

**TRADUCCIÓN:**  
**Seeing sounds or hearing images:**  
**Mary Ellen Bute from Filmmakers' Theory**

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**Resumen:** El artículo presenta una revisión de la literatura sobre la cineasta estadounidense Mary Ellen Bute. A la luz del abordaje propuesta por la Teoría del Cineastas (Penafria et al., 2015, 2016, 2017, 2020), se pretende verificar caminos de investigación posibles a partir de los escritos, entrevistas y documentos de diversos procesos dejados por la propia artista y puestos a disposición por la *Beinecke Library*, depósito de manuscritos de la Universidad de Yale. Por lo tanto, este trabajo se dedica al mapeo de la bibliografía de Bute, así como de otras fuentes relacionadas, con el objetivo de articular bases teóricas y metodológicas para el desarrollo de futuros estudios sobre una cineasta aún poco reconocida.

**Palabras clave:** Processos de Creación; Cine Experimental; Teoría del Cineastas; Música Visual; Mary Ellen Bute.

**Resumo:** o artigo apresenta uma revisão de literatura em torno da cineasta norte-americana Mary Ellen Bute. À luz da abordagem proposta pela Teoria de Cineastas (Penafria et al., 2015, 2016, 2017, 2020), pretende-se verificar caminhos de pesquisa possíveis a partir dos escritos, entrevistas e documentos de processo diversos deixados pela própria artista e disponibilizados pela *Beinecke Library*, repositório de manuscritos da Universidade de Yale. Assim, este trabalho se dedica ao mapeamento da bibliografia de Bute, além de outras fontes de pesquisa relacionadas, objetivando articular bases teóricas e metodológicas para o desenvolvimento de futuros estudos sobre uma cineasta ainda pouco reconhecida.

**Palavras-chave:** Processos de Criação; Cinema Experimental; Teoria de Cineastas; Música Visual; Mary Ellen Bute.

**Abstract:** the article presents a literature review about the American filmmaker Mary Ellen Bute. In light of the approach proposed by the Filmmakers' Theory (Penafria et al., 2015, 2016, 2017, 2020), we intend to verify possible research paths based on the writings, interviews, and process documents produced by the artist herself and made available by the *Beinecke Library*, Yale University's manuscript repository. Thus, this text is dedicated to mapping and reviewing Bute's bibliography and other relevant research sources, seeking to articulate theoretical and methodological bases for the development of future studies on a still little-recognized filmmaker.

**Key-words:** Creation Processes; Experimental Cinema; Filmmakers' Theory; Visual Music; Mary Ellen Bute.

**Introduction.**

In the summer of 1981, a photo of the filmmaker Mary Ellen Bute (1906-1983), accompanied by the caption "creator of the first electronically generated film images", occupied the cover of the feminist magazine *Women Artists News*, in its 7th volume, number 2. With the dossier entitled *Women in Film, Part I*, the publication highlighted the importance of Bute's artistic contributions alongside those of Germaine Dulac, Lotte Reiniger, Dorothy Arzner, Maya Deren, and many other women filmmakers who have been symptomatically condemned to erasure from cinema history.



**Figure 1** - *Women Artists News* magazine cover - Bute manipulating the Oscilloscope.  
SOURCE: Adapted from *Women Artists News*, v. 7, no. 2, Summer 1981.

The magazine's issue began with the article *Restoring Women to Film History*, written by the historian, curator, and director Cecile Starr. As the title of her publication suggests – and as evidenced by her other career activities – the author was dedicated to restoring the place of women filmmakers in film history. She problematized the neglect of female achievements in the field of film studies and the consequent ignorance of the ongoing achievements of previous women artists. The problematization exposed in the article reflects a concern of this whole magazine section and, broadly speaking, of the focus and scope of the *Women Artists News* magazine in its seventeen volumes published between 1975 to 1992. This happened alongside other numerous efforts by feminist collectives.<sup>1</sup> that inspired, even before the 1970s, a systematic effort to reclaim women's place in the Art History.

Since then, even if we can see a progressive improvement in the exposed situation, the need to maintain this conscious posture in face of incomplete historiography becomes evident precisely with filmmakers like Mary Ellen Bute. Her pioneering experiments covered in the 1981 edition of *Women Artists News* have been little investigated even forty years later, considering the limited amount of research on this artist available today.

It is also because of this lack of research that information about Bute and her accomplishments can sometimes be inaccurate or even misleading. The claim credited on the magazine cover quoted above, for example, probably cannot be taken as completely true: in 1951, a year before she created “the first electronically generated filmic images”, the filmmakers Norman McLaren and Hy Hirsh used electronic images in the films *Around is Around* and *Divertissement Rococo*, both in 1951. However, such a mistake does not dismiss the fact that Bute was at the forefront of the first creative experiments with videographic processes. Nor that she completed the first American abstract film (*Rhythm in Light*, 1934), nor that she made the first film adaptation of the writer James Joyce's work *Passages from Finnegans Wake* (1965). Above all, it does not delegitimize the fact that she managed to produce and distribute her experimental films in major theaters, festivals, and museums between 1934 to 1965, despite all the difficulties imposed by a misogynistic art circuit.

Throughout Bute's career, she sought for a “new kinetic, visual art form – one that unites sound, color and form” allowing the “materials (visual and aural) being subject to any conceivable interrelation and modification” (Bute, 1956, p. 2). She explored from the transposition of music's temporal concepts to painting (under the abstractionist influence of artists such as Kandinsky), up to the application of physics and mathematical theories regarding sound-light correspondence (in artistic practices with color organs). Finally, in the mid-1930s, Bute founded her independent production company named *Expanding Cinema*,

<sup>1</sup> Bute herself acted and participated in founding the *Women's Independent Film Exchange* in 1977: an organization dedicated to rediscovering the contributions of women in American cinematography, promoting researches and the dissemination of films made by women in non-commercial film circuits.

with which she broke away from the narrative, figurative, and industrial forms of mainstream cinema expanding the possibilities of audio-visual integration in abstract sound films. In fact, besides being one of the most important creators dedicated to what she – among Oskar Fischinger, Norman McLaren, Len Lye, Hy Hirsh, Harry Smith, Charles Dockum, Jordan Belson, James Whitney, John Whitney, and many other filmmakers active in North America – called Visual Music, Bute was also the first woman filmmaker among them.

Without the intention of diminishing her as a pioneer, the purpose of this research is not to establish Mary Ellen Bute as a forerunner of a discourse, aesthetic, or artistic manifestation never before seen (or heard). Rather, it intends to contextualize her in the (un)continuous historical lineage of artistic experiments grounded on the close relations between sound and image, and on the intersection of optical and acoustic practices, languages or medias.

More precisely, this study aims to investigate the filmmaker and her work in the history of *Visual Music*. This proposal is linked to the research project *Visual Music: movements of sound and image in abstract cinema*, currently under development in the Master's Program in Cinema and Video Arts, at the State University of Paraná (UNESPAR, Brazil). Thus, understand the concept of Visual Music through Mary Ellen's poetic discourse – which is expressed in her writings, interviews, process documentation, and audiovisual works – is of primary importance to the aforementioned research project.

Moving forward with this proposition demands, however, a preliminary review stage of related scientific bibliography, as well as a survey of existing primary sources – i.e., the filmmaker's own productions (theoretical and artistic). While the observation of a small number of studies about Bute shortened the revisionist operation, the preservation of an extensive number of the artist's materials greatly expanded the mapping task, as far as making it the main concern on the reflection presented in this paper.

For the most part, primary sources of great variety were found in three collections of the *Beinecke Rare Book and Manuscript Library*. This institution is part of the *Yale University's Repository of Literary Archives*, which cordially provided the service of digitizing about four hundred pages of manuscript documents requested for the development of this research. Faced with the opportunity to access such a collection online and for free, it was deemed more appropriate to restrict this paper to the initial phase of recognition guided by the theoretical-methodological approach of the Filmmakers' Theory (Penafria et al., 2015, 2016, 2017, 2020). Thus, it is assumed that "the attentive, careful, persistent reading of all kinds of material written by the filmmaker, from books to manifestos of public exhibition or letters" constitutes the first phase in the acquisition of "an in-depth knowledge on the filmmaker's path, in order to, in a second

phase, relate this path with eventual answers or problematizations that may contribute to an advance in the understanding of the moving image" (Graça et al., 2015, p. 28-29).

Therefore, this text is dedicated to a bibliographical review and the mapping and organization of primary sources. It has the objective of determining possibilities of the Filmmakers' Theory for the unfolding investigation designed around Mary Ellen Bute and her Visual Music. Finally, it tries to raise some questions and problematizations that, from now on, will be deepened in the scope of the master's thesis that grounds this debate.

### Degraded Film: Restoring and Reviewing Mary Ellen Bute

Bute's abstract films achieved considerable visibility during her artistic career's most active period – from the 1930s to the mid-1960s – with regular screenings at *New York's Radio City Music Hall* and other busy theaters. However, in subsequent years, the filmmaker and her work faded into even greater oblivion compared to that which affected her peers, such as the previously mentioned Oskar Fischinger, Norman McLaren, and John Whitney.

Effectively, Bute suffered from a double erasure. First, her short abstract films, divergent from mainstream cinema in multiple aspects, received less attention from major film production companies (a common adversity faced by many experimental filmmakers). Thus, Bute was left with the duty of distributing them independently and limited to a smaller-scale copy production – copies that, when they did not completely disappear, were for a long period on the verge of disappearing (in the literal sense of the degradation of the film due to improvised homemade storage conditions). Second, recalling once again the dossier cited from *Women Artists News*, because "woman film pioneer have been – and continue to be [1981] – consistently ignored by film historians" and "rarely received more than two or three lines in standard film histories and reference books. Often, not even that" (Lyle, 1981, p. 3-6).

Despite the unfavorable circumstances, some important initiatives that have been – and continue to be – undertaken to restore Mary Ellen Bute's nearly erased films should be noticed, such as the work of the aforementioned Cecile Starr. She, alongside Bute, co-founded the *Women's Independent Film Exchange* and later distributed Mary Ellen's works by promoting screenings of films made by women in educational institutions, museums, theaters, and festivals. In addition, after the artist's death in 1983, Starr fostered *The Bute Fund* to raise resources to advance research into this pioneer's life and work. The author was active "in the cataloging and preservation of Bute's films, papers, reviews, stills and other materials" and additionally in "interview transcriptions and tape-recorded speeches related to her life and work" (Starr,

1983). Starr even planned a one-hour documentary that was not finished but yielded a fourteen-minute preview (*Mary Ellen Bute: Expanding Cinema*<sup>2</sup>) and nearly two hundred pages of research for the film – ranging from scripting and decoupage to curating photos, premiere posters, newspaper reports, critical writings, and recorded interviews/statements that would integrate the documentary. All the researcher's material was then gathered in the *Cecile Starr Papers Relating to Mary Ellen Bute* collection, currently held by the *Beinecke Rare Book and Manuscript Library*.

Equally relevant is the *Mary Ellen Bute Papers*<sup>3</sup> collection stored by this same library at Yale University, an institution the artist attended in 1925 while she was a student at Drama School. She was, in fact, one of the ten students accepted in the first women's class at that university. The collection comprises an extensive set of Bute's manuscripts documenting her career and life, organized as follows:

- Series I - Film Production Materials (1935-1982): documents related to the research, planning, financing, production, and distribution of her films;

- Series II - Business Documents (1941-1983): materials not linked to any specific film production, including general letters (sent and received) by Bute and miscellaneous writings;

- Series III - Personal Papers (1907-1984): family correspondence, photographs, financial records, and her memorial files;

- Series IV - Ted Nemeth Studios (1939-1985): materials referring to the film production company owned by Ted Nemeth, Bute's cameraman and husband, who was active in the technical production of her films;

- Series V - Printed Materials (1936-1985): newspaper reports, articles, film programs pamphlets, musicals, plays, and other items that deal, in a comprehensive way, with cultural themes that concerned Bute;

- June 2008 addition (1908-1983): brings together Bute's materials previously archived at the *New*

<sup>2</sup> Co-created by Cecile Starr, Larry Molot, and Kit Basquin, the planning for the documentary began in 1979 and lasted until 1996. The recorded material is at Starr's collection, designated by call number GEN MSS 679, available at: [https://beineckelibrary.aviaryplatform.com/collections/1326/collection\\_resources/36275](https://beineckelibrary.aviaryplatform.com/collections/1326/collection_resources/36275) (accessed July 15, 2022).

<sup>3</sup> Designated by call number: GEN MSS 603, available at: <https://archives.yale.edu/repositories/11/resources/776> (accessed July 15, 2022).



York Center for Film Studies by Cecile Starr's research project (called *Women in Film History*);

- Surplus and Fragile Restricted Materials: the last two series in the collection that include clippings, photographs, photograms, film release posters, and videotapes of Bute.

In the Beinecke Library, there is also a third important collection belonging to Kit Smyth Basquin,<sup>4</sup> PhD in Interdisciplinary Studies, MA in Art History, and author of the most recent and extensive publication related: *Mary Ellen Bute: pioneer animator* (2020). Basquin's family was very close to the filmmaker, a long-standing contact that gave her access to Mary Ellen's personal documents later added to the cited collection and used as her main source of research on the filmmaker. From Basquin's collection, the 2020 publication outlines an extensive biography complemented by "interviews with Bute's family, friends, and colleagues, presents the personal and professional life of the filmmaker and her behind-the-scenes processes of making animation and live action films" (Basquin, 2020).

Between Starr's early works and Basquin's biographical investigations, there undoubtedly remains much to be researched about Bute, particularly with such a large amount of accessible preserved historical sources. However, in the bibliographical survey carried out for the elaboration of this text, few academic publications were found with discussions that exceed the mark of two or three paragraphs.<sup>5</sup> Of the longer theoretical-analytical contributions, it is worth highlighting the article *Expressive Motion in the Early Films of Mary Ellen Bute* (2019) by Kristian Moen, who expresses a more optimistic view than the one exposed so far: "Bute's status as a highly significant and innovative filmmaker is well-established" (Moen, 2019, p. 1); although he states so citing a few commentators from the last century, such as Lauren Rabinovitz (1995) or Cecile Starr herself (1976).

In more recent decades, another in-depth study was developed in the article *Seeing Sound: the short films of Mary Ellen Bute* (2009) by Sandra Naumann, a theorist whose performance has been consistent for the advancement of this research. As stated in her *curriculum vitae*,<sup>6</sup> since 2007 she has organized at least three screenings of Bute's films, presented about seven papers at specialized conferences, and published the article highlighted above in which she also mentions her master's thesis (cf. Naumann, 2006) – not found in online repositories. Additionally, she has collaborated to build the [maryellenbute.ima.or.at](http://maryellenbute.ima.or.at) website, which gathers information about the filmmaker and her filmography. It makes available some

<sup>4</sup> Kit Smyth Basquin Collection of Mary Ellen Bute, designated by call number: YCAL MSS 1007, available at: <https://archives.yale.edu/repositories/11/resources/11500> (accessed July 18, 2022).

<sup>5</sup> Survey conducted between June and July 2021 in the *Google Scholar*, *DOAJ*, *Scielo*, and *Qualis CAPES Periódicos* databases in search of scientific production in English and Portuguese – language in which this article was written and first published.

<sup>6</sup> Curriculum viewed at: [http://www.fortisimaginatio.com/wp-content/uploads/2016/05/Sandra-Naumann\\_CV\\_EN.pdf](http://www.fortisimaginatio.com/wp-content/uploads/2016/05/Sandra-Naumann_CV_EN.pdf) (accessed July 26, 2022).

texts about the artist and lists other pertinent research sources. Among them is the *Center for Visual Music* (CVM): an archive dedicated to the preservation and dissemination of Visual Music with a digital library of texts by or about Mary Ellen Bute (see, for example, Moritz, 1996). Additionally, CVM hosts a collection of her restored filmography – fortunately, most of the remaining copies have been restored, digitized, and made available online, both free<sup>7</sup> (with reasonable quality) and paid (for the high-definition versions).

In sum, due to the absence of a voluminous critical and theoretical fortune, an expressive amount of historical materials related to or produced by Mary Ellen Bute were surveyed, glimpsing from her films and articles, manuscripts read in conferences, unpublished texts, letters, posters, sketches of works and other traces of process, even recorded interviews, photographs, newspaper reports of the time, and other sources that registered, to a greater or lesser extent, the creative thinking of the filmmaker. Therefore, instead of elaborating a study fundamentally based on a bibliographic review and mediated by the (little) that has already been commented on Bute, we choose another path of apparently less resistance. A path that seeds the bare and abundant soil of historical documents preserved by libraries, private collections, and other collections mapped by the research, without losing sight of the ground paved by the reviewed literature. Facing such primary sources, what remains is to read, listen and see the filmmaker through direct contact with her poetic discourse (whether expressed through filmic, oral, or written means). Thus, it is in this sense that the approach proposed by Filmmakers' Theory is promising for the purposes of this investigation.

### **Filmmakers' Theory: To See, Hear, and Read Mary Ellen Bute**

Collectively elaborated by the coordinators of the *Filmmakers' Theory Working Group*, integrated into the *Association of Image in Motion Researchers* (AIM) and the *Brazilian Society for Cinema and Audiovisual Studies* (SOCINE), the Filmmakers' Theory "is born precisely from the inexistence of a systematic methodology to receive and interpret primary sources, coming from filmmakers" (Graça, Baggio, & Penafria, 2015, p. 28). It configures an approach to understanding cinema based on the filmmakers, i.e.:

The intention is to propose new looks about theory, in light of the filmmaker's original reflection, who although placing themselves far from the scientific and academic discourse, dialogue with such discourse, since they intersect on issues debated by film theory. (Penafria, Baggio, Graça, & Araújo, 2017, p. 9).

Fundamentally, the approach postulates an approximation to those who make cinema, introducing the possibility of fitting the artistic thought into the theoretical field. Not to legitimize it by itself as academic theory – because, as already warned by Manuela Penafria (2020, p. 13) in an interview: "the filmmakers'

<sup>7</sup> Films available for free in the following digital collections: <https://archive.org/search.php?query=creator%3A%22Mary+Ellen+Bute%22>; and <https://lightcone.org/en/filmmaker-1441-mary-ellen-bute>.



thought is as strong as any knowledge produced in the academy" – but rather to recognize the potential theoretical traces in a discourse that, first of all, "has the validity of referring to a specific artistic creation, with the probability of being extended" (Penafria et al., 2017, p. 31). Therefore, it is up to the researcher to position themselves alongside the filmmaker and gather the experiential and procedural circumstances concerning their works, critically analyzing the artist's creative thought manifested through filmic, verbal, or written means, to then extend it into film theory.

For this reason the singular in the term Theory (of Filmmakers) conditions a generalization in relation to these creators: they all share a certain way of thinking that, although diverse, is similarly born in the name of a praxis; and it is precisely by betting on the study of this artistic thought loaded with a poetic discourse, but not always coherent, systematized and organized in the mold of a theory that the aforementioned approach figures a Theory deemed a *posteriori* by the researcher in a continued reflection before the paradigm of the filmmaker's creation. Briefly, it is assumed "that every filmmaker develops ideas and concepts about their artistic making and their works, in a path that can be investigated in search of theoretical understanding about such ideas and concepts" (Graça et al., 2015, p. 23).

Returning to the scope of the planned research, it is particularly interesting to understand the concept of Visual Music under the scope of Mary Ellen Bute's poetic creations, focusing, therefore, on the artist's discourse about or unleashed by her filmmaking. In this approach assumedly guided by the Filmmakers' Theory, attention is directed not only to finished works, but also to the creative gestures that shaped them, scrutinizing the creation processes' backstage in order to know the ideas and concepts behind the practice and analyzing what this poetic discourse – which is put into practice and, at the same time, results from it – allows us to understand.

In order to conciliate the academic knowledge's modes of construction with filmic practice and the thoughts of those who make it, the Filmmakers' Theory presents some possible lines of investigation. Among them, the following are pertinent and adaptable to the intentions of this research:

1) "From the filmmakers' relationship with their own works", because in it "[...] one can research the filmmaker's concepts [in this case, concepts about the interactions between sound and image in the scope of Visual Music] with which they define or characterize their own practice. And yet, how do filmmakers understand their own creative process?" (Graça et al., p. 30);

2) "From the concepts that filmmakers present in their films," since it is problematized "how do filmmakers present concepts and ideas [alluding to Visual Music] in their works that can be observed and understood

as such from the films?" (Ibid., p. 31);

3) "From the relationship between filmmakers and theorists," followed by the inquiry "how can concepts [of Visual Music] elaborated by researchers be related to or verified by the filmmakers' reflections?" (Ibid., p. 31).

By reserving the term "filmmakers" in the lines above for Mary Ellen Bute, different paths open for the advancement of this study, and at the crossroad, or in a cross-crossed path between them, a more punctual and central concern takes shape: could the reflections verbalized in Mary Ellen Bute's writings and interviews or even expressed intrinsically in her audiovisual works contribute to the elaboration of a Visual Music theory, extending the concept to an experimentation field of audio-visual also explored by other artists? If so, specifically which theoretical propositions from the filmmaker articulate a conception of Visual Music, and how are they approached in her praxis? How do the relations between sound and moving images developed in her abstract films configure a Visual Music work? Furthermore, what does this concept allow us to understand about the filmmaker and her production?

## Final Considerations

In face of the theoretical-methodological considerations articulated in this research, it has become evident the need to investigate the primary sources from Mary Ellen Bute for the unfolding of the questions presented. Thus, it was imperative to privilege the reading of the artist's images, sounds, and words, rather than the reading mediated by the comments of other researchers. Although these should not be disregarded, we reinforce that what is important here is to look at cinema from the perspective of those who make it. Or, in this case, to understand Visual Music from the perspective of those who create it – hence the emphasis on the creation processes. At the same time, it is worth mentioning that this does not mean assuming Bute's speech is the final and irrefutable word on her works, because:

The research to be carried out under this approach implies a constant critical evaluation in order to avoid falling into an investigation that reveals a laudatory nature or the mere confirmation of everything the filmmaker claims. As the filmmakers' discourse about their own art are markedly passionate and impassioned, the scientific research on that discourse must be supported by a methodology that does not promote immediate adherence to that same discourse. (Penafria et al., 2016, p.10)

In this perspective, the desired critical analysis of the filmmaker's poetic discourse makes it essential to access and meticulously examine the sources that recorded it, as well as an in-depth knowledge of her artistic career. As pointed out in the introduction, it was precisely this preliminary and recognition studies

that guided the elaboration of this text, therefore dedicated to a literature review about Bute and the careful and attentive reading of her writings, sounds, and images. Thus, an approach was sought in the Filmmakers' Theory to systematize possible connections between Bute's reflections and to formulate guiding questions to be deepened in a future text. Along the way, collections, websites, and relevant archives were mapped, the filmmaker's filmography was surveyed (as presented in the reference section of this article) and the identified primary sources were organized and filed, in a task that extended beyond what is contemplated in this text. Otherwise, the idea here is to lay the foundations for an unfolding research whose central intention is to understand the concept of Visual Music from Mary Ellen Bute's poetic discourse, approached in the continuity of the master's research *Visual Music: movements of sound and image in abstract cinema* (2021-2023).

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Rabinovitz, L. (1995). Mary Ellen Bute. In Horak, J. C. (ed.), *Lovers of Cinema: the first American Film Avant-Garde, 1919-1945*, 315-334. Madison: University of Wisconsin Press.

Starr, C. (1976). Mary Ellen Bute. In Russet, R. & Starr, C. (eds.), *Experimental Animation: an illustrated anthology*, 102-105. New York: Van Nostrand Reinhold Company.

### Mary Ellen Bute's Filmography <sup>8</sup>

#### SHORT FILMS – SEEING SOUND:

Bute, M. E., & Jacobs, L., & Schillinger, J. (directors). (1932). *Synchromy* [unfinished]. New York. Film, 16mm, b/w, sound.

Bute, M. E., & Weber, M.F., & Nemeth, T. (directors). (1934). *Rhythm In Light*. New York: Expanding Cinema Inc. Film [5 min], 35mm, b/w, sound [music: Anitra's Dance]. Premiere at The Radio City Music Hall, 1935. Available in the following collections: Anthology Film Archives; MOMA; New York Public Library for the Performing Arts; UW-Milwaukee; Cecile Starr Collection at the Center for Visual Music; Anthology Film Archives DVD - Unseen Cinema.

Bute, M. E., & Nemeth, T. (directors). (1935). *Synchromy No. 2*. New York: Expanding Cinema Inc. Film [5'40

<sup>8</sup> The data survey was based on the filmography recorded by Bute (n.d., MSS 603, b.21, f.293) and the book published by Basquin (2020), also considering possible information' discrepancies pointed out in previous filmographic mappings organized by Naumann (2009) and by the retrospective by the Center for Visual Music (n.d.).



min], 35mm, b/w, sound [music: Evening Star, Tanhäiser's opera]. Premiere at The Radio City Music Hall, 1938. Available in the following collections: Anthology Film Archives' DVD set - Unseen Cinema (2005); Anthology Film Archives, UW-Milwaukee; Center for Visual Music.

Bute, M. E., & Nemeth, T. (directors). (1936). *Dada*. New York: Expanding Cinema Inc. Film [3 min], 35mm, b/w, sound. Available in the following collections: Center for Visual Music; Anthology Film Archives; The Yale Film Study Center; UW-Milwaukee; Anthology Film Archives' DVD set - Unseen Cinema.

Bute, M. E., & Nemeth, T., & Boyd, R. (directors). (1937). *Parabola*. New York: Expanding Cinema Inc. Film [9 min], b/w, sound [music: La creation du Monde, by Darius Milhaud]. Available in the following collections: Anthology Film Archives' DVD set - Unseen Cinema (2005); Flicker Alley's 2017 CD, Early Women Filmmakers: An International Anthology; Yale Film Study Center' New York Public Library for the Performing Arts; UW-Milwaukee; Anthology Film Archives; Center for Visual Music.

Bute, M. E., & Nemeth, T. (directors). (1937). *Synchromy No 4: Escape*. New York: Expanding Cinema Inc. Film [5 min], 35mm, color, sound [music: Toccata e Fuga em Ré menor, by J.S. Bach]. Available in the following collections: The Whitney Museum of Art; Anthology Film Archive's DVD - Unseen Cinema; MOMA; Yale Film Study Center [apenas a cópia p/b]; George Eastman House; UW-Milwaukee; Center for Visual Music.

Bute, M. E., & Nemeth, T., & McLaren, N. (directors). (1939). *Spook Sport*. New York: Ted Nemeth Studios. Film [7 min], 35mm, color, sound [music: Danse Macabre, by Camille Saint-Saen]. Available in the following collections: Anthology Film Archives' 2005 DVD set - Unseen Cinema; Flicker Alley's 2017 CD, Early Women Filmmakers: An International Anthology; National Film Board of Canada; Anthology Film Archives; MOMA; Whitney Museum of American Art; Yale film Study Center; New York Public Library for the Performing arts; UW-Milwaukee; Cecile Starr Collection at the Center for Visual Music.

Bute, M. E., & Nemeth, T. (directors). (1940). *Tarantella*. New York: Ted Nemeth Studios. Film [5min], 35mm, color, sound [music: original piano piece composed by Edwin Gershfsky]. Premiere at Paris Theater, NY. Available in the following collections: Anthology Film Archives' 2005 DVD set - Unseen Cinema; Flicker Alley's 2017 CD, Masterworks of American Avant-Garde Experimental Film 1920-1970; MOMA; Whitney Museum of American Art; UW-Milwaukee; Eastman House; Center for Visual Music.

- Bute, M. E., & Nemeth, T. (directors). (1947). *Polka Graph*. New York: Ted Nemeth Studios. Film [4'50''min], 35mm, color, sound [music: The Age of Gold, by Dmitri Schostakovich]. Available in the following collections: Anthology Film Archives; MOMA; New York Public Library for the Performing Arts; Yale Film Study Center; UW-Milwaukee; Center for Visual Music, CVM's 2017 DVD Visual Music 1947–1986.
- Bute, M. E., & Nemeth, T. (directors). (1948). *Imagination* [opening credits for Steven Allen Show, NBC]. New York: Ted Nemeth Studios. Film [3 min], color, sound. Available in the following collections: MOMA; UW-Milwaukee; Center for Visual Music.
- Bute, M. E., & Nemeth, T. (directors). (1948). *Color Rhapsody*. New York: Ted Nemeth Studios. Film [6 min], 35mm, color, sound [music: Hungarian Rhapsody, by Franz Liszt]. Premier at The Radio City Music Hall, 1951. Available in the following collections: Anthology Film Archives; Yale film Study Center; UW-Milwaukee; Center for Visual Music.
- Bute, M. E., & Nemeth, T. (directors). (1949). *New Sensations in Sound* [produced for RCA TV, from collages and fragments of other films by Bute]. New York: Ted Nemeth Studios. Film [3 min], color, sound. Available in the following collections: MOMA; George Eastman House; Center for Visual Music.
- Bute, M. E., & Nemeth, T. (directors). (1950). *Pastoral*. New York: Ted Nemeth Studios. Film [9 min], color, sound [music: Sheep may safely graze, by Leopold Stokowski]. Available in the following collections: Yale film Study Center; UW-Milwaukee; Center for Visual Music.
- Bute, M. E., & Nemeth, T. (directors). (1952). *Abstronic*. New York: Ted Nemeth Studios. Film [6 min], 35mm, color, sound [music: How Down, by Aaron Copland; Ranch House Party, by Don Gillis]. Available in the following collections: MOMA; New York Public Library for the Performing Arts; UW-Milwaukee; Center for Visual Music, CVM's 2017 DVD Visual Music 1947–1986.
- Bute, M. E., & Nemeth, T. (directors). (1953). *Mood Contrasts*. New York: Ted Nemeth Studios. Film [7 min], 35mm, color, sound [music: Hymn to the sun from the golden cockerel e Dance of the tumblers, by Rimsky Korsakov]. Premiere at The Radio City Music Hall. Available in the following collections: MOMA; Yale film Study Center; UW-Milwaukee; Center for Visual Music.

LIVE ACTION FILMS:

Bute, M. E., & Stoney, G. (directors). (1958). *The Boy Who Saw Through*. New York: Ted Nemeth Studios. Film [25 min], 35mm, b/w, sound. Available in the following collections: UW-Milwaukee; Yale film Study Center.

Bute, M. E., & Nemeth, T. (directors). (1965). *Passages From James Joyce's Finnegans Wake*. New York: Ted Nemeth Studios. Film [97 min], 35mm, b/w, sound. Available in the following collections: MOMA; New York Public Library for the Performing Arts; UW-Milwaukee; Yale film Study Center.

Bute, M. E., & Nemeth, T. (directors). (unfinished [1966-75]). *The Skin of Our Teeth*. New York: Ted Nemeth Studios. Film, 35mm, color, sound.

Bute, M. E., & Nemeth, T. (directors). (unfinished [1976-83]). *Out of the Cradle Endlessly Rocking: The Odyssey of Walt Whitman, A Builder of The American Vision*. New York: Ted Nemeth Studios. Film, 35mm, color.