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Wayne also critiques aspects of Marxist cultural theory that have not accorded the aesthetic the relative autonomy and specificity which it is due. Discussing such thinkers as Adorno, Bourdieu, Colletti, Eagleton, Lukács, Rancière and others, Red Kant: Aesthetics, Marxism and the Third Critique presents a new reading of Kant's Third Critique that challenges Marxist and mainstream assessments of Kant alike.

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In Red Kant Mike Wayne has provided an interesting and compelling Marxist interpretation of Kant that breaks with much of the history of how he has been received and worked with. Wayne argues that Kant turns to the aesthetic to address problems encountered earlier in the building of his philosophical system.

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Red Kant, Aesthetics, Marxism and the Third Critique (Bloomsbury 2014). Kant's third Critique on aesthetics has long been used as a foundation for bourgeois aesthetics, while the left has made aesthetics virtually synonymous with ideology and class stratified cultural practices.

Red Kant, Aesthetics, Marxism and the Third ... - Mike Wayne

Although, Kant's epistemology and Marx's conception of ideology can both be understood as having a division between appearance and reality, one obvious difference is that Kant's epistemology blocks any knowledge of 'things in themselves'. In contrast, Marx has access to and explains the political reality behind ideology.

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Screen media scholar Michael Wayne's new book, Red Kant: Aesthetics, Marxism, and the Third Critique, offers a cogent and valiant defense of the necessity for sophisticated thinking about aesthetics in our contemporary moment. As with Wayne's previous work, particularly on cinema and media, Red Kant focuses on the relationship between

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