

Hans Jürgen Wulff

Noël Carroll - Eine Bibliographie

2008

<https://doi.org/10.25969/mediarep/12896>

Veröffentlichungsversion / published version

Buch / book

Empfohlene Zitierung / Suggested Citation:

Wulff, Hans Jürgen: *Noël Carroll - Eine Bibliographie*. Hamburg: Universität Hamburg, Institut für Germanistik 2008 (Medienwissenschaft: Berichte und Papiere 88). DOI: <https://doi.org/10.25969/mediarep/12896>.

Erstmalig hier erschienen / Initial publication here:

http://berichte.derwulff.de/0088_08.pdf

Nutzungsbedingungen:

Dieser Text wird unter einer Creative Commons - Namensnennung - Nicht kommerziell - Keine Bearbeitungen 4.0/ Lizenz zur Verfügung gestellt. Nähere Auskünfte zu dieser Lizenz finden Sie hier:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Terms of use:

This document is made available under a creative commons - Attribution - Non Commercial - No Derivatives 4.0/ License. For more information see:

<https://creativecommons.org/licenses/by-nc-nd/4.0/>

Medienwissenschaft / Hamburg: Berichte und Papiere 88, 2008: Noël Carroll.

ISSN 1613-7477.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

Letzte Änderung: 11. Februar 2008.

URL der Hamburger Fassung: http://www1.uni-hamburg.de/Medien/berichte/arbeiten/0088_08.pdf

Noël Carroll - Eine Bibliographie Zusammengestellt v. Hans J. Wulff

Das Werk des Philosophen und Filmtheoretikers Noël Carroll ist außerordentlich vielgestaltig, über mehrere Disziplinen verstreut, umfaßt allgemeine Arbeiten zur ästhetischen Theorie (auf diesem Gebiet ist Carroll vor allem in den letzten Jahren aktiv gewesen) ebenso wie Arbeiten zur Filmtheorie, zur formalistischen Beschreibung des Films, zu Affektstrukturen in verschiedenen Genres, zum postmodernen Kino. Carroll war an zahlreichen Disputen mit anderen Philosophen beteiligt (die ich hier soweit möglich mitdokumentiert habe, denen ich aber keine eigene Aufmerksamkeit habe zukommen lassen). Und es finden sich - zur Überraschung auch solcher Leser, die Carrolls Arbeit seit Jahren verfolgen - Arbeiten zum Tanz und zur Tanztheorie.

Inhalt:

Bücher

Herausgeberschaften

Artikel

Rezensionen

Artikel zu Carroll, Unklassifizierbares

Bücher

An In-Depth Analysis of Buster Keaton's THE GENERAL. Unveröff. Ph.D. Thesis, New York University 1976, 242 pp.

□ Ann Arbor, Mich.: University Microfilms International 1977, 3 microfiches.

Some Philosophical Issues of Film Theory. Unveröff. Ph.D. Thesis, University of Illinois, Chicago 1982, 328 pp.

□ Ann Arbor, Mich.: UMI 1983, 321 pp.

Philosophical Problems of Classical Film Theory. Princeton: Princeton University Press 1988, x, 268 pp.

□ Rev. (Cameron, Evan William) in: *Journal of Aesthetics and Art Criticism* 47,1, 1989, pp. 85-86.

□ Rev. (Casetti, Francesco) in: *Iris*, 9, Spring 1989, pp. 182-187.

□ Rev. (Jarvie, Ian) in: *Historical Journal of Film, Radio and Television* 11,1, 1991, pp. 90-91.

□ Rev. (Lehman, Peter: Noël Carroll and the Philosophy of Film Theory) in: *Persistence of Vision* 8, 1990, pp. 85-93.

□ Rev. (Plantinga, Carl) in: *Quarterly Journal of Speech*, Nov. 1990, pp. 456-458.

□ Rev. (Polan, Dana) in: *Film Quarterly* 42,3, 1989, pp. 49-50.

□ Rev. (Testa, Bart: Out of theory) in: *Canadian Journal of Film Studies* 1,2, 1991, pp. 49-65.

□ Rev. (Wilson, George) in: *The Philosophical Review* 100, July 1991, pp. 506-510.

Mystifying Movies: Fads and Fallacies in Contemporary Film Theory. New York: Columbia University Press 1988, x, 262 pp.

□ Paperback ed. New York 1991, 368 pp.

□ Buckland, Warren: Critique of Poor Reason. In: *Screen* 30,4, Autumn 1989, pp. 80-103.

□ Casetti, Francesco: Quelle théorie pour le cinéma? In: *Iris*, 9, 1989, pp. 182-187.

□ Jennifer Hammett: Essentializing movies: Perceiving cognitive film theory. In: *Wide Angle* 14,1, 1992, pp. 86-94.

□ Lehman, Peter: Noël Carroll and the Philosophy of Film Theory. In: *Persistence of Vision* 8, 1990, pp. 85-93.

□ Rev. (Haffner, Pierre) in: *Script* (frz.), 13, Herbst 1991, p. 20.

□ Rev. (Hanson, Karen) in: *The Philosophical Review* 100, July 1991, pp. 663-665.

□ Rev. (Jarvik, Laurence) in: *Historical Journal of Film, Radio and Television* 10,3, 1990, pp. 324-325.

□ Rev. (Prince, Stephen) in: *Film Quarterly* 45,2, 1991, pp. 49-51.

□ Rev. (Sesonske, Alexander) in: *Journal of Aesthetics and Art Criticism* 47,3, 1989, pp. 284-285.

□ Rev. (Whitlock, Trevor) in: *British Journal of Aesthetics* 29, Autumn 1989, pp. 379-381.

□ Rev. (Zucker, Carole Zucker) in: *Cinemas* (Montréal) 1,1-2, 1990, pp. 155-162.

The Philosophy of Horror, or Paradoxes of the Heart. New York/London: Routledge 1990, xi, 256 pp.

- James Peterson: The Freddie Kruger of film theory strikes again. In: *Wide Angle* 14,1, 1992, pp. 78-85.
- Vorobej, Mark: Monsters and the Paradox of Horror. In: *Dialogue* 36, Spring 1997, pp. 219-246.
- Vgl. dazu einen kleinen Disput zwischen Carroll und Berys Gaut: Berys Gaut: The Paradox of Horror. In: *British Journal of Aesthetics* 33,4, 1993, pp. 333-345. -- Carroll, Noël: Enjoying Horror Fictions: A Reply to Gaut. In: *British Journal of Aesthetics* 35,1, 1995, pp. 67-72. -- Berys Gaut: The Enjoyment Theory of Horror: A Response to Carroll. In: *British Journal of Aesthetics* 35,3, 1995, pp. 284-289.
- Rev. in: *Estudios Filosóficos* 54,157, 2005, pp. 595-597
- Rev. (Devereaux, Mary) in: *The Philosophical Review* 101, Oct. 1992, pp. 950-953.
- Rev. (Levinson, Jerrold) in: *The Journal of Aesthetics and Art Criticism* 49,3, Summer 1991, pp. 253-258.
- Rev. (MacKendrick, Louise K.) in: *Canadian Journal of Communication* 17,1, 1992.
- Rev. (MacKenzie, Scott) in: *Modern Language Notes* 106, Dec. 1991, pp. 1093-1097.
- Rev. (Matravers, Derek) in: *British Journal of Aesthetics* 31, April 1991, pp. 174-176.
- Rev. (Morrison, James) in: *Film Criticism* 15,3, 1991, pp. 41-43.
- Rev. (Simons, Jan) in: *Skrien*, 179, Aug./Sept. 1991, pp. 63-64.
- Rev. (Solomon, Robert C.) in: *Philosophy and Literature* 16,1, 1992, pp. 163-173.
- Shaw, Daniel: A Humean Definition of Horror. = *Film-philosophy* web site.

Theorizing the Moving Image. New York: Cambridge University Press 1996, xix, 426 pp. (Cambridge Studies in Film.).

- Rev. (Blackwell, Scott) in: *Film Criticism* 22,2, Winter 1997-98, pp. 81-86.
- Rev. (Gaut, Berys) in: *Journal of Aesthetics and Art Criticism*, 1998, pp. 86-88.
- Rev. (Prince, Stephen) in: *Film Quarterly* 52,2, 1998, pp. 60-61.
- Rev. (Testa, Bart) in: *British Journal of Aesthetics*, 1997.
- Rev. (Warburton, Nigel) in: *British Journal of Aesthetics* 38,4, Oct.1997, 438-40.
- Rev. (Wood, Aylish) in: *Journal of American Studies* 32,1, 1998, pp. 142-143.
- Hertzberg, Ludvig: Piecemeal Engineering. = *Film-philosophy* web site.
- Tarnay, László: The Rear Window of Essentialism. = *Film-philosophy* web site.

A Philosophy of Mass Art. Oxford: Clarendon Press 1998, xii, 425 pp.

- Enthält die Abschnitte: 1. Philosophical Resistance to Mass Art: The Majority Tradition. - 2. Philosophical Celebrations of Mass Art: The Minority Tradition. - 3. The Nature of Mass Art. - 4. Mass Art and the Emotions. - 5. Mass Art and Morality. - 6. Mass Art and Ideology.
- Higgins, Kathleen Marie: Mass Appeal. [Restricted Access]. In: *Philosophy and Literature* 23,1, 1999, pp. 197-205.
- Rev. in: *Estudios Filosóficos* 53,152, 2004, pp. 183-185.
- Rev. (Horowitz, Gregg) in: *The Journal of Philosophy* 96,2, Febr. 1999, pp. 99-105.
- Rev. (Kemp, Gary) in: *British Journal of Aesthetics* 39,3, July 1999, pp. 300-303.
- Rev. (Smith, Anthony: Currency and Loose Change) in: *Times Higher Education Supplement*, 1326, 4.3.1998, p. 27.
- Rev. (Yanal, R.J.) in: *Philosophical Books* 40,3, July 1999, pp. 200-202.
- Shaw, Daniel: It All Depends on What You Mean By 'Ideology'. = *Film-Philosophy* On-line forum.

Interpreting the Moving Image. New York: Cambridge University Press 1998, xviii, 370 pp. (Cambridge Studies in Film.).

- Buckland, Warren: The Practice of Filmic Interpretation. In: *Film-Philosophy: Electronic Salon*, 16. November 1998 (<http://www.Mailbase.ac.uk/lists/film-philosophy/files/buckland.html>).
- Dazu: Replies to Commentators. In: *Film and Philosophy*, 5-6, 2002, pp. 172-179.
- Rev. in: *Sight and Sound* 9,5, May 1999, p. 30.

Philosophy of art. A contemporary introduction.

London/New York: Routledge 1999, xii, 273 pp. (Routledge Contemporary Introduction to Philosophy.).

- Repr. 2002.
- Rev. (Graham McFee) in: *British Journal of Aesthetics* 41,2, 2001, pp. 229-232.

Beyond aesthetics. Philosophical essays. Cambridge [...]: Cambridge University Press 2001, xiv, 450 pp.

- Enthält die Abschnitte: 1. Beyond aesthetics. - 2. Art, history, and narrative. - 3. Interpretation and intention. - 4. Art, emotion, and morality. - 5. Alternative topics.
- Rev. in: *Journal of Aesthetics and Art Criticism* 60,4, Fall 2002, pp. 356-358.
- Rev. in: *Mind* 113,450, April 2004, pp. 323-326.

Engaging the moving image. New Haven, Conn. [...]: Yale University Press 2003, xxv, 420 pp. (Yale Series in the Philosophy & Theory of Art.).

- Sankowski, Edward: Films Studies, the Moving Image, and Noël Carroll. In: *The Journal of Aesthetic Education* 40,1, Spring 2006, pp. 104-110.
- Rev. in: *Journal of Aesthetics and Art Criticism* 62,4, Fall 2004, pp. 394-397.

Comedy incarnate. Buster Keaton, physical humor, and bodily coping. Oxford [...]: Blackwell 2007, v, 180 pp.

The philosophy of motion pictures. Malden, Mass. [...]: Blackwell 2008, 241 pp. (Foundations of the Philosophy of the Arts.).

- [Verlag:] The philosophy of motion pictures has typically been explored in a top-down fashion, whereby the essence of motion pictures is identified - usually understood in terms of photographic film - and every other feature of the film is weighed in relation to that essence. *The Philosophy of Motion Pictures* offers a new approach, championing the concept of the moving image in a more freestyle manner. Motion pictures are defined in a way that not only embraces the media in which moving images exist, but which also affirms the variety of purposes they may legitimately serve. Characterizations of key cinematic elements - the shot, the sequence, the erotic narrative, and its modes of affective address - are not deduced from first principles, but rather from topic to topic in a piecemeal fashion. The result is a more pluralistic review of this emerging field of study than is found in more conventional texts on film theory. The topics include film as art, medium specificity, defining the moving image, representation, editing, narrative, emotion, and evaluation. These topics reflect the legacy of traditional film theory for the contemporary philosophy of the moving image, while suggesting a new direction for theorizing the motion picture.

Herausgeberschaften

(mit David Bordwell) *Post-Theory. Reconstructing Film Studies.* Ed. by David Bordwell and Noël Carroll. Madison: University of Wisconsin Press 1996, xvii, 564 pp. (Wisconsin Studies in Film.).

- Rev. (Blackwell, Scott) in: *Film Criticism* 21,1, 1996, pp. 86-91.
- Rev. (Braidt, Andrea B.) in: *Blimp: Zeitschrift für Film*, 40, 1999, p. 71.
- Rev. (Cameron, Evan W.) in: *Philosophy and Literature* 21,2, Oct. 1997, pp. 492-494.
- Rev. (Casebier, Allen) in: *Journal of Aesthetics and Art Criticism* 56,3, 1998, pp. 313-314.

- Rev. (Hedling, Olof: Polemisk betraktelse av filmkritiken) in: *Filmhaftet: Tidskrift om Film och TV* 24,3 (=95), 1996, pp. 58-59.
- Rev. (Knight, Deborah) in: *Journal of Aesthetic Education* 32,2, 1998, pp. 109-112.
- Rev. (Pipolo, Tony) in: *Cineaste* 23,1, 1997, pp. 56-58.
- Rev. (Ruyters, Jann) in: *Skrien*, 212, Febr./March 1997, p. 73.
- Rev. (Schweinitz, Jörg) in: *Journal for the Study of British Cultures* 5,2, 1998, pp. 227-229.
- Rev. (Wyatt, Justin) in: *Film Quarterly* 51,1, 1997, pp. 55-57.

Theories of art today. Madison, Wisc. [...]: University of Wisconsin Press 2000, vi, 268 S.

- Rev. in: *Estudios Filosóficos* 51(148), 2002, pp. 571-572.
- Dazu: *SATS* 2,2, 2001, pp. 144-165.

Philosophy of film and motion pictures. An anthology. Malden, Mass. [...]: Blackwell 2006, ix, 430 pp. (Blackwell Philosophy Anthologies. 24.).

- Enthält die Abschnitte: Part I: Film as Art. - 2. What Is Film? - 3. Documentary. - 4. Film Narrative/Narration. - 5. Film and Emotion. - 6. Topics in Film Criticism. - 7. Film and Ethics. - 8. Film and Knowledge.
- Rev. in: *British Journal of Aesthetics* 46,3, 2006, pp. 317-319.

Artikel

1975

Air Dancing. In: *The Drama Review / T65* 19,1, 1975, pp. 5-12.

1977

ENTR'ACTE, Paris and Dada. In: *Millennium Film Journal* 1, 1977, pp. 4-11.

- Reprinted in: *Interpreting the Moving Image.* New York: Cambridge University Press 1998, pp. 26-33.

Mind, Medium and Metaphor in Harry Smith's HEAVEN AND EARTH MAGIC. In: *Film Quarterly* 31,2 (Winter 1977), pp. 37-44.

- Reprinted in: *Interpreting the Moving Image.* New York: Cambridge University Press 1998, pp. 178-190.

1978

The Cabinet of Dr. Kracauer. In: *Millennium Film Journal* 2 (Spring/Summer 1978), pp. 77-85.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 17-25.

Choreographic Canvases. In: *Soho Weekly News* (Dec. 1978).

Lang, Pabst and Sound. In: *Cine-Tracts* 5, Fall 1978, pp. 15-23.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 92-104.

□ Repr. in: Lang and Pabst: Paradigms for early sound practice. In: Weis, Elizabeth / Belton, John (eds.): *Film sound: theory and practice*. New York: Columbia University Press 1985, pp. 265-276.

Organic Analysis. In: *The Drama Review / T79* 22,3 (Sept. 1978), pp. 34-44.

Welles and Kafka. In: *Film Reader* 3, 1978, pp. 180-88.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 191-202.

1979

Amy Taubin: The Solo Self. In: *The Drama Review* 23,1, 1979, pp. 51-58.

Avant-Garde Film and Film Theory. In: *Millennium Film Journal* 4/5, Summer/Fall 1979, pp. 135-144.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 162-168.

Film History and Film Theory: An Outline for an Institutional Theory of Film. In: *Film Reader* 4, 1979, pp. 81-96.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 375-391.

The Gold Rush. In: *Wide Angle* 3,2, 1979, pp. 42-49.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 34-43.

The Mystery Plays of Michael Kirby: Notes on the Esthetics of Structuralist Theatre. In: *The Drama Review / T83* 23,3, Sept. 1979, pp. 103-112.

Post-Modern Dance and Expression / Discussion Following Noël Carroll Presentation. In: *Philosophical Essays on Dance*. Ed. by Gordon Fancher and Gerald Myers, 1979, pp. 95-114.

(mit Bruce Jenkins) TEXT OF LIGHT. In: *Film Culture*, 67-69, 1979, pp. 135-138.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 225-227.

Toward a Theory of Film Editing. In: *Millennium Film Journal*, 3, pp. 79-99.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 403-420.

1980

Identity and Difference: From Ritual Symbolism to Condensation in INAUGURATION OF THE PLEASURE DOME. In: *Millennium Film Journal* 6, Spring 1980, pp. 31-42.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 214-224.

Interview with a Woman Who... [d.i. Yvonne Reiner]. In: *Millennium Film Journal* 7-9, Fall/Winter 1980, pp. 37-68.

□ Darin eine Einführung in Reiners Film JOURNEYS FROM BERLIN (1971), pp. 37-42. Dieser Teil repr. in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 234-239.

Language and Cinema: Preliminary Notes for a Theory of Verbal Images. In: *Millennium Film Journal* 7-9, Fall/Winter 1980, pp. 186-217.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 187-211.

The Moral Ecology of Melodrama: The Family Plot and MAGNIFICENT OBSESSION. In: *Melodrama* (New York Literary Forum, ed. Daniel Gerould) 7, pp. 197-206.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 166-177.

1981

Becky Sharp Takes Over. In: *The English Novel and the Movies*. Ed. by Michael Klein and Gillian Parker. New York: Frederick Ungar 1981, pp. 108-120.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 143-152.

Causation, the Ampliation of Movement and Avant-garde Film. In: *Millennium Film Journal*, 10/11, 1981, pp. 61-82.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 169-186.

Nightmare and the Horror Film: The Symbolic Biology of Fantastic Beings. In: *Film Quarterly* 29,3, 1981, pp. 16-25.

- Reprinted and expanded in *The Anxious Subject: Nightmares and Daydreams in Literature and Film* (ed. Lazar Moshe). Malibu: Udena 1983, pp. 91-105.
- Repr. In: *Film quarterly: forty years - a selection*. Ed. by Brian Henderson and Ann Martin. Berkeley/Los Angeles/London: University of California Press 1999.

Post-Modern Dance and Expression. In: *Philosophical Essays on Dance*. Ed. by Gordon Fancher and Gerald Myers. New York: Dance Horizons 1981, pp. 95-114.

1982

Adress to the Heathen. In: *October*, 23, Winter 1982, pp. 89-163.

- Rezensionen-Artikel zu Stephen Heath: *Questions of Cinema*. London [...]: Macmillan 1981.
- Dazu ein "Reply" von Stephen Heath: Le Père Noël. In: *October*, 26, 1983, pp. 63-115.
- Dazu wiederum eine Antwort von Carroll: A Reply to Heath. In: *October*, 27, 1983, pp. 81-102. Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 343-359.

Amy Taubin's Bag. In: *Millennium Film Journal* 12, Fall/Winter 1982, pp. 68-78.

- Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 274-282.

The future of allusion: Hollywood in the seventies (and beyond). In: *October* 20, Spring 1982, pp. 51-81.

- Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 240-264.

(Mit Sally Banes) Working and Dancing: A Response to Monroe Beardsley's „What Is Going On In Dance?“ In: *Dance Research Journal* 15,1, Fall 1982.

1983

Art, Film and Ideology: A Response to Blaine Allen. In: *Millennium Film Journal* 15, pp. 120-132.

- Der Text wurde schon 1980 verfaßt.
- Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 392-402.

(Mit Sally Banes) Cunningham and Duchamp. In: *Ballet Review* 11,2, Summer 1983.

- Repr. in: *Writing dancing in the age of postmodernism*. Ed. by Sally Banes. Hanover [...]: Wesleyan University Press [...] 1994.

From Real to Reel: Entangled in Non-Fiction Film. In: *Philosophic Exchange*, 14, 1983, pp. 5-46.

- Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 224-251.

NOTHING BUT A MAN and THE COOL WORLD. In: *The American New Wave*. Ed. By Melinda Ward & Bruce Jenkins. Buffalo: Walker Art Center 1982, pp. 41-47 (A Walker Art Center/Buffalo Media Study Traveling Catalogue.).

- Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 203-213.

Reply to Carol Brownson's „Objectivity and Nonfiction“ and Jack C. Wolf's „Carroll's from Real to Reel“. In: *Philosophic Exchange* 14, 1983, pp. 59-64.

- Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 253-256.

A Select View on Earthlings: Ping Chong. In: *The Drama Review / TD97* 27,1, 1983, pp. 72-81.

1984

Hume's Standard of Taste. In: *The Journal of Aesthetics and Art Criticism* 43, 1984, pp. 181-194.

King Kong: Ape and Essence. In: Grant, Garry Keith (ed.): *Planks of Reason: Essays on the Horror Film*. Metuchen, NJ: Scarecrow 1984, pp. 215-244.

- Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 118-142.

Medium Specificity Arguments and the Self-Consciously Invented Arts: Film, Video, and Photography. In: *Millennium Film Journal*, 14/15, 1984.

- Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 3-24.

The Return of The Repressed: The Re-emergence of Expression in Contemporary American Dance. In: *Dance Theatre Journal* 2,1, 1984, pp. 16-19, 27.

Toward a Theory of Film Suspense. In: *Persistence of Vision*, 1, pp. 65-89.

- Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 94-117.

1985

Film. In: *The Postmodern Moment: A Handbook of Contemporary Innovation in the Arts*. Ed. by Stanley

Trachtenberg. Westport, Conn: Greenwood 1985, pp. 100-133.

□ U.d.T. Film in the Age of Postmodernism. Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 300-332.

Formalism and Critical Evaluation. In: *The Reasons of Art*. Ed. Peter McCormick. Ottawa: University of Ottawa Press 1985, pp. 327-335.

Herzog, presence, and paradox. In: *Persistence of Vision*, 2, Fall 1985, pp. 30-40.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 184-299.

The power of movies. In: *Daedalus* 114,4, 1985, pp. 79-104.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 78-93.

The Specificity of Media in the Arts. In: *Journal of Aesthetic Education* 19, 1985, pp. 5-20.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 25-36.

1986

Art and Interaction. In: *The Journal of Aesthetics and Art Criticism* 45, 1986, pp. 57-68.

Back to Basics. In: *The Wilson Quarterly* 10,3, Summer 1986, pp. 58-69.

□ Reprinted in: *American Media: The Wilson Quarterly Reader*. Ed. by Philip S Cook [...]. Washington: Wilson Center Press 1989.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 265-273.

A Brief Comment on Frampton's Notion of Metahistory. In: *Millennium Film Journal*, Fall/Winter 1986, pp. 200-205.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 313-318.

(mit Patrick Carroll) Notes on Movie Music. In: *Studies in the Literary Imagination* 13,1, Spring 1986, pp. 73-81.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 139-145.

□ Repr. in: and *The Cinematic Text*.

Performance. In: *Formations* 3,1, Spring 1986, pp. 63-79.

1987

Belsey on Language and Realism. In: *Philosophy and Literature* 11,1, April 1987, pp. 124-135.

Can Government Funding of the Arts be Justified Theoretically? In: *Journal of Aesthetic Education* 21,1, Spring 1987, pp. 21-35.

Concerning uniqueness claims for photographic and cinematographic representation. In: *Dialectics and Humanism* 14, 1987, pp. 29-43.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 37-48.

Conspiracy Theories of Representation. In: *Philosophy of the Social Sciences* 17, 1987, pp. 395-412.

Hans Richter's Struggle for Film. In: *Millennium Film Journal* 19 (Fall/Winter 1987), pp. 104-112.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 305-312.

The Nature of Horror. In: *Journal of Aesthetics and Art Criticism* 46, Fall 1987, pp. 51-59.

Trois propositions pour une critique de la danse contemporaine. In: *La danse au défi*. [Cet ouvrage a été produit à l'occasion du Festival international de nouvelle danse, Montréal, 1987...]. Sous la direction de Michèle Febvre. Montréal: Parachute 1987, pp. 177-188.

1988

Anti-Illusionism in Modern and Postmodern Art. In: *Leonardo* 21,3, 1988, pp. 297-304.

Art, Practice, and Narrative. In: *The Monist* 71, 1988, pp. 140-156.

As the Dial Turns: Notes on Soap Operas. In: *Boston Review* 13,1, Febr. 1988, pp. 5-6, 20-21.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 118-124.

Film/Mind Analogies: The Case of Hugo Münsterberg. In: *Journal of Aesthetics and Art Criticism* 46,4, 1988, pp. 489-499.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 293-304.

Interpreting CITIZEN KANE. In: *Persistence of Vision*, 7, 1988, pp. 51-61.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 153-165.

1990

Buster Keaton, THE GENERAL, and Visible Intelligibility. In: *Close Viewings: An Anthology of New Film Criticism*. Ed. by Peter Lehman. Tallahassee: Florida State University Press 1990, pp. 125-140.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 64-79.

The Image of Women in Film: A Defence of a Paradigm. In: *Journal of Aesthetics and Art Criticism* 48,4, Fall 1990, pp. 149-160.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 260-274.

Interpretation, History and Narrative. In: *The Monist* 73, 1990, pp. 134-166.

Keaton: Film Acting as Action. In: *Making Visible the Invisible*. Ed. by Carol Zucker. Metuchen, NJ: Scarecrow Press, pp. 198-223.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 44-63.

Notes on Dreyer's VAMPYR. In: *Persistence of Vision*, 8, 1990, pp. 5-14.

□ Reprinted in: *Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. 105-117.

Sila filmu. In: *Film a Doba* 36, Dec. 1990, pp. 702-704.

1991

Beauty and the genealogy of art theory. In: *The Philosophical Forum* 22,4, 1991, pp. 307-334.

Notes on the Sight Gag. In: *Comedy/cinema/theory*. Ed. by Andrew Horton). Berkeley: University of California Press 1991, pp. 25-42.

□ Repr.: *Beyond Aesthetics: Philosophical Essays*. Ed. Noël Carroll. New York: Cambridge University Press 2001, pp. ***.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 146-158.

On Jokes. In: *Midwest Studies in Philosophy: Philosophy and the Arts* 16, 1991, pp. 280-301.

□ Repr.: *Beyond Aesthetics: Philosophical Essays*. Ed. Noël Carroll. New York: Cambridge University Press 2001, pp. 317-334.

1992

Art, Intention, and Conversation. In: *Intention and Interpretation*. Ed. by Gary Iseminger. Temple University Press 1992, pp. 97-131.

Cognitivism, Contemporary Film Theory, and Method: A Response to Warren Buckland. In: *Journal of Dramatic Theory and Criticism* 6,2, Spring 1992, pp. 199-219.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 321-335.

Disgust or Fascination: A Response to Susan Feagin. In: *Philosophical Studies* 65, 1992, pp. 85-90.

George Dickie. In: *A Companion to Aesthetics*. Ed. by David Cooper. Malden: Blackwell 1992, pp. 122-124 (Blackwell's Companions to Philosophy.).

Mass Art, High Art, and the Avant-Garde: A Response to David Novitz. In: *Philosophic Exchange*, 23, 1992, pp. 51-62.

The Nature of Mass Art. In: *Philosophic Exchange* 23, 1992, pp. 5-37.

A Paradox of the Heart: A Response to Alex Neill. In: *Philosophical Studies* 65, 1992, pp. 67-74.

Theatre, Dance, and Theory: A Philosophical Narrative. In: *Dance Chronicle* 15,3, 1992, pp. 317-331.

1993

Anglo-American Aesthetics and Contemporary Criticism: Intention and the Hermeneutics of Suspicion. In: *The Journal of Aesthetics and Art Criticism* 51,2, Spring 1993, pp. 245-252.

Essence, Expression and History: Arthur Danto's Philosophy of Art. In: *Danto and His Critics*. Ed. by Mark Rollins. Oxford [...]: Blackwell 1993 (Philosophers and their critics. 5.).

Film, Rhetoric and Ideology. In: *Explanation and Value in the Arts*. Ed. by Salim Kemal and I. Gaskell. New York: Cambridge University Press 1993, pp. 215-37.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 275-290.

Historical Narratives and the Philosophy of Art. In: *The Journal of Aesthetics and Art Criticism* 51,3, Summer 1993, pp. 313-326.

Horror, Helplessness, and Vulnerability: A Reply to Robert Solomon. In: *Philosophy and Literature* 17,1, April 1993, pp. 110-118.

Identifying Art. In: *Institutions of Art: Reconsiderations of George Dickie's Philosophy*. Ed. by Robert Yanal. University Park: Penn State University Press 1993.

On Being Moved by Nature: Between Religion and Natural History. In: *Landscape, Natural Beauty and the Arts*. Ed. by Salim Kemal. New York: Cambridge University Press 1993, pp. 244-266.

□ Repr. in: *Arguing About Art: Contemporary Philosophical Debates*. Comp. by Alex Neill and Aaron Ridley. New York: McGraw-Hill 1995, pp. 139-160.

Toward a Theory of Point-of-View Editing: Communication, Emotion, and the Movies. In: *Poetics Today* 14,1, pp. 123-141.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 125-138.

1994

Cage and Philosophy. In: *The Journal of Aesthetics and Art Criticism* 52,1, Winter 1994, pp. 93-98.

The Paradox of Junk Fiction. In: *Philosophy and Literature* 18, 1994, pp. 225-241.

Philosophical Resistance to Mass Art. In: Hoffmann, Gerhard / Hornung, Alfred (eds.): *Affirmation and Negation in Contemporary American Culture*. Heidelberg: Winter 1994, pp. 297-312.

A note on film metaphor. In: *Journal of Pragmatics* 26,6, 1996, pp. 809-822.

□ Repr. in: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 212-223.

1995

Avant-garde art and the problem of theory. In: *The Journal of Aesthetic Education* 29,3, 1995, pp. 1-15.

Danto, Style, and Intention. In: *The Journal of Aesthetics and Art Criticism* 53,3, Summer 1995, pp. 251-257.

Enjoying Horror Fictions: A Reply to Gaut. In: *British Journal of Aesthetics* 35,1, Jan. 1995, pp. 67-72.

Options for Contemporary Dance Criticism. In: *Anthology on Dance Criticism*. Ed. by Lynn Blom and Susan Lee. Pittsburgh: University of Pittsburgh Press 1995.

Towards an Ontology of the Moving Image. In: Freeland, Cynthia A.–Wartenberg, Thomas E. (eds.): *Philosophy and Film*. London: Routledge, 1995. pp. 68–85.

1996

Cracks in the Acoustic Mirror. In seinem: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 336-342.

Defining the Moving Image. In seinem: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 49-74.

Film, Attention, and Communication. In: M.J. Adler (ed): *The Great Ideas Today*. Chicago: Encyclopedia Britannica 1996.

Moderate Moralism. In: *British Journal of Aesthetics* 36,3, July 1996, pp. 223-238.

Moral Realism in the Age of Postmodernism. In: *Ethics and Aesthetics: The Moral Turn of Postmodernism*. Ed. by Gerhard Hoffmann. Alfred Hornung: Heidelberg: Winter 1996, pp. 87-96.

Nonfiction Film and Postmodern Scepticism. In: *Post-Theory. Reconstructing Film Studies*. Ed. by David Bordwell and Noël Carroll. Madison: University of Wisconsin Press, pp. 283-306 (Wisconsin Studies in Film.).

□ Dt.: Der nicht-fiktionale Film und postmoderner Skeptizismus. In: *Bilder des Wirklichen. Texte zur Theorie des Dokumentarfilms*. Hrsg. v. Eva Hohenberger. Berlin: Vorwerk 8 1998, pp. 35-69.

The Paradox of Suspense. In: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explorations*. Ed. by Peter Vorderer, Hans J. Wulff & Mike Friedrichsen. Hillsdale, N.J.: Lawrence Erlbaum, pp. 71-91.

Prospects for Film Theory: A Personal Assessment. In: *Post-Theory. Reconstructing Film Studies*. Ed. by David Bordwell and Noël Carroll. Madison: Univer-

sity of Wisconsin Press, pp. 37-70 (Wisconsin Studies in Film.).

Replies to Hammett and Allen [über "Representation, Illusion and Cinema"]. Repr. in Carrolls: *Theorizing the Moving Image*. New York: Cambridge University Press 1996, pp. 360-372.

1997

Art, Narrative, and Emotion. In: *Emotion and the Arts*. Ed. by Mette Hjort. New York: Oxford University Press 1997, pp. 190-211.

The Concept of Postmodernism from a Philosophical Point of View. In: Bertens, Hans / Fokkema, Douwe / Valdés, Mario J. (eds): *International Postmodernism: Theory and Literary Practice*. Amsterdam: Benjamins 1997, pp. 89-102.

Danto's New Definition of Art and the Problem of Art Theories. In: *The British Journal of Aesthetics* 37,4, Oct. 1997, pp. 386-392.

Fiction, Non-Fiction, and the Film of Presumptive Assertion: A Conceptual Analysis. In: *Film Theory and Philosophy*. Ed. by Richard Allen. Oxford: Clarendon 1997, pp. 173-202.

Film, Attention and Communication: A Naturalistic Account. In: *Great Ideas Today*. Chicago: Encyclopedia Britannica 1997.

The Intentional Fallacy: Defending Myself. In: *Journal of Aesthetics and Art Criticism* 55,3, 1997, pp. 305-310.

Kracauer's Theory of Film. In: Lehman, Peter (ed.): *Defining Cinema*. New Brunswick, NJ: Rutgers University Press 1997, pp. 111-131.

The Ontology of Mass Art. In: *The Journal of Aesthetics and Art Criticism* 55,2, pp.187-199.

Periodizing Postmodernism? In: *Clio* 26,2, Winter 1997, pp. 143-165.

Simulation, Emotions and Morality. In: Hoffmann, Gerhard / Hornung, Alfred (eds.): *Emotion in Postmodernism*. Heidelberg: Winter 1997, pp. 385-399 (American Studies: A Monograph Series. 74.).

Words, Images, and Laughter. In: *Persistence of Vision* 14, 1997, pp. 42-52.

1998

Art, narrative, and moral understanding. In: *Aesthetics and ethics: essays at the intersection*. Ed. by Jerrold Levinson. Cambridge: Cambridge University Press, pp. 126-160.

Film form: an argument for a functional theory of style in the individual film. In: *Style* 32,3, 1998, pp. 385-401.

The End of Art? In: *History and Theory* 37,4, Dec. 1998, pp. 17-29.

(Mit Sally Banes) Expression, Rhythm and Dance: A Response to Gregory Scott. In: *Dance Research Journal* 30,1, Spring 1998, pp. 15-24.

The Essence of Cinema? In: *Philosophical Studies* 89,2-3, March 1998, pp. 323-330.

Film: Motion Pictures / Morality and Aesthetics: Historical and Conceptual Overview / Politics and Aesthetics: Historical and Conceptual Overview. [3 Einträge] In: *Encyclopedia of Aesthetics. 1-4*. Ed. by Michael Kelly. London/Oxford [...]: Oxford University Press 1998.

Film form: an argument for a functional theory of style in the individual film.(Style in Cinema). In: *Style*, Fall 1998.

Is the Medium a (Moral) Message? In: *Media Ethics*. Ed. by Matthew Kieran. New York/London: Routledge 1998, pp. 135-151.

Moderate Moralism versus Moderate Autonomism. In: *The British Journal of Aesthetics* 38,4, Oct. 1998, pp. 419-424.

□ Dazu: Connolly, Oliver: Ethicism and moderate moralism. In: *The British Journal of Aesthetics* 40,3, 2000, pp. 302-317.

1999

Defending Mass Art: A Response to Kathleen Higgins's 'Mass Appeal'. In: *Philosophy and Literature* 23,2, Oct. 1999, pp. 378-386.

Film, Emotion, and Genre. In: Carl Plantinga & Greg M. Smith (eds), *Passionate Views: Film Cognition, and Emotion*. The Johns Hopkins University Press 1999, pp. 21-47.

Horror and Humor. In: *The Journal of Aesthetics and Art Criticism* 57,2, Spring 1999, pp. 145-160.

□ Repr.: *Beyond Aesthetics: Philosophical Essays*. Ed. Noël Carroll. New York: Cambridge University Press 2001, pp. 235-253.

Jean-Louis Baudry and 'The Apparatus'. In: Braudy, Leo / Cohen, Marshall (ed.): *Film Theory and Criticism: Introductory Readings*. New York: Oxford University Press 1999, pp. 778-194.

The Specificity Thesis. In: Braudy, Leo / Cohen, Marshall (ed.): *Film Theory and Criticism: Introductory Readings*. New York: Oxford University Press 1999, pp. 322-328.

2000

Art and ethical criticism: an overview of recent directions of research. In: *Ethics. An International Journal of Social, Political and Legal Philosophy* 110,2, 2000, pp. 350-388.

Art and the domain of the aesthetic. In: *The British Journal of Aesthetics* 40,2, 2000, pp. 191-209.

Cinematic Nation-Building: Eisenstein's THE OLD AND THE NEW. In: Hjort, Mette / MacKenzie, Scott (eds.): *Cinema and Nation*. London: Routledge 2000, pp. 121-138.

Defending Mass Art: A Response to Kathleen Higgins's 'Mass Appeal'. In: *Philosophy and Literature* 23,2, Oct. 1999, pp. 378-386.

The Descent of Art. In: *Revue Française d'Etudes Américaines*, 86, Oct. 2000, pp. 11-24.

Forget the Medium! In: Balkema, Annette W. / Slager, Henk (ed.): *Screen-Based Art*. Amsterdam: Rodopi 2000, pp. 55-62.

Interpretation and intention: The debate between hypothetical and actual intentionalism. In: *Metaphilosophy* 31,1-2, 2000, pp. 75-96.

Intimate Laughter. In: *Philosophy and Literature* 24,2, Oct. 2000, pp. 435-50.

Introduction. In: *Theories of Art Today*. Ed. by Noël Carroll. Madison, Wis.: The University of Wisconsin Press 2000, pp. 3-24.

McGinn's Ethics, Evil, and Fiction. In: *Nous* 34,4, 2000, pp. 648-656.

Moving and moving. In: *Millennium Film Journal*, 35/36, Fall 2000, pp. 80-88.

On the significance of American experimental image-making. In: *Millennium Film Journal*, 35/36, Fall 2000, pp. 35-36.

Photographic Traces and Documentary Films: Comments for Gregory Currie. In: *Journal of Aesthetics and Art Criticism* 58,3, Summer 2000, pp. 303-306.

Tropology and Narration: Hayden White, Figural Realism: Studies in the Mimesis Effect. In: *History and Theory* 39,3, 2000, pp. 396-404.

Wounded theories in search of a cure: a response to Jarvis. In: *Philosophy of the Social Sciences* 30,3, 2000, pp. 436-445.

2001

Formalism. In: *The Routledge Companion to Aesthetics*. Ed. by Berys Gaut. New York: Routledge 2001, pp. 87-96.

In defence of the ethical evaluation of narrative art. In: *The British Journal of Aesthetics* 41,1, 2001, pp. 26-39.

Interpretation, theatrical performance, and ontology. In: *The Journal of Aesthetics and Art Criticism* 59,3, 2001, pp. 313-317.

Introducing Film Evaluation. In: Gledhill, Christine / Williams, Linda (ed.): *Reinventing Film Studies*. London/New York: Arnold / Oxford University Press 2001, pp. 265-278.

Mass art: the debate continues. In: *The Journal of Aesthetic Education* 35,3, 2001, pp. 15-23.

Modernity and the plasticity of perception. In: *The Journal of Aesthetics and Art Criticism*, 59,1, 2001, pp. 11-19.

Theatre: Philosophy, Theory, Criticism. In: *Journal of Dramatic Theory and Criticism* 16,1, Fall 2001, pp. 155-163.

TV and film: a philosophical perspective. In: *The Journal of Aesthetic Education* 35,1, 2001, pp. 15-31.

2002

Aesthetic experience revisited. In: *The British Journal of Aesthetics* 42,2, 2002, pp. 145-169.

□ Poln. in: *Sztuka-Filozof* 28, 2006, pp. 81-108.

Andy Kaufman and the Philosophy of Interpretation. In: *Is There a Single Right Interpretation?* Ed. by Michael Krausz. University Park: Penn State University 2002, pp. 319-344.

Art and friendship. In: *Philosophy and Literature. The University of Michigan* 26,1, 2002, pp. 199-207.

Defending Theorizing: Responses to Casebier and Goldman. In: *Film and Philosophy*, 5-6, 2002, pp. 100-105.

Defending Theorizing II: The Sequel. In: *Film and Philosophy*, 5-6, 2002, pp. 110-113.

Film, Feminism, and Ideology: A Reply to Daniel Shaw and Cynthia Freeland. In: *Film and Knowledge: Essays on the Integration of Images and Ideas*. Ed. by Kevin L. Stoehr. Jefferson, NC: McFarland 2002, pp. 214-222.

The wheel of virtue: art, literature, and moral knowledge. In: *The Journal of Aesthetics and Art Criticism* 60,1, 2002, pp. 3-27.

2003

Art, Creativity, and Tradition. In: *The Creation of Art: New Essays in Philosophical Aesthetics*. Ed. by Berys Gaut. Cambridge: Cambridge University Press 2003, pp. 208-234.

Art and mood: preliminary notes and conjectures. In: *The Monist* 86,4, 2003, pp. 521-556.

Arthur Schopenhauer. In: *The Blackwell Guide to Continental Philosophy*. Ed. by Robert Solomon. Malden, MA: Blackwell 2003, pp. 30-42.

Dance. In: *The Oxford Handbook of Aesthetics*. Ed. by Jerrold Levinson. Oxford: Oxford University Press 2003, pp. 583-593.

Humour. In: *The Oxford Handbook of Aesthetics*. Ed. by Jerrold Levinson. Oxford: Oxford University Press 2003, pp. 344-365.

Narrative explanation. In: *The Philosophical Review* 112,1, 2003, pp. 1-27.

(Mit Sally Banes) Dogme Dance. In: *Purity and provocation. Dogma 95*. Ed. by Mette Hjort and Scott MacKenzie. London: British Film Institute 2006.

2004

Art and human nature. In: *The Journal of Aesthetics and Art Criticism* 62,2, 2004, pp. 95-109.

Art and the Moral Realm. In: *The Blackwell Guide to Aesthetics*. Ed. by Peter Kivy. Malden, MA: Blackwell 2004, pp. 126-151.

Mass art as art: a response to John Fisher. In: *The Journal of Aesthetics and Art Criticism* 62,1, 2004, pp. 61-67.

Non-perceptual aesthetic properties: comments for James Shelley. In: *The British Journal of Aesthetics* 44,4, 2004, pp. 413-424.

Sympathy for the Devil. In: *THE SOPRANOS and philosophy. I kill therefore I am*. Ed. by Richard Greene and Peter Vernezze. Chicago, Ill.: Open Court 2004, pp. 121-136 (Popular culture and philosophy. 7.).

2005

Art and recollection. In: *The Journal of Aesthetic Education* 39,2, 2005, pp. 1-13.

Two comic plot structures. In: *The Monist* 88,1, 2005, pp. 154-184.

2006

Aesthetic Experience: A Question of Content. In: *Contemporary Debates in Aesthetics and the Philosophy of Art*. Ed. by Matthew Kieran. Malden, MA: Blackwell 2006, pp. 69-97.

Engaging Critics. In: *Film Studies: An International Review* 8, Summer 2006, pp. 161-169.

Ethics and Aesthetics: Replies to Dickie, Stecker, and Livingston. In: *British Journal of Aesthetics* 46,1, 2006, pp. 82-95.

Philosophizing through the moving image: the case of "serene velocity". In: *The Journal of Aesthetics and Art Criticism* 64,1, 2006, pp. 173-187.

Philosophy and Drama: Performance, Interpretation, and Intentionality. In: Krasner, David / Saltz, David Z. (ed. and introd.): *Staging Philosophy. Intersections of Theater, Performance, and Philosophy*. Ann Arbor, Mich: University of Michigan Press 2006, pp. 104-121.

2007

Art and globalization: then and now. In: *Journal of Aesthetics and Art Criticism* 65,1, 2007, pp. 131-145.

Art, Mind, and Intention In: *Philosophy and Literature* 31,2, 2007, pp. 394-404.

Rezensionen

1973

Cavell, Stanley: The World Viewed. In: *Film Comment*, Jan.1973, pp. 62-64.

1974

Burch, Noël: Theory of Film Practice. In: *Film Comment* 10,2, pp. 57-58.

Metz, Christian: Film Language. In: *Film Comment* 10,6, pp. 61-63.

1981

Dardis, Tom: "Fall to Grace", on Keaton: The Man Who Wouldn't Lie Down. In: *Quarterly Review of Film Studies* 6,4, Fall 1981, pp. 413-417.

Cohen, Keith: Film and fiction: the dynamics of exchange. In: *Journal of Aesthetics and Art Criticism* 39,1, 1981, pp. 102-104.

1982

Cavell, Stanley: Pursuits of Happiness. In: *The Journal of Aesthetics and Art Criticism*, 1982, pp. 103-106.

1984

Metz, Christian: The Imaginary Signifier. In: *Journal of Aesthetics and Art Criticism* 43, Winter 1984, pp. 211-216.

1987

Illusions of Postmodernism [Rez. zu: Foster, Hal: Recordings: Art, Spectacle, Cultural Politics]. In: *Raritan* 7,2, Fall 1987, pp. 143-155.

1988

Carr, David: Time, Narrative, and History. In: *History and Theory* 27,3, 1988 pp. 297-306.

1989

Novitz, David: Knowledge, Fiction and Imagination. In: *The Journal of Aesthetics and Art Criticism* 48, 1989, pp. 167-169.

1990

Danto, Arthur C.: The Transfiguration of the Commonplace, The Philosophical Disenfranchisement of Art, The State of the Art. In: *History and Theory* 29,1, 1990, pp. 111-124.

1991

Walton, Kendall: Mimesis as Make-Believe. In: *Philosophy and Phenomenological Research* 51,2, Summer 1991, pp. 383-387.

1994

Currie, Gregory: The Nature of Fiction. In: *Mind* 103, 1994, pp. 542-545.

1995

Walton, Kendall: Mimesis as Make-Believe. In: *The Philosophical Quarterly* 45,17, 1995, pp. 93-99.

1996

Lamarque & Olsen: Truth, Fiction, and Literature. In: *Journal of Aesthetics and Art Criticism* 54, Summer 1996,, pp. 297-300.

2000

Colin McGinn: Ethics, Evil, and Fiction (Oxford: Clarendon Press, 1997). In: *Nous* 34,4, 2000, pp. 648-656.

2002

Margolis: Mechanical Reproduction and Cinematic Humanism. In: *Film and Philosophy*, 5-6, 2002, pp. 138-142.

Artikel über Carroll, Unklassifizierbares

Bacharach, Sonja: Can art really end? [Über Carroll und Danto.] In: *The Journal of Aesthetics and Art Criticism* 60,1, 2002, pp. 57-67.

Bekaert, Marc: Mise en crise in het spiegelpaleis. In: *Andere Sinema*, 91, Mai/Juni 1989, pp. 4-6.

Buckland, Warren: Critique of Poor Reason. In: *Screen* 30,4, Autumn 1989, pp. 80-103.

Carlson, Allen: Nature, aesthetic appreciation, and knowledge. In: *The Journal of Aesthetics and Art Criticism* 53,4, 1995, pp. 393-400.

Choi, Jinhee: Apperception on display: structural films and philosophy. In: *The Journal of Aesthetics and Art Criticism* 64,1, 2006, pp. 165-173.

Connolly, Oliver: Narrative art and moral knowledge. In: *The British Journal of Aesthetics* 41,2, 2001, pp. 109-125.

Coplan, Amy: Empathic engagement with narrative fictions. In: *The Journal of Aesthetics and Art Criticism* 62,2, 2004, pp. 141-153.

Dickie, George: Reply to Noël Carroll. In: *The Journal of Aesthetics and Art Criticism* 55,3, 1997, pp. 311-312.

Gunning, Tom: Through Carroll's Looking Glass of Criticism. In *Carroll's: Interpreting the Moving Image*. New York: Cambridge University Press 1998, pp. xi-xviii.

Harold, James: On judging the moral value of narrative artworks. In: *The Journal of Aesthetics and Art Criticism* 64,2, 2006, pp. 259-271.

Hedling, Erik: Introduktion. In: *Filmhaftet: Tidskrift om Film och TV* 26,2 (=102), 1998, pp. 38-40.

Helman, Alicja: Krajobraz po bitwie. In: *Kino* (Polen) 31, Mai 1997, pp. 16-17.

Kivy, Peter: Mood and Music: Some Reflections for Noël Carroll. In: *Journal of Aesthetics and Art Criticism* 64,2, 2006, pp. 271-281.

□ Dazu: Carroll, Noël: Not reconciled: comments for peter kivy. In: *Journal of Aesthetics and Art Criticism* 65,3, 2007, pp. 318-323.

□ Dazu: Kivy, Peter: Moodophilia: a response to Noël Carroll and Margaret Moore. In: *Journal of Aesthetics and Art Criticism* 65,3, 2007, pp. 323-331.

Levine, Michael: A Fun Night Out: Horror and Other Pleasures of the Cinema. In: *Senses of Cinema*, 2001, online: http://www.sensesofcinema.com/contents/01/15/horror_fun.html.

Lindvall, Daniel: Postteori teori och praktik. In: *Filmhaftet: Tidskrift om Film och TV* 26,2 (= 102), 1998, pp. 41-46.

Livingston, Paisley: Utile et dulce: a response to Noël Carroll. In: *The British Journal of Aesthetics* 46,3, 2006, pp. 274-282.

Magny, Joël: Théories américaines [Book Reviews]. In: *Cahiers du Cinéma*, 414, Déc. 1988, pp. xiv-xv (= Journal, 87).

Malmberg, Tarmo: Jaahyvaiset psykosemiotiikalle [Book Review]. In: *Filmihullu*, 6/7, 1989, pp. 51-52.

Osipovich, David: What Rousseau teaches us about live theatrical performance. In: *The Journal of Aesthetics and Art Criticism* 62,4, 2004, p. 355-363.

Perez, Gilberto: Films, the material ghost. In: *Raritan* 16,4, 1997, pp. 106-126.

Plantinga, Carl: Affect, cognition and the power of movies. In: *Post Script: Essays in Film and the Humanities* 13,1, 1993, pp. 10-29.

Pulkkinen, Jarmo: Analyttiset filosofit ja elokuva-teoria. In: *Lahikuva*, 1, 2000, pp. 8-23.

Riis, Johannes: Film, følelser og forståelse. David Bordwell, Noël Carroll og kognitionsteori. In: *Kosmorama* 44 (= 221), Summer 1998, pp. 24-41.

Slide, Anthony: The Slide area: film book notes [Book Reviews]. In: *Classic Images*, 254, Aug. 1996, pp. 53-55.

Smith, Paul Julian: Teachers' pet hates [Book Reviews]. In: *Sight & Sound* 6, Nov. 1996, pp. 32-33.

Stecker, Robert: Only jerome: a reply to Noël Carroll. In: *The British Journal of Aesthetics* 41,1, 2001, pp. 76-81.

□ Dazu: Carroll, Noël: Enjoyment, indifference, and aesthetic experience: comments for Robert Stecker. In: *The British Journal of Aesthetics* 41,1, 2001, pp. 81-84

Sudre, Alain: Getting away from avant-garde film. In: *Undercut*, 5, July 1982, pp. 36-39.

Testa, Bart: Out of theory [Book Reviews]. In: *Canadian Journal of Film Studies* 1,2, 1991, pp. 49-65.