

*pieces of a disassembled flute* — Director Statement

*Pieces of a disassembled flute* is a sensory documentary with an ethnographic approach to the Flute Center of New York through the "flute" as a mechanical construction. The film will focus on the flute as it is deconstructed, repaired and reconstructed and will explore the sensations of being an outsider in a space of such precise expertise.

The Flute Center of New York (FCNY) is the world's premier flute shop. It is an internationally recognized flute seller and repair shop in the heart of New York City. While the flute is a woodwind; it looks and acts significantly differently (e.g. no reed, completely silver metal body, etc.). That said, it is also nothing like brass instruments. Thus, a flute-only shop, while being rare, is incredibly fascinating.

I have been studying this space as a flute player and as a customer—understanding to a degree what the workers are doing but not imbued enough in their world to intrinsically understand the level of detail required for it. While I have been playing this instrument for a decade, there still exists a world of flute that is completely foreign to me. The employees joke about prices, head/lip/foot joints and piccolos that I've never heard of. They have such expertise whether they are selling to clients or repairing flutes. Where I am absolutely captivated, though, is this space between understanding and intrusion; intrusion, in the sense that the viewer exists in this space, and yet can still be a complete outsider looking in, entranced.

*Pieces of a disassembled flute* will open with a distant symphony of the city sounds merging with the employees talking and joking amongst themselves. They discuss things ranging from different clients they are working with, to different flutes and repairs happening. Visually, the film will open on handheld close-up shots of a technician's hands working on repairing flutes. The sensory nature of deconstructing, repairing and reconstructing flutes is fascinating and meditative. In this very intimate beginning, the viewer will feel both completely immersed aurally in their stories, visually in the repair work; and yet, the viewer will also feel a sense of detachment. They have no idea what exactly the employees are talking about as they don't get enough context from the conversation itself, and visually there is no greater context to get a feel of where and when this is happening. This creates a feeling of being immersed in a niche world while being all too aware that the viewer themselves are an outsider. It is a sensory ethnographic film—but the ethnographic experience is not about being part of the group working there. Rather, it is from the perspective of the clients that come in and out every day. At times, the film will pull away from the repair work to show details of the space (tools, certificates), but never enough to see the whole space. There will be sounds of flutists playing, but through walls—in a different space that the viewer does not have access to. *Pieces of a disassembled* will be a completely non-invasive sensory documentary, following in the footsteps of Chick Strand's sensory ethnographic film *Fake Fruit Factory*.