Verständigung über die Multiperspektivität statt Linearität von Geschichte herbeizuführen, um diese im Lichte neuer Fakten und Ereignisse erneut in Frage stellen zu können.**

The Deutsches Historisches Museum sees itself as a place where historical judgement can be reinforced. Such judgement is formed in the discussion of multifarious, often conflicting opinions and is indispensable when we reflect on events of the present in the light of the past, when we remember past happenings or want to research them. It requires the ability to draw abstract conclusions about one's own situation and to recognise that historical events can be viewed from different perspectives. Only thus is it possible to examine one's own judgement critically, to evaluate it comparatively and to fit it thoughtfully into the larger picture. With the eponymous event series we want to examine the term "Historical Judgement" in the coming years on the basis of central topics of German history and their reference to the present, and thus to define it: the aim is to create a consciously open and independent forum in the sense of an enlightened impulse with which the Deutsches Historisches Museum can establish itself as a venue for deliberation on principal, overarching philosophical-ethical, historical and museological questions. It is not about the attempt to reach a consensus, but rather by delving into controversies to advance the formation and further development of the public discourse and to reach an understanding about the multiperspectivity, rather than linearity, of history in order to be able to call it into question once again in the light of new facts and events.

Bei dem ersten Symposium unter dem Titel *Die Säule von Cape Cross. Koloniale Objekte und historische Gerechtigkeit* haben wir mit Juristinnen und Philosophen, Kuratorinnen und Historikern als erstes Museum öffentlich und ergebnisoffen den Umgang mit einem umstrittenen kolonialen Objekt in unserer Dauerausstellung diskutiert. Das Kuratorium des Deutschen Historischen Museums folgte einstimmig der daraufhin getroffenen Entscheidung des Präsidenten, Prof. Dr. Raphael Gross, die Säule von Cape Cross an den namibischen Staat zu übergeben. Bei dem zweiten Symposium *documenta. Geschichte / Kunst / Politik* haben wir mit Kunsthistorikerinnen und Historikern, Künstlerinnen und Kuratoren die politische Geschichte dieser bedeutenden zeitgenössischen Kunstausstellung beleuchtet, die sich als Gegenentwurf zur Ausstellung *Entartete Kunst* verstand, aber selbst nicht frei von NS-Kontinuitäten war. *Marx und Wagner. Der Kapitalismus und das deutsche Gefühl* ist das dritte Symposium der Reihe.

Dass wir die Idee der *Historischen Urteilskraft* in Form eines internationalen, interdisziplinären Symposiums sowie unseres gleichnamigen Magazins verwirklichen können, verdanken wir einer privaten Förderinitiative: Christiane und Nicolaus Weickart unterstützen dieses Projekt von Anfang an in vollem Umfang. Für ihr fortwährendes und vertrauensvolles Engagement, das uns als Institution alle Freiheiten lässt und uns ermöglicht, schnell auf Themen reagieren zu können, sind wir besonders dankbar.

At our first symposium, *The Stone Cross from Cape Cross: Colonial Objects and Historical Justice*, we engaged in an open-ended public discussion with legal scholars, philosophers, curators, and historians on how to treat a controversial colonial object in our permanent exhibition. We were the first museum to tackle the problem in this way. The Board of Trustees of the Deutsches Historisches Museum unanimously approved the subsequent decision by the museum's president, Prof. Dr. Raphael Gross, to return the Stone Cross of Cape Cross to the Namibian state. At the second symposium, *documenta: History / Art / Politics*, we worked together with art historians, artists, and curators to shed light on the political history of this important contemporary art exhibition, which was conceived as the antithesis of the Nazis' exhibition *Entartete Kunst (Degenerate Art)*, but has not been free of Nazi continuities itself. "Marx and Wagner: Capitalism and the History of Feeling" is the third symposium in the series.

It is thanks to a private funding initiative that we have been able to implement the idea of Historical Judgement in the form of an international interdisciplinary symposium and a magazine of the same name. Christiane and Nicolaus Weickart have provided full support for the project from its inception. We are particularly grateful for their ongoing trust and commitment, which have provided us with all the freedom we need as an institution and enabled us to respond quickly to challenges.

# PROGRAMM

## Programme

13.30 – 14.00

### **REGISTRIERUNG**

Registration

14.00 – 14.45

### **BEGRÜSSUNG**

Welcome

Prof. Dr. Raphael Gross  
Deutsches Historisches Museum, Berlin

### **IMPULSVORTRAG**

Impulse

#### **Zur Ikonographie von Marx und Wagner**

On the Iconography of Marx and Wagner  
Dr. Sabine Beneke

14.45 – 16.00

### **PANEL I REVOLUTION**

Revolution

#### **Vom „Mammon“ zum „Kapital“. Marx und Wagner als Generationsgenossen im Zeitalter der Revolution**

From Mammon to Capital. Marx and Wagner as  
Contemporaries in the Age of Revolution  
Dr. Gerd Koenen

**„Eine sonderbare Fügung“. Richard Wagner,  
Karl Marx und die Zäsur von 1933 im Urteil eines Liberalen  
mit marxistischen Wurzeln**

“A strange twist of fate”. Richard Wagner, Karl Marx,  
and the Turning Point of 1933 through the Eyes of a Liberal  
with Marxist Roots

Prof. Dr. Christina Morina

**Moderation**

Moderation

Dr. Kristina Meyer

16.00 – 16.30

**PAUSE**

Break

16.30 – 17.45

**PANEL II  
ANTISEMITISMUS**

Antisemitism

**Wagners antisemitisches Vermächtnis**

Wagner's Antisemitic Legacy

Prof. Dr. Pamela Potter

**Marx, Wagner und der Deutungsrahmen von Sprache  
und Denken im modernen Antisemitismus**

Marx and Wagner and the Framing of Language and  
Thought in Modern Antisemitism

Prof. Dr. Leon Botstein

**Moderation**

Moderation

Prof. Dr. Christine Achinger



17.45 – 18.30

**PANEL III**  
**ENTFREMDUNG**  
Alienation

**Im Gespräch**

In conversation

Prof. Dr. Rahel Jaeggi, Prof. Dr. Harold James,  
Prof. Dr. Alexander Kluge und Prof. Dr. Thomas Macho

18.30 – 19.00

**PAUSE**  
Break

19.00 – 20.30

**ABENDVORTRÄGE**  
Keynotes

**Karl Marx als Antikapitalist. Revolution, Entfremdung,  
„Judenfrage“**

Karl Marx as Anti-capitalist. Revolution, Alienation,  
and the “Jewish Question”

Prof. Dr. Jonathan Sperber

**Richard Wagner als Ideologe. Entfremdung und Erlösung**

Richard Wagner as ideologue. Alienation and redemption

Prof. Dr. Michael P. Steinberg

**Moderation**

Moderation

Prof. Dr. Raphael Gross



**DEUTSCHES  
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## **Biographies of the speakers**

### **Deutsches Historisches Museum**

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**Christine Achinger** is Associate Professor of German Studies and Director of Graduate Studies at the University of Warwick. In 2013/14, she held a research fellowship at the Frankel Institute for Advanced Judaic Studies at the University of Michigan (Ann Arbor). She was a visiting professor at the University of Chicago and is currently an Associate Member of its History Department. Christine Achinger is a board member of "Research Network 31: Racism and Antisemitism" at the European Sociological Association. She is also a member of the Critical Theories of Antisemitism Network

Her publications include *Antisemitism, Racism and Islamophobia: Distorted Faces of Modernity* (2015, with Robert Fine) and *Gespaltene Moderne: Gustav Freytags "Soll und Haben"—Nation, Geschlecht und Judenbild* (2007).

**Sabine Beneke** has been head of the Painting and Sculpture Collection at the Deutsches Historisches Museum since 2018. After studying art history, modern history, and classical archaeology, she earned her PhD with the dissertation "Jahrhundertausstellung deutscher Kunst 1775–1875". After a period of employment at the German Center for Art History in Paris, where she investigated the reception history of German and French art between 1870 and 1940, she worked at the Berlin Museum and the Staatliche Museen Kassel. Starting in 2000, Sabine Beneke served as lead exhibition curator for various temporary exhibitions at the Deutsches Historisches Museum, including *The Second Creation: Images of the Industrial World from the 18th Century to the Present*. Until 2018, she was curator of the museum's permanent exhibition on German history. Sabine Beneke has published widely on collection, exhibition, museum, and reception history.



**Leon Botstein** is a conductor and musicologist. He has been president of Bard College since 1975 and established the Bard Music Festival in 1990. Since 1992, he has served as music director and principal conductor of the American Symphony Orchestra. He works as a guest conductor with various international orchestras and is the editor of *The Musical Quarterly*.

Leon Botstein is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In addition, he is a non-resident permanent fellow at the Vienna Institute for the Human Sciences. He has been honoured with numerous awards for his artistic and scholarly achievements.



**Raphael Gross** is currently President of the Foundation Deutsches Historisches Museum and teaches at the Faculty of History, Arts and Oriental Studies at Leipzig University. Previously he was the director of the Simon Dubnow Institute for Jewish History and Culture and holder of the chair for Jewish History and Culture at the University of Leipzig since 2015. He was also director of the Jewish Museum Frankfurt am Main (2006-2015), director of the Leo Baeck Institute, London (2001-2015), and served as director of the Fritz Bauer Institute, Frankfurt am Main (2007-2015).

His publications include *November 1938. Die Katastrophe vor der Katastrophe* (2013), *Anständig geblieben. Nationalsozialistische Moral* (2010), *Carl Schmitt and the Jews: The Jewish Question, the Holocaust, and German Legal Theory* (2007).



**Rahel Jaeggi** is Professor of Practical Philosophy with a focus on social philosophy at Humboldt-Universität zu Berlin. Since 2018, she has also directed the Center for Humanities and Social Change Berlin. She has been a visiting professor at the New School for Social Research, New York, at Yale University, and at Fudan University, Shanghai. In 2011, she organised the international conference “Re-thinking Marx” at Humboldt-Universität with Daniel Loick. In 2018/19, she was a member of the School for Social Science at the Institute for Advanced Study in Princeton.

Her recent publications include *Capitalism: A Conversation on Critical Theory* (2018, with Nancy Fraser), *Sozialphilosophie: Eine Einführung* (2017, with Robin Celikates), *Alienation* (2016), and *Critique of Forms* (2014).



**Harold James** is Claude and Lore Kelly Professor in European Studies, Professor of History and International Affairs, and Director of the Program in Contemporary European Politics and Society at Princeton University. He investigates economic and financial history and modern European history. In 2004, he was awarded the Helmut Schmidt Prize for Economic History, and in 2005 the Ludwig Erhard Prize for his writings on economics.

His most recent books include *The Euro and the Battle of Economic Ideas* (2016, with Markus K. Brunnermeier and Jean-Pierre Landau), *Making the European Monetary Union* (2012), *Krupp: A History of the Legendary German Firm* (2012), *The Creation and Destruction of Value: The Globalization Cycle* (2009), and *Family Capitalism: Wendels, Haniels, Falks and the Continental European Model* (2006).





**Alexander Kluge** is a screenwriter, filmmaker, television producer, writer, philosopher, and lawyer. He is one of the most influential exponents of New German Cinema, which he co-founded and further developed in theory and practice. He is a member of the German PEN Centre, the Academy of Arts (Berlin), the German Academy for Language and Literature, and the Bavarian Academy of Fine Arts. In 2007, he was awarded the Grand Cross of Merit of the Order of Merit by the Federal Republic of Germany. He is the recipient of numerous national and international film prizes and has also received prestigious awards for his literary work. Alexander Kluge's most recent publications are *Russland-Kontainer* (2020); *Parsifal Container* (2020, with Georg Baselitz), *Senkblei der Geschichten: Gespräche* (2020, with Joseph Vogel), and *Trotzdem* (2020, with Ferdinand von Schirach).



**Gerd Koenen** is a journalist, historian, and writer. He studied Romance languages and literature, history, and political science in Tübingen and in 2003 obtained his PhD in modern history with the dissertation “‘Rom oder Moskau’—Deutschland, der Westen und die Revolutionierung Russlands 1914–1924”.

His work focuses on German-Russian relations in the 20th century and the history of communism. His research has led to numerous publications, including *Die Farbe Rot—Ursprünge und Geschichte des Kommunismus* (2017) and *Der Russland-Komplex: Die Deutschen und der Osten 1900–1945* (2005). His trilogy *Rote Jahre* appeared between 2001 and 2008.



**Thomas Macho** directs the International Research Center for Cultural Studies at the University of Art and Design Linz in Vienna. He served as Professor of Cultural History at Humboldt-Universität zu Berlin until 2016 and co-founded its interdisciplinary Hermann von Helmholtz Centre for Cultural Technology. He completed his habilitation at the University of Klagenfurt with a thesis on death metaphors. Since 2010, he has been a member of the European Academy of Sciences and Arts, and since 2012, chairman of the Academic Advisory Board of the Minerva Center for the Interdisciplinary Study of the End of Life at Tel Aviv University. His many publications include *Das Leben nehmen: Suizid in der Moderne* (2017), *Vorbilder* (2011), and *Das Leben ist ungerecht: Unruhe bewahren* (2010).



**Kristina Meyer** has worked as a research assistant at the Federal Chancellor Willy Brandt Foundation in Berlin since 2020. She completed her PhD at Friedrich Schiller University in Jena in 2013; her dissertation was published under the title “Die SPD und die NS-Vergangenheit 1945-1990”. From 2013 to 2020, she served as academic coordinator of the Jena Center for 20th Century History.

Her research interests include the history and post-history of National Socialism, the history of social democracy, German-Jewish history, and the history of antisemitism and German-Israeli relations. She has published widely on these topics.



**Christina Morina** was appointed Professor of General History with a focus on contemporary history at Bielefeld University in 2019. After studying history, political science, and journalism in Leipzig, Ohio, and Maryland, she received her PhD from the University of Maryland in 2007. She is a co-founder of H-Socialisms, an international network for young scholars, co-editor of both the *Historische Zeitschrift* and the series *Kritische Studien zur Geschichtswissenschaft*, and a member of the Academic Advisory Boards of the German Historical Institute Washington and the NIOD in Amsterdam.

Christina Morina is the author and co-author of numerous publications, including *Friedrich Engels und die Sozialdemokratie: Werke und Wirkungen eines Europäers* (2020, with Detlef Lehnert), *Zur rechten Zeit: Wider die Rückkehr des Nationalismus* (2019, with Norbert Frei et al.), and *Die Erfindung des Marxismus: Wie eine Idee die Welt eroberte* (2017).



**Pamela Potter** ist seit 2013 Professor of German and Music an der University of Wisconsin-Madison. In ihren kulturgeschichtlichen Forschungen beschäftigt sie sich vor allem mit der Musik im politischen, ideologischen, sozialen und ökonomischen Kontext. Ihre Untersuchungen beziehen sich dabei auf Deutschland, Europa sowie die USA des 20. Jahrhunderts. Für ihre Arbeiten erhielt sie zahlreiche Auszeichnungen.

Zu ihren vielen Publikationen gehören u.a. *Music in World War II: Coping with Wartime in Europe and the United States* (2020, mit Christina Baade und Roberta Montemorra Marvin); *Art of Suppression: Confronting the Nazi Past in the Histories of the Visual and Performing Arts* (2016); *Music and German National Identity* (2002, mit Celia Applegate). *Die deutscheste der Künste: Musikwissenschaft und Gesellschaft von der Weimarer Republik bis zum Ende des Dritten Reichs* (2000).

**Pamela Potter** has served as Professor of German and Music at the University of Wisconsin-Madison since 2013. In her cultural historical research, she examines music in a political, ideological, social, and economic context, with a special emphasis on Germany, Europe, and the United States in the 20th century. She has received numerous awards for her work.

Her many publications include *Music in World War II: Coping with Wartime in Europe and the United States* (2020, with Christina Baade and Roberta Montemorra Marvin), *Art of Suppression: Confronting the Nazi Past in the Histories of the Visual and Performing Arts* (2016), *Music and German National Identity* (2002, with Celia Applegate), and *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (1998)



**Jonathan Sperber** was appointed Professor of History at Missouri University in 1992 and became Curators' Professor of History in 2003. Since 2019 he has been Curators' Distinguished Professor of History Emeritus. His research interests include the history of religion and 19th-century political and social history in Europe, especially in Germany. Central themes of his work are the 1848 Revolution and the nature of property in the 19th century, which are explored in his internationally acclaimed biography *Karl Marx: A Nineteenth-Century Life* (2013). This book was a finalist in the biography category of the 2014 Pulitzer Prize.

His numerous publications include *Europe 1850–1914: Progress, Participation and Apprehension* (2009), which is the sequel to *Revolutionary Europe 1780–1850* (2000). His most recent work, *The Age of Interconnection* (working title) deals with global history in the second half of the twentieth century. It is set for publication in late 2021.



**Michael P. Steinberg** is Barnaby Conrad and Mary Critchfield Keeney Professor of History, and Professor of Music and German Studies at Brown University. He has held visiting professorships in Princeton, Chicago, Paris, and Taiwan, and was president of the American Academy in Berlin from 2016 to 2018. His research focuses on the contemporary cultural history of Germany and Austria, especially on German-Jewish intellectual history and the cultural history of music. Between 2009 and 2013, he served as dramaturg on a co-production of Richard Wagner's *Ring of the Nibelung* at the Berlin State Opera.

Michael P. Steinberg's publications include *The Trouble with Wagner* (2018), *Markers of Jewish Modernity* (2016), and *Listening to Reason: Culture, Music, and Subjectivity in 19th-Century Music* (2004). *The Meaning of the Salzburg Festival* (2000) was published in German as *Ursprung und Ideologie der Salzburger Festspiele* (2000) and won the Viktor Adler State Prize.



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PRESS IMAGES

# MARX AND WAGNER. Capitalism and German Sentiment

3rd International Symposium in our series *Historical Judgement* of the  
Deutsches Historisches Museum

**23 April 2021**



**1 Karl Marx bust by Lew Kerbel in Chemnitz**  
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**2 Richard Wagner bust by Arno Breker in Bayreuth**  
© DHM, Photo: Eric Tschernow



**3 Symposium „MARX AND WAGNER.  
Capitalism and German Sentiment“**

## Karl Marx and Capitalism (working title)

An exhibition of the Deutsches Historisches Museum

28 January to 21 August 2022 p

Karl Marx, like Richard Wagner, was among the most influential, world-renowned German personalities of the 19<sup>th</sup> century. Their impact continued unabated in the 20<sup>th</sup> century, and while their achievements are still greatly admired, they are also the object of great mistrust. In the exhibition on Karl Marx, we are examining his work and influence in the context of the 19<sup>th</sup> century. Karl Marx (again like Wagner) was reacting to the profound social and cultural transformation of his time. All privileges of the upper classes and all religious hierarchies had been seriously challenged by the French Revolution. In many parts of Europe, new forms of goods production and distribution grew up alongside agriculture and crafts. As a philosopher, journalist, economist and political activist, Marx created in this environment an oeuvre that is still drawn on today. The exhibition will focus on central topics of his thinking, such as economic crises, innovative technologies, increasing social polarisation, destruction of natural resources, and the suppression of women, as seen in relation to his times.

At the same time, the exhibition "Richard Wagner and the History of Feeling" (working title) is on display from 8 April to 11 September 2022 at the DHM.

Deutsches Historisches Museum

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## Richard Wagner and the History of Feeling (working title)

An exhibition of the Deutsches Historisches Museum

8 April to 11 September 2022

In the course of the 19<sup>th</sup> century Richard Wagner wore many different hats – as a musician in the employ of the royal court, as an author, a revolutionary, an exile, an insolvent debtor, the protégé of wealthy patrons and of a king, as a theatre reformer, founder of a festival, composer. He was not only witness to political upheavals and movements, but also registered, took up and (re-)shaped the social and emotional sensitivities of his time – as an artist, but also as an entrepreneur. In these capacities, Wagner reveals himself as a technician of emotions who identified and redefined the social significance of art – and the artist – in an increasingly commercialised world. To this end, he developed strategies in which emotions play a leading role. His concept of music drama as a “Gesamtkunstwerk”, a synthesis of the arts, always also implied a critique of Modernity. In this way it was marked by the ambition to change not only the individual, but also society as a whole – a desire which we also find in **Karl Marx**, yet in a different form and manifestation. Wagner was an anti-Semite. To what degree his staging of emotions, his ideas of music and art, his fantasy of oppression and redemption, as well as his critique of Modernity were influenced by this anti-Semitism, or if it constituted anti-Semitism itself, remains controversial to this day. The exhibition deals with Wagner’s staging of concrete emotions and examines the history of his concepts in the context of the 19<sup>th</sup> century.

At the same time, the exhibition “Karl Marx and Capitalism” (working title) is on display from 28 Januar bis 21. August 2022 at the DHM.

Deutsches Historisches Museum

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