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Quay Bros.: Die Filme von Stephen und Timothy Quay. Eine Arbeitsbibliographie, kompiliert von Hans J. Wulff

Video- und DVD-Editionen (Auswahl)
Filme über die Quays
Bibliographie
Untersuchungen und Rezensionen zu einzelnen Filmen

Als *Brothers Quay* oder auch *Quay Brothers* bezeichnen sich die Zwillingbrüder Stephen und Timothy Quay (* 17.6.1947 in Norristown, Pennsylvania), die seit dem Ende der 1960er Jahre in England leben und arbeiten. Nach einem Anfangsstudium in Philadelphia studierten sie am Royal College of Art in London. Ein mehrjähriger Aufenthalt in den Niederlanden folgte, bevor die Brüder 1980 nach London zurückkehrten und mit Keith Griffiths – einem weiteren Absolventen des Colleges – das *Koninck Studio* gründeten, das heute in Southwark im Süden von London residiert.

Erste Arbeiten entstanden mit dem polnischen Filmregisseur und Illustrator Walerian Borowczyk und mit dem Animationsfilmer Jan Lenica. Ein frühes Thema wurde die filmische Adaption literarischer Werke (u.a. von Franz Kafka, Bruno Schulz, Robert Walser und Michel de Ghelderode). *Street of Crocodiles* wurde 1986 für die Goldene Palme auf dem Filmfestival in Cannes nominiert. Die Arbeiten der Quay-Brüder werden nicht nur mit dem Werk Jan Švankmajers in Verbindung gebracht, den sie selbst als eines ihrer wichtigsten Vorbilder ausgaben und über den sie einen Film gestalteten (1984), sondern auch mit Künstlern wie dem südafrikanischen Maler William Kentridge und dem amerikanischen Filmemacher Tim Burton. Absurdismus, Surrealismus, osteuropäische Literatur: Es sind eine ganze Reihe von Traditionen und Bezügen, in denen die Brüder ihre Poetik der Objektwelten verankern.

Die Brüder produzierten neben ihren Animationsfilmen eine ganze Reihe von Videoclips für Gruppen wie *His Name is Alive*, *Michael Penn*, *Sparklehorse*,

16 Horsepower oder *Peter Gabriel* (*Sledgehammer* ist sicher der am bekanntesten gewordene Videoclip aus ihrem Studio, der 1987 neun MTV Music Video Awards gewann). Außerdem konzipierten sie Werbefilme (u.a. für Coca Cola, MTV und Nikon). Zwar sind sie vor allem als Animationsfilmer bekannt geworden, doch haben sie sich auch in der Buchillustration, als Set-Designer für Dramen- und vor allem Opernaufführungen, in der Installationskunst und als Graphiker betätigt.

[*] In die folgenden Verzeichnisse sind Hinweise von Citlali Bernhardt, Ludger Kaczmarek, Dominik Schrey, Julius von Halpern und Eva Wallbaum eingegangen – ihnen allen gilt mein Dank!

Video- und DVD-Editionen (Auswahl)

Zahlreiche Kurzfilme lagen vor der ersten Kompilation (1999) als VHS-Kassetten vor (z.T. in PAL, z.T. in NTSC), die hier nicht eigens dokumentiert sind. Ein einziges Beispiel ist der Film *We Are Still Married* (1992).

The Brothers Quay. 1990–91.

Producer: Keith M. Griffiths. New York: First Run Features 1990–91. 2 VHS-Kassetten. 89 min.

Inhalt: Vol. 1: *Street of crocodiles* (21 min.) (1986); *The cabinet of Jan Švankmajer* (13 min.) (1984). Vol. 2: *Epic of Gilgamesh* (11 min.) (1981); *Rehearsals for extinct anatomies* (14 min.) (1988); *Nocturna artificialia* (30 min.) (1979).

Quay Brothers. Are We Still Married. 1992.

Veröff. 1992. VHS-Kassette (PAL). 3 min. ASIN: 6305957681.

Institute Benjamenta, or This Dream People Call Human Life. 1995.

VHS-Ed. (PAL). S.I.: ICA Projects Ltd. 1996. 104 min.

The Brothers Quay Collection: Ten Astonishing Short Films 1984–1993. 1999.

New York: Kino on Video, Kino Internat. Corp. 1999, 1 VHS-Kassette, 104 min. A Zeitgeist Films release. ISBN 6305957681.

Short films produced between 1984 and 1993. DVD features include: *Nocturna Artificialia* (21min, 1979), the first Brothers Quay short; original theatrical trailer for the Quay Brothers feature *Institute Benjamenta*; interview with the Brothers Quay. Films: *The cabinet of Jan Svankmajer* (14 min.) (1984); *The epic of Gilgamesh or This unnameable little broom* (11 min.) (1985); *Street of crocodiles* (21 min.) (1986); *Rehearsals for extinct anatomies* (14 min.) (1987); *Dramolet (Stille Nacht I)* (1 min.) (1988); *The comb (from the Museums of Sleep)* (17 min.) (1991); *De Artificiali Perspectiva or Anamorphosis* (15 min.) (1991); *Are we still married?* (*Stille Nacht II*) (3min) (1991) / music by His Name is Alive; *Tales from the Vienna Woods (Stille Nacht III)* (3 min.) (1992); *Can't go wrong without you (Stille Nacht IV)* (3 min.) (1993) / music by His Name is Alive.

In absentia. 2000.

A short film by the Brothers Quay. A Konnick Production for the BBC and Pipeline Films (Producer: Keith Griffiths). Musik: Karlheinz Stockhausen. New York: Zeitgeist Films 2000, VHS-Kassette, 20 min.

Originally commissioned by the BBC as part of a series called *Sound on Film International*, the film is the result of the collaboration between the Quay Brothers and musical composer Karlheinz Stockhausen. The Quay Brothers worked on a composition by Karlheinz Stockhausen, *Zwei Paare*. They combined live action and animation to convey the mindscape of a woman alone in her room in a psychiatric hospital, who would write love letters every day to a particular man.

Institute Benjamenta, or This Dream People Call Human Life. 1995.

New York: Kino International. Veröff. 2000. 104 min. ISBN 630595769X. ASIN: 630595769X.

The Brothers Quay Collection: Ten Astonishing Short Films, 1984–1993. 2000.

New York: Kino. Veröff. 1.8.2001, 1 DVD. ASIN: 6305957681.

Contents: *The cabinet of Jan Svankmajer* (14 min.) (1984) – *The epic of Gilgamesh or This unnameable little broom* (11 min.) (1985) – *Street of crocodiles* (21 min.) (1986) – *Rehearsals for extinct anatomies* (14 min.) (1987) – *Dramolet (Stille Nacht I)* (1 min.) (1988) – *The comb (from the Museums of Sleep)* (17 min.) (1991) – *De Artificiali Perspectiva or Anamorphosis* (15 min.) (1991) – *Are we still married?* (*Stille Nacht II*) (3min) (1991) / music by His Name is Alive

– *Tales from the Vienna Woods (Stille Nacht III)* (3 min.) (1992) – *Can't go wrong without you (Stille Nacht IV)* (3 min.) (1993) / music by His Name is Alive.

Frères Quay: 8 courts métrages d'animation. 2002 [2003?].

Paris: ED distrib. [2003?], VHS-Video (SECAM-Format). 90 min.

Contient : 1 – *Stille Nacht I* (1986, 23 min.): *Dramolet für R.W. in Herisan*. 2 – *Stille Nacht II* (1992, 3 min.): *Are we still married?* ; *His name his alive*, mus. 3 – *Stille Nacht III* (1992, 3 min.): *Tales from the Vienna woods*. 4 – *Stille Nacht IV* (1993, 4 min.) : *Can't go wrong with you* ; *His name is alive*, mus. 5 – *Street of crocodiles* (1986, 23 min.) = *La rue des crocodiles* ; *Feliks Stawinski*, act. 6 – *Rehearsals for extinct anatomies* (1988, 14 min.) = *Répétitions pour des anatomies défuntés*; *Lech Jankowski*, *Katarzyna Klebba*, mus. 7 – *The comb* (1990, 17 min.): *from the museums of sleep* = *Le peigne: des musées du sommeil*; *Witold Scheybal*, *voix parlée*, *Joy Constantinides*, act. 7 – *In absentia* (2000, 20 min.); *Karlheinz Stockhausen*, mus.

Rev.: 8 courts métrages des frères Quay. In: *L'Écran Fantastique*, 222, June 2002, p. 88.

[*In absentia*. 2003]

Enthalten in: Faber, Liz / Walters, Helen: *Animation Unlimited: Innovative Short Films since 1940*. London: Laurence King, in association with Harper Design International 2003, 192 pp. + 1 DVD-Kassette (PAL), gesamt ca. 120 min.

The PianoTuner of EarthQuakes. 2005.

New York: Zeitgeist Films 2005. 99 min. ASIN: B000N2G3YC.

Zugl. London: Artificial Eye 2005.

Quay Brothers: The Short Films 1979–2003. 2006.

London: BFI 2006, 2 DVD-Video (315min). + 1 Beih. (21 S.). ISBN/EAN: 5035673006535.

Includes: DVD-1 "Films" enthält: *The cabinet of Jan Svankmajer*. – *Kurzfilm 1984 / The unnameable little broom*. – *Kurzfilm 1985 / Street of crocodiles*. – *Kurzfilm 1986 / Rehearsals for extinct anatomies*. – *Kurzfilm 1986 / Stille Nacht I – IV*. – *Kurzfilm 1988–1993 / The comb*. – *Kurzfilm 1990 / Anamorphosis*. – *Kurzfilm 1991 / In abstentia*. – *Kurzfilm 2000 / The phantom museum*. – *Kurzfilm 2003*. DVD-2 "Footnotes" enthält u.a.: *Nocturna artificialia*. – *Kurzfilm 1979 / The calligrapher*. – *Kurzfilm 1991 / The summit*. – *Kurzfilm 1995 / The falls (excerpt)*. – *Kurzfilm 1980*. Rev.: Newman, Kim: *In a league of their own*. In: *Sight and Sound* NS 16,12, Dec. 2006, p. 92.

O'Neill, Eithne: Des poupées et des hommes: Les sept courts métrages des frères Quay. In: *Positif*, 472, June 2000, pp. 93–94.

Wach, Andrea: Quay Brothers. In: *Film-Dienst* 61,11, Mai 2008, p. 36.

Phantom Museums: The Short Films of the Quay Brothers. 2007.

New York: Zeitgeist Films. Veröff. 24.4.2007, 2 DVDs. ASIN: B000MQ4WP6.

Disc 1. The films: The cabinet of Jan Svankmajer (1984) ; This unnameable little broom (Epic of Gilgamesh) (1985) ; Street of crocodiles (1986) ; Rehearsals for extinct anatomies (1987) ; Stillenact I (Dramolet) (1988) ; The comb (1990) ; Anamorphosis (1991) ; Stillenacht II (Are we still married?) (1992) ; Stillenacht III (Tales from Vienna Woods) (1993) ; Stillenacht IV (Can't go wrong without you) (1994) ; In absentia (2000) ; The phantom museum (2003) – Disc. 2. „The footnotes“ enthält u.a.: Nocturna artificialia. The calligrapher. The summit. The falls (Ausschnitt). Interviews, Alternativversionen und anderes mehr. Re-éd.: Paris: Arcadès 2007. With French subtitles. ASIN: B000MGBTVQ.

Rev.: Marco de Blois: Les accordeurs de rêves. In: *24 images*, 132, June/July 2007, p. 58.

L'Accordeur de tremblements de terre [= The Piano Tuner of Earthquakes]. 2008.

[Paris]: ED distribution [éd., distrib.] [2008], 1 DVD, 99 min.

Contient aussi: Interview des frères Quay et d'Alan Passes (45min), scènes coupées, bande-annonce, extraits de films des frères Quay. – Location interdite. EAN 3760145250193.

Quay Brothers: die Kurzfilme 1979–2003. 13 Animationsfilme von Stephen und Timothy Quay. 2008.

[Berlin]: Absolut Medien / London: BFI 2008, 2 DVD-Video + 1 Booklet (23 S.) (Absolut Medien – Kurzfilme. 842.).

Bildformat 4:3/16:9, DVD 9, PAL, codefree, DVD-1: 135 min., DVD-2: 119 min. Neued. der BFI-Ausg. von 2006 (*The Short Films 1979–2003*. 2006.).

Institute Benjamenta or this dream people call human life. 2010.

London: BFI / Channel Four Films [...] 2010, 2 DVD-Video (resp. 1 Blu-Ray). 104 min. + 1 Begleith., 23 S.

Through the Weeping Glass. 2011.

[Voller Titel:] *Through the Weeping Glass: On the Consolations of Life Everlasting. Limbos & Afterbreezes in the Mütter Museum*. A film by the Quay Brothers. Composer Timothy Nelson; producer Ed-

ward Wainis; voiceover Derek Jacobi. London: Mütter Muszea Atelier Konick QBTZ & Pro Bono Films Production 2012 [2011], 1 DVD, 31 min. + Booklet, [20] pp.

The disc also includes the documentary *Behind the scenes with the Quay Brothers* and the complete original sound from which the soundtrack was composed, as mp3 downloadable files.

A documentary on the collections of books, instruments, and medical anomalies at The College of Physicians of Philadelphia in the *Mütter Museum*.

Filme über die Quays (Auswahl)

Keith Griffiths über die geheimnisvollen Brothers Quay. Realisation: Letocha, Thomas. [S.l.]: Neue Medien tv Ulm [...] 1991, 1 Videokassette (VHS, 15min).

Aus der Reihe *Die Stunde der Filmemacher*. Enth. 3 Kurzfilme der Brüder Quay. Produziert für Sat1, Sd. 26.6.1991.

Die Brüder animierten eine Sequenz in dem Film *Frida* (*Frida*, USA/Kanada/Mexiko 2002, Julie Taymor); dazu liegt vor: Special feature: *The Brothers Quay Visual FX*.

[Montreal]: Alliance Atlantis [2003], 2002, 2 DVDs, 123 min.

= Disc 2. in: *Frida*. Miramax Films presents in association with Margaret Rose Perenchio a Ventanarosa production in association with Lions Gate Films, a film by Julie Taymor; producers: Sarah Green, Salma Hayek, Jay Polstein [et al.]; screenplay writers: Clancy Sigal [et al.]; director: Julie Taymor.

Bibliographie

Atkinson, Michael: Stirrings in the Dust. In: *Afterimage*, 13, 1987, pp. 4–9.

Atkinson, Michael: The Night Countries of the Brothers Quay. In *Film Comment* 29,5, Sept.-Oct. 1994, pp. 36–44.

On the fantastic-surrealist experimental films by the brothers Timothy and Steven Quay and their relation to Wladysław Starewicz and Jan Svankmajer. Includes a filmography. Piercing descriptions and analyses of the unique Quay aesthetic. Focus on the Quays' technique – hesitating camera movement, obsession with minutia, and acute textural sensibility.

Atkinson, Michael: Unsilent night: The Brothers Quay. In: *Film Comment* 30,5, Sept./Oct. 1995, pp. 25–38.

Repr. as: *Unslient Nights: The Brothers Quay*. In Atkinson's *Ghosts in the Machine. Speculating on the Dark Heart of Pop Cinema*. New York: Proscenium 1999, pp. 25–38.

Ballhausen, Thomas / Schätz, Benedikt: *Gespenster, Staub und Kybernetik: Passagen durch das Werk der Brothers Quay*. In: *Splating Image*, 73, März 2008, pp. 13–18.

Ballhausen, Thomas / Schätz, Benedikt: *Wunderwelten des Schreckens und Erstaunens. Gedanken zum filmischen Werk der Brothers Quay*. In: *Quarber Merkur* [Franz Rottensteiners Literaturzeitschrift für Science Fiction und Phantastik], 109/110, 2009, S. 135–148.

Barker, Jennifer Marilyn: *The tactile eye. Touch and the cinematic experience*. Berkeley, Cal. [...]: University of California Press 2009, XII, 196 S.
At first: Los Angeles, Univ., Diss., 2004. Includes reflections on the Quay's films.

Bassan, Raphael: *L'univers crepusculaire et autarcique des Freres Quay*. In: *Bref*, 31, Winter 1996/97, pp. 12–15.

Baxter, John: *Medicine man*. In: *Tate: The Art Magazine* 6, July 2003–Aug. 2003, pp. 36–41.

Begin, Richard: *Côtoyer l'infime*. In: *Ciné-Bulles* 20,1, 2002, pp. 54–57.

Bernhardt, Citlali: *Rituales de animación: la búsqueda de sentido en el objeto. El objeto animado en el imaginario cinematográfico de los Hermanos Quay* [Animationsrituale: die Suche nach dem Sinn im Objekt. Das animierte Objekt im filmischen Werk der Brüder Quay]. Master-Thesis, Kunstgeschichte (Zeitgenössische Kunst), Facultad de Filosofía y Letras der Universidad Nacional Autónoma de México – UNAM, Mexico City 2009, 61 pp.

The animated object causes ambiguous sensations in the spectator, fascination and fear, even repulsion. It is however a recurrent element in multiple contemporary art forms. In order to develop one possible way of reading this kind of expression, the work of the Quay Brothers was chosen as the object for this investigation. These filmmakers from the USA, who live and work in London, have been awarded with countless recognitions for their experimental, alternative short and feature films. The short film *Street of Crocodiles*, an adaptation of a story by Bruno Schulz, presents a significant variety of characters that subscribe to the sort of animated objects or 'inert' life forms that are considered to be uncanny. The Quays' film language

has its roots in the avant garde cinema and artistic styles of the early 20th century and their themes convey a very particular form of social criticism. The present analysis was divided in three parts, corresponding to three fragments of the short film that show creatures who determine three crucial theoretical guidelines: the criticism towards modern society (based on the idea of Modernism exposed by Walter Benjamin in his work: *The Origin of German Tragic Drama*), the connotation of the object itself in our capitalistic system (following concepts of Jean Baudrillard), concluding with the spiritual background and main idea in this train of thought in regards to Sigmund Freud's work on the concept of the uncanny (mainly his animistic approach). The conclusion of this research states that the uncanny sensation caused by the Quays' cinematic way of expression, theme selection and imagery, can be seen as pointing towards individuals dealing with – and surviving within – a decadent, inhuman, capitalistic and over-rationalized system, expressing a prevailing ancestral spiritual need -that was supposedly gotten over with.

Buchan, Suzanne H.: *The Quay Brothers: Choreographed Chiaroscuro, Enigmatic and Sublime*. In: *Film Quarterly* 51,3, Spring 1998, pp. 2–15.

Buchan, Suzanne: *The Animated Spectator: Watching the Quay Brothers' 'Worlds'*. In: *Animated Worlds*. Ed. by Suzanne Buchan. Eastleigh: John Libbey Publishing, 2006, pp. 15–38.

Buchan, Suzanne: *Liberation of the Mistake: A Glimpse into the Quay Brothers' Research Process*. In: *Proof* 3,1, 2008, pp. 16–20.

Buchan, Suzanne: *The Quay Brothers: Into a Metaphysical Playroom*. Minneapolis, MN: University of Minnesota Press, 2011, 296 S.

The complex, special power of the Quay Brothers' puppet animation poetics This work is the first thorough analysis of the creative oeuvre of the Quay Brothers. Known for their animation shorts that rely on puppetry, miniatures, and stop-motion techniques, their fiercely idiosyncratic films are fertile fields for Suzanne Buchan's engaging descriptions and provocative insights into the Quays' art-and into the art of independent puppet animation. Buchan's aesthetic investigation stems from extensive access to the Quay Brothers' artistic practices and work, which spans animation and live-action film, stage design, and illustration. She also draws on a long acquaintance with them and on interviews with collaborators essential to their productions, as well as archival sources. Discussions of their films' literary origins, space, puppets, montage, and the often-overlooked world of sound and music in animation shed new light on the expressive world that the Quay Brothers generate from their ma-

materials to create the poetic alchemy of their films. At once a biography of the Quays' artistic trajectory and a detailed examination of one of their best-known films, *Street of Crocodiles*, this book goes further and provides interdisciplinary methodologies and tools for the analysis of animation.

Rev. (Alicia Guerrero Yeste) in: *Revista de Letras y Ficción audiovisual*, 2, 2012, pp. 227–231.

Buchan, Suzanne: Bruno Schulz's *Generatio aequivoca*: sites of (dis-)enchantment in the Quay Brothers' *Street of Crocodiles*. In: McAra, Catriona / Calvin, David (eds.): *Anti tales: The uses of disenchantment*. Newcastle upon Tyne: Cambridge Scholars Publishing 2011, pp. 84–97.

In this chapter the author addresses the rewriting – cinematically – of the fairy tale, and the dialogue between the creative and the critical via a set of stylistic features and devices shared by two artistic modes: text and manipulated moving image. This is done by exploring how literary objects and figures, exemplified by Schulz's *The Street of Crocodiles* (1934), are interpreted by the Quay Brothers in their seminal puppet animation film *Street of Crocodiles* (1986) and given material form, becoming cinematic expressions of Schulz's anti-tale.

Buchan, Suzanne: A metaphysics of space: The Quay Brothers atmospheric cosmogonies. In: Weinthal, Lois (ed.): *Toward a New Interior: An Anthology of Interior Design Theory*. New York: Princeton Architectural Press 2011, pp. 527–545.

The chapter maps the architecture, spaces and objects of the Quay Brothers' films, and of *Street of Crocodiles* in particular, by investigating how the architectural constructions and materials create the spatialities particular to the film's notably experimental narrative 'world'. Distinct from the 'mythic' origins of their preferred authors' descriptions of matter, the objects, architecture, décors and other elements in their set designs for theatre and opera and their films' mise-en-scène have physical, tangible origins; they are constructed out of a variety of materials, including mirrors, posters, fabrics, glass, wood and metal. The films' sets are considered in a framework of Juan Antonio Ramirez's cinematic set design, collage principles, the concept of the miniature, Walter Benjamin's notion of detritus. It concludes that the Quay Brothers' engagement with spatial themes of inside / outside and imagined / experienced may mirror our own continual negotiation between the physical, phenomenal and a metaphysical 'world'. The chapter contributes to the editor Lois Weinthal's vision of a future where interior design is treated with parity to architecture and industrial design, a future with a new interior.

Carels, Edwin: Quaymation. In: *Plateau*, Spring 1991, pp. 3–10.

Carels, Edwin: Dansende dubbelbeelden: Prikkelnde animaties van de Brothers Quay. In: *Skrien*, 220, 1998, pp. 28–30.

Clarke, James: *Movie Moments*. Harpenden: Kamera, 2009, 192 S.

Includes: Surrealism. *La Belle et la Bête*; *Un Chien Andalou*; the films of the Brothers Quay, pp. 83–98.

Cleenewerck, Kaat: Een must voor de cinefiel: De Brothers Quay. In: *Film en Televisie*, 420–421, 1992, pp. 45–46.

Costa, Jordi. (Ed.): *Quay Brothers*. Sitges: Sitges Festival Internacional de Cinema de Catalunya / Anima't, Mostra de Cinema de Animació 2001, 47 pp.

Catalogue.

Costatini, Gustavo: De Artificiali Perspectiva: The Brothers Quay's Use of Sound and Music. In: *Filmwaves Magazine*, 32, 2007, pp. 43–47.

Cox, David: A political gravity well of ideas. In: *Filmnews* 21,8, Sept. 1991, p. 6.

On Cox' film *Puppenhead* and on the filmic work of Jan Svankmajer and the brothers Quay.

De Rosa, Agostino: Dove lo sguardo esita [Where the gaze hesitates]. In Agostino De Rosa, Giuseppe D'Acunto (a cura di): *La Vertigine dello Sguardo. Tre saggi sulla rappresentazione anamorfica* [The Vertigo of Sight. Three Essays on the Anamorphic Representation]. Venezia: Cafoscarina Publishing 2002, pp 184–201.

Dormitorium: An Exhibition of Film Decors. By the Quay Brothers. Essays by Michael Atkinson, Linda F. McGreevy, Lois Weinthal. Introduction by Sean Buffington. A selected bibliography compiled by David Spolum. Edited by Edward Waisnis. Philadelphia, PA: The University of the Arts 2009, 28 pp.

Vgl. dazu die Online-Darstellung der Ausstellung auf der Homepage der *The New School*, URL: <http://www.newschool.edu/pressroom/emails/documents/dormitoriumpress-kit.pdf>.

Als *Dormitorium* (eigentlich: „klösterlicher Schlafraum“) bezeichnet man gelegentlich die Mini-Sets, die die Quay-Brüder für ihre Puppenanimationen verwenden.

Drewett, Michael / Hill, Sarah / Kärki, Kimi: *Peter Gabriel, from Genesis to growing up*. Farnham, Surrey [...]: Ashgate 2010, xviii, 267 pp. (Ashgate Popular and Folk Music Series.).

Includes: Staging Masculinities: Visual Imagery in Peter Gabriel's *Sledgehammer* Video, pp. 57–70.

Fiamura, James: The thirteenth freak month. The influence of Bruno Schulz on the Brothers Quay. In: *Kinoeye* 4,5, 29.11.2004, URL:

<http://www.kinoeye.org/04/05/fiumara05.php>.

The Quays take us through this dirty pane of glass down the rabbit hole into a subterranean mythic world existing just beneath the surface of our own reality where decayed and discarded puppets, objects and matter are rendered beautiful and infused with a secret life. The Quays' aesthetic project maps quite nicely onto the textual framework and the obsessive mythologizing of reality laid out by the writings of Bruno Schulz—so much so that the Quays have called Schulz “the secret catalyst of [all] our work.” The collaborative collision of aesthetics and creative Weltanschauung between Bruno Schulz and the Quay Brothers has produced one of the most extraordinary and original films (if not total body of work) not just in animation but in all of cinematic history (from the article).

Especially on *Street of Crocodiles*.

Goodeve, Thyrza Nichols: Dream Team: Thyrza Nichols Goodeve Talks with the Brothers Quay. In: *Artforum* 34,8, April 1996, pp. 82–85, 118.

Interview. Focuses on the brothers' creation process, conception of sound, and literary inspirations. Interesting discussion of their lover/alternative relationship.

Gravel, Jean-Philippe: Entretien avec Stephen Quay. In: *Ciné-Bulles* 20,1, 2002, pp. 49–53.

Gruner, Götz / van der Kooij, Fred: Internationale Kurzfilme seit den 1980er Jahren: Special Focus: Stephen und Timothy Quay. In: *Filmgenres: Animationsfilm*. Hrsg. von Andreas Friedrich. Stuttgart: Reclam Verlag 2007, pp. 194ff. (Universal-Bibliothek. 18405.)

Haapalainen, Manu: Assosiaation animaatioita: Loigiikka ei hallitse Quayn veljesten universumia. In: *Filmihullu*, 6, 2001, pp. 8–10.

Interview.

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Klein, Norman: Animation as Baroque: Fleischer Morphs Harlem; Tangos to Crocodiles. In: Chris Gehman / Steve Reinke (eds.): *The sharpest point: Animation at the end of cinema*. Toronto: YYZ Books/Ottawa International Animation Festival/ Images Festival 2005, pp. 27–48.

Kolodynski, Andrzej: Dziwny swiat braci Quay. In: *Kino* (Warszawa) 33, Febr. 1999, pp. 14–17.

Letschnig, Melanie: Schönschreiben mit den Brothers Quay: *The Calligrapher* oder Animation als erzählter Prozess. In: *Techniken der Metamorphose: Positionen zum Animationsfilm*. Herausgegeben von Franziska Bruckner, Melanie Letschnig und Georg Vogt. Wien/Köln/Weimar: Böhlau 2010, pp. 83–89 (= Maske und Kothurn. 56,4, 2010.).

The Calligrapher (1991) was an ident commissioned for the BBC2 television channel, but never broadcast.

Magliozzi, Ronald S. [curator]: *Quay Brothers: On deciphering the pharmacist's prescription for lip-reading puppets*. New York: Museum of Modern Art, New York 2012, 64 pp.

Published in conjunction with the exhibition Quay Brothers: On Deciphering the Pharmacist's Prescription for Lip-Reading Puppets, at The Museum of Modern Art, New York (August 12, 2012–January 7, 2013), organized by Ron Magliozzi, Associate Curator, Department of Film.

Contents: The manic department store : new perspectives on the Quay brothers / Ron Magliozzi – Those who desire without end : animation as “bachelor machine” / Edwin Carels – On deciphering the pharmacist's prescription for lip-reading puppets: a project by the Quay brothers.

Rev.: Mirandette, Marie Claude: Un désir infini. In: *Ciné-Bulles* 31,1, hiver 2013, pp. 16–19.

Marks, Laura U.: The Quays' *Institute Benjamenta*: An olfactory view. In: *Afterimage*, 25, Sept./Oct. 1997, pp. 11–13.

Repr. in: Chris Gehman / Steve Reinke (eds.): *The sharpest point: Animation at the end of cinema*. To-

ronto: YYZ Books/Ottawa International Animation Festival/Images Festival 2005, pp. 126–137.
Repr. in Marks': *Touch. Sensuous Theory and Multi-sensory Media*. Minneapolis, MN: University of Minnesota Press, 2002, pp. 127–140.

Marlow, Jonathan: Tales from the Brothers Quay.
[Interview.] In: *GreenCine*, 17.11.2006, URL:
<http://www.greencine.com/article?action=view&articleID=365>,
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Martin, Jessie: *Institut Benjamenta*. La face voilée de la réalité. In: *Cinemas* 19,1, 2008, S. 129–145.

This article demonstrates how the Quay Brothers' film *Institut Benjamenta* offers a metaphysical vision of the world. In it, the filmmakers think in film about a paradox hidden in phenomenal reality. By working on the permeability of physical concepts such as place, language and the individual, the film succeeds in overcoming the secular dichotomies dividing mind and body and the intelligible and the sensory. Through the porosity of topographical boundaries, a unique use of speech and animal hybridity, the film explores the ambiguity smouldering underneath our perceptive certainties. It creates a floating and uncertain universe in an in-between perceptual space and, in the powerful poesis of its fiction, brings individuals face to face with what escapes them and from which they are trying to escape. In this film, individuals experience themselves through the relationship between the sensory and the intelligible.

Martland, Steve: Life after Death. In: *The Guardian*, 4.4.2003.

Auch online:
http://www.guardian.co.uk/music/2003/apr/04/classicalmusicandopera.artsfeatures8#article_continue.
Über die Kooperation der Quay-Brüder mit dem Komponisten Steve Martland.

Mikurda, Kuba / Prodeus, Adriana (red.). *Trzynasty miesiąc. Kino Braci Quay*. Cracow-Warsaw: Korpolecja Hałart & IFF Era New Horizons 2010, 348 pp.

Trzynaście miesięcy / Kuba Mikurda (5–14). – Gabinet Braci Quay. Z Braćmi Quay / rozmawiają Kuba Mikurda & Michał Oleszczyk (15–98). – Sztuka Braci Quay / Andrzej Klimowski (99–103). – Bliźniacy z Filadelfii w poszukiwaniu Europy / Marcin Giżycki (104–115). – Niesamowity tygiel Braci Quay londyńskich alchemików filmu / Olga Tokarczuk (116–125). – Ulica Krokodyli / Peter Greenaway (126–131). – Kurz / Jan Gondowicz (132–137). – Schulz w Nowym Jorku / Victoria Nelson (138–141). – Epos o Gilgameszu Braci Quay a „metafizyka obsceniczności” / Steve Weiner (142–162). – Szczególny przypadek Braci Quay / Piotr Dumala (163–171). – Z pamiętnika / Guy Maddin (172–175). – Instytut Benjamenta – perspek-

tywa wêchowa / Laura U. Marks (176–195). – Materialność marzeń. Bracia Quay, Walser, Schulz / Jakub Momro (196–226). – Widz poruszony. Oglądanie „światów” Braci Quay / Suzanne Buchan (227–255). – *In Absentia* Braci Quay. Obraz-czas jako czysty opis / Joanna Spalińska-Mazur (256–265). – Kołysanka & Walc / Lech Jankowski (266–271). – Sekretny scenarzysta z Lechem Jankowskim / Jozmawia Kuba Mikurda (272–274). – Nieznane opowieści Braci Quay. Z kartotek Scotland Yardu / Clyde Henry (275–277). – Wymknięcia / Adriana Prodeus (287–291). – Słownik Braci Quay / Michael Brooke (292–326). – Filmografia Braci Quay / Kuba Mikurda.

Miller, Tyrus: „Cut Out from Last Year's Mouldering Newspapers”: Bruno Schulz and The Brothers Quay on *The Street of Crocodiles*. In: *Screening the City*. Ed. by Mark Shiel [...]. London: Verso 2003, pp. 80–99.

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O'Reilly, Sally: What should we make of the Brothers Quay's puppetry playhouse? In: *Arts Review*, Jan. 2007, p. 124.

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Romney, Jonathan: The Same Dark Drift. In: *Sight and Sound*, NS 1,11, March 1992, pp. 24–27.

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Romney, Jonathan: The Brothers Quay: Automata for the People. In: *Modern Painters*, Febr. 2006, pp. 42–46.

Rose, James: Stephen and Timothy Quay. In: *Senses of Cinema*, 30, Febr. 2004, URL: http://www.sensesofcinema.com/2004/great-directors/quay_brothers/.

Ruprecht, Lucia: Virtuoso servitude and (de)mobilization in Robert Walser, W.G. Sebald, and the Brothers Quay. In: *The German Quarterly* 83,1, 2010, pp. 58–76.

This article proposes a parallel reading of Robert Walser's novel *Jakob von Gunten* (1909) and W.G. Sebald's "Ambros Adelwarth" from the collection *Die Ausgewanderten* (1992), set off against an excursus on the 1995 filmic adaptation of Walser's text by the Quay Brothers, *Institute Benjamin*. It focuses on the relevance in Walser of virtuoso forms of servitude as practices of demobilization and desertion at a time when teleological mobility and speed became increasingly synonymous with military mobilization. Walser's counter-movement to the spirit of impending war is taken up in "Ambros Adelwarth," yet in a more literal articulation of demobilization and desertion; this text also spells out the undercurrent of rigidity, dysfunction and mortification that runs through *Jakob von Gunten*. Close intertextual readings are framed by Paolo Virno's concept of "servile virtuosity," as well as other theoretical considerations of movement and modernity. This essay both extends the growing research on intertextuality in W.G. Sebald towards an author whose impact on the latter has received comparatively little attention, and aims to contribute to the recent focus in German Studies on what one may term psycho-physicality, clustered around theoretical reconsiderations of posture and gesture.

Schnötzing, Arnold: Mothers have been replaced by television: Interview mit Keith Griffiths. In: *Blimp*, 19, Spring 1992, pp. 12–15.

On Konick production company. Includes a filmography on Griffiths as well as the brothers Stephen and Timothy Quay.

Scott, Sarah: Fetish, Filth and Childhood: Walking down *The Street of Crocodiles*. In: *Senses of Cine-*

ma. 36, July 2005, URL:

http://sensesofcinema.com/2005/36/street_of_crocodiles/.

The Street of Crocodiles both recovers and mocks childhood, and our adult memories of childhood, in a grotesque, fetishistic manner, raising questions about the relationship between animation, modernity and the child's place within this inanimate, inhuman world of technological progress. These processes of the organic and non-organic object relate directly to the technicality of the animated form within cinema and film theory's often blind refusal to recognise that animation, in its broadest sense, captures not only the essence of the uncanny in film but the essence of the cinematic apparatus. If I have argued here for the "filthy" quality of age through the morbid aesthetics of the film, then ultimately what I have tried to show is the way in which animation makes explicit the ghostliness of technology and our way of perceiving the animated world on film. The fragmentary nature of *The Street of Crocodiles* inevitably causes some difficulty in adequately describing its intertwining aesthetic and formal aspects. Yet it is the fragmentary nature of human development, memory and language that reflects the fragmentary world of Benjamin, Schulz and the Brothers Quay. It would therefore seem relevant not to upset the miniature world of allegorical play, but to let it continue to animate the dust-covered streets that belong the mechanics of the cinema (from the article).

Smith, Damon: "They're panicking, look at them!" The Brothers Quay. In: *Action! Interviews with directors from classical Hollywood to contemporary Iran*. Edited by Garry Morris. Foreword by Jonathan Rosenbaum. London/New York: Anthem Press 2009, pp. 207–223.

Wohl ident. mit: Smith, Damon: Reflecting the Theoretical Beyond. The Quay Brothers Talk About Art, Life, and *The Piano Tuner of Earthquakes*. [Interview.] In: *Bright Lights Film Journal*, 55, 2007, URL: <http://brightlightsfilm.com/55/quaysiv.php#.UdWcs709W3s>.

Sobchack, Vivian: Animation and automation, or, the incredible effortfulness of being. In: *Screen* 50, Winter 2009, pp. 375–391.

With special reference to the works of Quay Brothers.

Sorfa, David: *The Fetishism of Meaning: Disavowal in Kafka, Švankmajer and the Quay Brothers*. PhD Thesis, University of Kent, 2006, 279 pp.

According to Freud, fetishism is based on disavowal (Verleugnung): the possibility of believing two contradictory propositions to be true simultaneously. This thesis argues that the structure of the sign and of meaning more generally can be understood to function in exactly this way. The sign both is and is not that which it represents. Disavowal offers a theoretical explanation of the functioning of language, meaning and text based on a principle of the simultaneous existence

of two contradictory propositions. The fetish is aligned with a series of concepts which, it is argued, have a similar contradictory structure: Sigmund Freud's *unheimlich*, Tzvetan Todorov's fantastic, Slavoj Žižek's real (incorporating Jacques Lacan's *objet petit a* and Alfred Hitchcock's McGuffin), Jacques Derrida's *différance* and Ferdinand de Saussure's sign. Theoretical underpinnings come from psychoanalysis, anthropology and Marxism. There is a consideration of the history of fetishism in philosophy and in film theory. Following the work of Derrida in Glas, an argument is made for the radical potential of the "generalised fetish", defined by disavowal. The thesis explores the action of fetishism in writing and film. Hair is used as one example of a symbolic object to show that an understanding of such a symbol is based on disavowal. The concept of fetishism is then used to explore the way in which the object is represented in the writings of Franz Kafka and the films of Jan Švankmajer and the Brothers Quay. These works provide complex representations of objects on a thematic level while the texts themselves function as just such fetish objects on a formal level. It is the self-reflexive interaction between these two levels that makes these texts exemplary.

Sorfa, David: The Illusory Architext of the *Institute Benjamenta*. In: *Adaptation* 5,1 2011, pp. 88–101.

I present a reading of the Quay Brothers' film *Institute Benjamenta, or This Dream People Call Human Life* (1995) and Robert Walser's original novel *Jakob von Gunten: Ein Tagebuch* (1909), which not only compares the two works but also attempts to use both texts to open up a reading of what Gerard Genette would call the architext of both novel and film, an illusory narrative that can be seen to inform both the original and its adaptation. I argue that *Institute Benjamenta* takes as its central theme the possibility of the existence of an 'authentic inner chamber' that does not exist. This impossible place is the space of the possibility of adaptation.

Spalinska-Mazur, J.: Anamorphosis According to Timothy and Stephen Quay. In: *Kwartalnik Filmowy*, 64, 2008, pp. 88–93.

In their film *De Artificiali Perspectiva/Anamorphosis* (1991) brothers Quay present, using striking examples, how anamorphic technique is used in European paintings. The intention of the film makers is to remind us of the concept of anamorphosis that was created by European painters. The Quay brothers highlight the idea of painters from the 16th and 17th century, for whom anamorphosis was the true way of representing vision. It is not the first time when Quay brothers used the technique for their animation work. They used it before in 1990 in *Comb (from the Museums of Sleep)*, where an attentive viewer may recognize the influence of anamorphic art (e.g. in Emmanuel Maignan's fresco) and the use of anamorphic technique, which none-

theless differs slightly from its use in paintings. The title comb becomes an object of changing proportions, depending on the point of view. Timothy and Stephen Quay argue that it is the point from which we observe that shapes what we see. The image is not created by the perspective, but it is the image that suggests the perspective of looking.

Tomlinson, Lynne: Launching the Quays. In: *Animation Journal* 9, 2001, pp. 5–19.

Tuymans, Luc: *The Reality of the Lowest Rank: A Vision of Central Europe*. Curators, Luc Tuymans, Tommy Simoens, Edwin Carels. Editors-in-chief, Tommy Simoens, Kate Mayne; translations, Michael Lomax, Alastair & Cora Weir. Tiel: Lanoo Books 2010, 284 pp.

Darin u.a.: Quay Brothers. = Catalog of an exhibition held at Forum + (Concertgebouw), Arentshuis, Memorial in Sint-Jan, Stadshallen and Grootseminarie, Brugge, Oct. 22, 2010–Jan. 23, 2011.

Ulver, Stanislav: Animace dnes. In: *Film a Doba* 38,4, 1992, pp. 224–238.

Interviews with animators Joanna Woodward, Takashi Ito, Gerrit van Dijk and the Quay brothers.

Wadley, Nick: Masks, Music, and Dances of Dream. In: *PIX*, 2, Jan. 1997, pp. 126–134.

Dazu: Interview with Brothers Quay, 135–143.

Weiner, Steve: The Quay Brothers' The Epic of Gilgamesh and the 'Metaphysics of Obscenity'. In: Jayne Pilling (ed.): *A Reader in Animation Studies*. [A selection of papers presented at the annual conferences of the Society of Animation Studies (SAS).] Sydney/London: John Libbey 1997, pp. 25–37.

Wood, Aylish: Re-Animating Space. In: *Animation* 1,2, Nov. 2006, pp. 133–152.

Animation has the capacity to re-invigorate how we think about cinematic space. Cinematic space is able to represent and be expressive, and its place in generating narrative meaning is taken to be central to cinema. This, however, overlooks another aspect of space, one associated with intensive spatial experience and other kinds of transformation. As it is rare for live-action images to show space in the process of change, this aspect is not often addressed in the cinema. By contrast, in many animations, space is caught in the act of changing, making it especially relevant to thinking about experiences of spatial transformation. The emphasis in this article is on exploring animation as a revitalization of cinematic space. By paying close attention to both the form and content of *Duck Amuck* (Chuck Jones, 1953), *The Street* (Caroline Leaf, 1976), *The Metamorphosis of Mr Samsa* (Caroline

Leafs, 1977), *Flatworld* (Daniel Greaves, 1997) and *Nocturna Artificialia* (Brothers Quay, 1979) the author shows how animation re-animates space. To generate this position she formulates a view of space as undergoing processes of reverberation: existing beyond the location of events, fluid and marked by heterogeneity, shifting between familiarity and uncertainty, and finally, as chaotic and potentially unknowable.

Zielinski, Siegfried: Atelier Koninck: Kleiner Versuch über einen seltsamen Ort der Imagination. In: *Blimp*, 19, Spring 1992, pp. 4–8.

Untersuchungen und Rezensionen zu einzelnen Filmen

Wenige Titel konnten bibliographisch nicht verlässlich nachgewiesen werden; sie sind durch ein Asterisk (*) gekennzeichnet. Die Auswahl der Filme, zu denen nennenswerte Artikel vorlagen, sind chronologisch geordnet.

1979

Nocturna Artificialia

Wood, Aylish: Re-Animating Space. In: *Animation* 1,2, Nov. 2006, pp. 133–152.

1986

Street of Crocodiles

Edelstein, D.: Double your pleasure. In: *The Village Voice* 32, 5.5.1987, p. 66.

Fiamura, James: The thirteenth freak month. The influence of Bruno Schulz on the Brothers Quay. In: *Kinoeye* 4,5, 29.11.2004, URL: <http://www.kinoeye.org/04/05/fiamura05.php>.

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Rev. (Greenaway, Peter) in: *Sight and Sound*, Summer 1986, pp. 182–183. – French in: *Positif*, 320, Oct. 1987, pp. 27–28.

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1990

The Comb (From the Museum of Sleep)

Five Letters from the Brothers Quay and Stills from *The Comb*. In: *Review of Contemporary Fiction* 12,1, Spring 1992, p. 57.

1991

De Artificiali Perspectiva, or Anamorphosis

Spalinska-Mazur, J.: Anamorphosis According to Timothy and Stephen Quay. In: *Kwartalnik Filmowy*, 64, 2008, pp. 88–93.

1995

Institute Benjamenta, or This Dream People Call Human Life

Atkinson, Michael: Sights Unseen: A guide to some radical pop cinema that won't be coming to theater near you. In: *SPIN*, April 1996, p. 116.

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Romney, Jonathan: Life's a Dream. In: *Sight and Sound*, Aug. 1995, pp. 12–15.

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Swartley, Ariel: From Identical Twins, a Story of Two Conjoined. In: *The New York Times*, 25.7.1999.

Umland, Rebecca / Umland, Sam: The Brothers Quay Collection / *Institute Benjamenta*, or This Dream People Call Human Life. In: *Video Watchdog*, 57, 2000, pp. 8–10.

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2000

In Absentia

Aita, Roberto: Brothers Quay: In Absentia. [Interview.] In: *Offscreen*, 30.9.2001, URL: http://www.horschamp.qc.ca/new_offscreen/quay.html. – Aus dem Ital., URL des Originaltextes: http://www.horschamp.qc.ca/new_offscreen/quay_italian.html.

Jagfeld, Monika: Emma Hauck. In: *Raw Vision* 49, Winter 2004–05, p. 57.

2005

The Piano Tuner of Earthquakes

Busche, Andreas: *The Piano Tuner of Earthquakes*: Rätsel, Vexierbild, Märchen – der neue Film von Stephen und Timothy Quay. In: *EPD Film* 23. 2006. No. 8. [August] pp. 42–43.

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Rev. (Buss, Esther) in: *Film-Dienst* 59,17, Aug. 2006 p. 27.

Rev. (Newman, Kim) in: *Sight and Sound* NS 16, 2, Febr. 2006, pp. 77–78.