Portraits Alive

by Matalong Du

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Thesis directed by

Susan Sterner
Associate Professor of New Media Photojournalism
Dedication

I wish to dedicate Portraits Alive to Dana Tai Soon Burgess and his team: dancers and staff. May the beauty of the performing arts you create tell more stories by connecting with the physical exhibitions.
Acknowledgements

*Portraits Alive* could not be accomplished without the help, support and encouragement by many people. Without Susan Sterner, Gabriela Bulosiva, Mary Kane and many other faculty, this project would not able to be presented. Dana Tai Soon Burgess, Ben Sanders, Ryan Carlough, Sarah Halzack and other Dana Tai Soon Burgess Dance Company members, thank you for your cooperation. Finally, my family and friends provide me with the kindness and assistances that has made this project complete.
Abstract of Thesis

Portraits Alive

Portraits Alive is a documentary thesis project for New Media Photojournalism Master of Arts program in the Corcoran School of the Arts & Design of The George Washington University. It presents the relationship between dances and physical art exhibitions. This projects documents Dana Tai Soon Burgess, who is the first chorographer-in-residence at Smithsonian National Portrait Gallery, and his dancers’ process of “transferring” exhibitions into dances in Washington, D.C. This project includes written essays, photographs, a documentary film, community engagement events and a website. Each part of this projects explores the creative process in the Burgess’s approach to his art creation and storytelling methods. This project combines fine art and documentary story telling elements to deepen the conversation around collaborations between portraits exhibitions and performing arts. Through work such as Burgess’s, audiences are able to offer new contexts and layered interpretations through the format of dances.
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Chapter 1: Thesis Research Essay: *Portraits Alive*

Movement, music, sweat and expression. These elements compose a compelling dance performance. Artists, steps and rhythms aren’t enough. Dana Tai Soon Burgess is the first choreographer-in-residence at the Smithsonian National Portrait Gallery in Washington, D.C. Burgess and his team work on “transferring” the physical exhibitions at National Portrait Gallery into dance performances. He experiments and build connections between forms of art by creating dance performances based on physical exhibitions. Audiences are able to understand relevant social issues through the vivid performances based on the exhibitions. Burgess designs the dance performances based on the exhibitions, and his dancers deliver the final results to the audience. Most of Burgess’s works are related to social issues, such as gender discrimination, immigration, and inequality. The first performance, *Margin*, was presented on Oct. 28, 2016 at the National Portrait Gallery, which is based on an exhibition *The Outwin*. The formal title of the exhibition is *The Outwin Boochever Portrait Competition* which is a portrait competition that attracts professional and amateur artists across the country. It includes photographs, paintings, sculptures and more.

Burgess’s diversity and artistic childhood have given him insight in building his career. He was born to a Korean-American mother and an Irish-German-Scottish father, who live in Santa Fe, N.M. Both are visual artists. “I was raised in Santa Fe, New Mexico by visual artist’s parents. My mom is a designer and my father did painting. So when I was growing up in New Mexico, I was always surrounded by other artists and my parents were always involved in the creative process. So to be at a museum where I’m surrounded by portraits is like a homecoming,” Burgess says. He now a Professor at The
George Washington University’s in Washington, D.C., where he is also Chair of the Department of Theater and Dance.

Having a choreographer-in-residence is a unique experience for institutions like the National Portrait Gallery (NPG), noted Kaia Black, its project manager for the gallery. “Before developing this residency program, I had come across other institutions and non-profit spaces that offer residency programs with varying objectives and missions,” Kaia said. “There are prestigious programs targeting visual artists that are invitation only and include retreats; and other more short-term residency programs that last a few months to a year. NPG decided to do a long-term residency program to explore more programmatic options and to embrace the resident as being a part of the museum’s cultural community over an extended period.”

That program attracted Burgess for specific reasons. “I thought long time about where I would like to be in residence. National Portrait Gallery definitely makes more sense because it is a repository of American history, but it’s also it has a curatorial staff which brings current American context into the National Portrait Gallery. Between those two arenas, I’ve been looking at historical America and current story of America. I think that’s where movement and motion and bringing those stories into life through dances made sense.”

The National Portrait Gallery is Burgess’s new stage to show off his artistry. And his project is a good way to examine the relationship between the dance arts, exhibitions and humanities. Unlike other digital projects that feature visuals mostly about dancing alone, Burgess’s work is more like a documentary that focuses on the process of creating art and making a larger statement.
He and his team first unveiled their work on Oct. 28 at the Smithsonian National Portrait Gallery. The first dance was introduced in response to a painting from Joel Daniel Phillip, an artist based in San Francisco known for his portraits. Phillip is the third-place prize winner of the National Portrait Gallery’s Outwin Boochever 2016 Competition. In the painting, Phillip depicted a homeless man who frequented the corner of Sixth and Mission Streets in San Francisco.

Phillip wants to show the lives of people on the margins of society. Burgess is also trying to portray inequality and the lives of the less fortunate through dance. During a recent visit with Burgess at his office, he welcomed an interviewer with a smile, and tried to explain his thinking about his approach. His stylish haircut and sense of energy and enthusiasm made him seem much younger than his 48 years. His position as chair of The George Washington University Department of Theater and Dance keep his multiple calendars in his office were marked with tasks for GWU and National Portrait Gallery.

Burgess said his work was strongly inspired by six portraits from the exhibition The Outwin 2016. They are Shannan by Maureen Drennan, Deported by Louis Paly, Florence and Daniel by Evan Baden, James, Post-Wirral Fight by Jona Frank, Arthur Dreams of India by Lucy Fradkin and Mavis in the backseat by Cynthia Henebry. “The Outwin exhibition is very important because it demonstrates to very clearly what are the major issues on people’s minds. These includes socioeconomic disparities, sexuality and gender issues, racial issues, and immigration. Those things are really on my mind of Americans, and I want to bring certain fluencies to those thoughts through movement, and present them those concepts in another way to audiences,” Burgess said.
The performance of Margin is a way to tell the story of those portraits. The interaction among dancers, such as the actions, movements, and eye contact, brings the portrait to life. The dancers come to understand the portrait, along with the audience. “I would say my understanding of the portraits in the exhibition changed immensely after the performance of Margin,” said by dancer Ben Sanders. “I believe this is because, as a dancer, I tried to embody not just the story behind the piece, but also to capture the rawness of it as well. Movement is a universal form of language and I think embodying the images used in the dances allowed me to experience the exhibition in a completely new way.”

Burgess works with the curators and artists closely as he creates his dance performances, and he’s familiar with the content of each portrait, as well as the context behind it. An audience gets a fuller and more complete experience with his performances beyond just viewing the portraits in isolation. Transforming them into dance helps them become three-dimensional, and adds to the viewer’s understanding of the artistry behind the painting.

The general choreography process that Burgess employs involves assigning specific movements or actions for each portrait by dividing them among the dancers. Burgess tries to interpret the motivation behind the art work and convey it to the audiences. “This suite of dances is tied together by the character seen in Drennan’s photograph Shannan. For me, Shannan is a resilient voyeur who recognizes inequity and emotional trauma. But instead of ignoring these issues, she chooses to heal her community and engage with the human condition. The costumes by Judy Hansen will also reference the portraits themselves.” Burgess said.
One of the challenges for Burgess is designing a dance based on an abstract exhibition. To address this, he set up projector set up near the stage to present those portraits, so the audience could see the reference to the *Outwin* selections. There are six portraits connected to the performance and the photos of portraits were presented simultaneously in slideshow format as the dancer perform. It can be overwhelming. “I think the challenge is creating an artwork which is abstract enough so that audiences can have their own opinions about the work. And there is not lot of narrative to guide audiences and to emphasize those portraiture. For this work, the largest challenge was trying to figure out how to bring those six characters from portraits together in a common movement dialog and how to match them each individual on the stage.” Burgess said.

Each of the six portraits are related social issues. *Shannan* is about a child in a “fallen” community and removed from the mainstream society. *Deported* is about the border between the United States and Mexico and the ways immigrants are misunderstood by the Western society. *Florence and Daniel* is about a transgender couple’s relationship. *James, Post-Wirral Fight* tells a story about a teenage boy pursuing his dream of boxing. *Arthur Dreams of India* is a work that recalls the artist’s mother. She was suffering from a serious illness during his process of creating art. *Mavis in the backseat* captures a moment when a little girl is sitting at her parents’ car’s back seat and relaxing after school. “The picture that was chosen for me was a picture of a trans couple. I felt as though this was an appropriate picture for me the look on their faces was calm loving and secure,” dancer Ryan Carlough said. These six works are about “people,” and they examine humanity in different cultures, regions and political environments. Artists use the medium of portraiture to provoke the audiences to think about those issues.
Burgess explores this further by transforming portraits and exhibitions into another formats and he makes them come alive so the audiences can relate to them emotionally. “I think the artistic influences between visual arts and performance arts and the creative of processes are quite similar. There is an outcome through art which gives voice to a concept. There is an obvious parallel between the relationship of portraiture and bringing that portraiture into the life through the movement. I think the dance really gives another perspective into how audiences engage with the art that is hanging on the wall.” Burgess said.

The process of creating art involves communication, research and development. “When working with an exhibition, I focus on a very specific piece of artwork and I want to research that. I speak with the curator of National Portrait Gallery to find out the story of this subject matter and I speak to the artist themselves, in person, at their studios, or on the telephone. I engage with of the perspective of their worlds, and their viewpoints.” states Burgess. And to help his dancers fully understand the portraits, Burgess brings them as well to the Portrait Gallery to view the art. In fact, they rehearse near the works they are responding to and interpreting.

The day of the inaugural performance begins at 9 a.m., when dancers Kelly Moss Southall and Ben Sanders bring the portable “stage” and other equipment to the loading dock at National Portrait Gallery. After a lengthy security process, the equipment finally was moves to the courtyard and the stage is set up. The other dancers arrived around 2 p.m. After a warm-up, they begin to rehearse, drawing a small crowd of curious onlookers. “Is that a sort of behavior art?” someone asked. “No, they are rehearsing a dancing which will be presented tonight.” “Cool, what about it? Do I need a ticket?”
Finally, the performance begins. With the lighting and staging, the dancers looked like bright stars in the dark night, given the lighting and staging. The practices and rehearsals pay off in the actual performance, and an enthusiastic reception from the audience. “We received wonderful feedback on Margin, and it is interesting because everyone sees something a little bit different in it,” Burgess said. “There was a woman who was the first generation of immigrants to America in her family, and she felt totally emotional about the immigrant experience from start to finish, and how she could find a place to be accepted by America. These are different messages that we build in (to the performance) and I am so glad audiences got them all, which is really great.”

Burgess has long focused on humanitarian issues, and trying to use art to help audiences understand them in vivid and creative ways. “I am very fascinated by individual stories, but I am always looking for a line to connect humanity to different individual stories. I often think my job is figuring out how to portray those stories so we all become empathetic through dances to everyone’s stories,” he says.

Burgess’s next work at National Portrait Gallery will be based on the exhibition The Face of Battle Americans at War, 9/11 to now which explores the war after 9/11 through portraiture. “It is really looking at our military and portraits of them in battles from 9/11 to present,” Burgess said. Along with their work at the National Portrait Gallery, Burgess and his team will take their dancing performances on tour next spring, with the first stop in Santa Fe, N.M., - a homecoming journey for him.

Burgess holds many titles: Dancer, choreographer, artist, educator, even “Washingtonian.” But he regards himself first as an artist, using all types of formats from choreography to photographs, paintings and sculptures. The process of creating
choreography, he said, is also a way of making art, which he tries to prove through his dancing performances. “I think my title is choreographer because the medium of the art is the movement. But ultimately I prefer that I am an artist.”

In the end, through his work, Burgess makes connections. He brings the National Portrait Gallery and his own dancing teams together to examine the human condition. As a choreographer, he has “transferred” physical exhibitions into dancing performance successfully. As an educator, he has shared his dancing knowledge with his student. And as a son of immigrants, Burgess expresses his feelings on the immigrant experience through his dance, bringing the light of art to bear on the lives of those in the margins of society.
Chapter 2: Visual Review: *Dance in Films*

The examples in this visual review have been selected in as research for and in support of a thesis project about the process of creating a dancing performance in response to visual art. It is useful to become familiar with art about dancing through various visual formats, such as films and documentaries. The visual elements are also guides that provide different ways to tell the story.

The thesis project, Portraits Alive, is about a choreographer and his team’s process of creating dance performances. The subject, Dana Tai Soon Burgess, is the first Choreographer in Residence at Smithsonian National Portrait Gallery in Washington, D.C. Burgess and his team are working on “transferring” the physical exhibitions at National Portrait Gallery. To do so, Burgess designs dance performances in response to an exhibition and his dancers deliver the final results to the audience. Most of Burgess’s works are related to the social issues, such as gender, immigration, and inequality. The first performance, *Margin*, was presented on Oct. 28, 2016 inside the National Portrait Gallery. *Margin* is based on an exhibition called *The Outwin*. The full name of the exhibition is *The Outwin Boochever Portrait Competition* which is a portrait competition that attracts professionals and amateurs across the country. It also includes photographs, paintings, sculptures, and more. Burgess was born in a diverse family of artists. His parents are a Korean-American mother and an Irish-German-Scottish father who live in Santa Fe, N.M. Both of Burgess’s parents are visual artists.

There are five films and documentaries that serve as visual influences for this project. They help to examine the relationship between dancing arts and social issues, and to show how the dancers bring this to life, and why it’s important. These serve as a
basis for this project, which goes beyond some of the influences to tell the story of this particular exhibition, with more detail. This project also emphasizes more than previous influences the intertwined nature of social issues and dance, which often is not comprehensively explored. This project also offers a unique look into the process of transferring an exhibition into a performance.

The first movie, *Center Stage*, is directed by Nicholas Hytner. It is about twelve young professionals who dream of going to the American Ballet Academy in New York City. They work hard to compete for admission. The atmosphere is intense, since they have complex relationships as they share this intense experience. Their actual dancing is beautiful, but the film is a bit cliche because it focuses more on the competition and less on the artistry of the dance. The relationship among the dancers, as portrayed in the film, is complex, because they are both caring friends and competitors. The film offers a great example of developing and describing characters by using language, emotion, and body gestures. (see fig. 1)
Fig. 1. A screenshot from the movie. It is a scene of the interaction between the instructor and students which shows the intense of the atmosphere.; *Center Stage*; Hytner, Nicholas, YouTube, 2000; [https://www.youtube.com/watch?v=fGOSqQmDg](https://www.youtube.com/watch?v=fGOSqQmDg)

For *Portraits Alive*, there also is a large group of nine dancers deals with the pressure of transforming a two–dimensional exhibition into a performance. This allows for opportunities to conduct video interviews with each member of the team. By doing so, the audience is able to get insights from the dancers, who are the core part of the performance, and from Burgess, the creative leader. In addition to the video interviews, the dancers are photographed during the rehearsal and performances. As in *Center Stage*, the interaction between the dancers is interesting, and so is the process of creating dance art. The relationship between the dancers and Burgess also provides ample material.
In *Center Stage*, although the conflicts are one of the most important issues in the film, the major theme is still a positive depiction of the pursuit of art. The twelve young professionals are sincere in their attitudes and in chasing their dreams. Their struggles are part of the story, and in contrast to their optimism. The dancing is beautiful visually, and in combination with the suspense and drama of preparing the transfer from the exhibition to the dance, it keeps the audience engaged, and tells a compelling story.

The second movie, *Billy Elliot*, is produced by Greg Brenman. It tells a story about a young boy in a male-dominated environment who wants to be a dancer. Billy is from a low income family of coal miners, and his father lets him enroll in a boxing course. Billy, however, learns ballet by accident. Billy’s family does not support his choice and he has to face their disapproval. The story is touching, as Billy’s mom is long dead, and he and his father have to find a way to establish some kind of relationship. The background of the story is the collapse of the mining industry and the loss of union power for the coal miners. It is a movie about accepting change, and chasing dreams. The issue of Billy’s dad understanding that his son is gay is another layer that makes for a complicated piece of art. There is a scene in the movie in which Billy’s father sees another little boy in a ballet dress, and he is shocked. The tone of the movie is one of sadness, and loss, and being misunderstood. It achieves this visually through contrast. The movie’s color is cold and it makes the audience feel the theme of the movie, which is hardness. The thesis project may use a similar color tone as *Billy Elliot*. Burgess’s dancing works are related to some social issues that are serious, and often disturbing or sad. Therefore, this movie is a great example of color grading. The cold blue or green could be the major theme color for the thesis project. In addition,
Billy Elliot has excellent compositions that underscore the emotional tensions addressed in the unfolding story and engage the viewer with a sense of time and space.

The transitions of framing from among wide, medium, close and long is very smooth. The movie depicts the support that family can provide, showing it is possible to document Burgess and dancers’ lives after dancing, and the interaction between their family and friends. Also, choreographing is another important area to cover, such as how Burgess works with the museum staff. In the movie, there is a lot of emotion portrayed. For example, when Billy receives his admission letter to the ballet, he keeps silent for a while. And all his family members just watch him, without speaking a word. His father lights a cigarette and sighs, which lets the audience think Billy is denied by the admission committee. However, the result is the opposite - Billy gets in. The way a story is told can lead to an unexpected reaction. For the last and one of the most important scenes, the relationship between the dancers and the audience is really important. The changing camera angles between Billy and his father, showing their closeness despite their differences and conflicting emotions, helps the audience feel
both their struggle, and their love and triumph. (see fig. 2)

Fig. 2. A screenshot from the movie. After seeing Billy’s final performance, his father tears and becomes emotional; Billy Elliot; Brenman, Greg; YouTube, 2000, https://www.youtube.com/watch?v=1mAreOe6e-A

The third movie Saturday Night Fever is directed by John Badham. It is a story about Tony Manero, a 19-year-old young man has a meaningless day job and can only
be the “king” while he dances at the club on weekends. (see fig. 3)

Fig. 3. A screenshot from the movie. John becomes a star after working in front of the crowded; *Saturday Night Fever*; Badham, John; YouTube, 1977, [https://www.youtube.com/watch?v=u1qN6gLbUMw](https://www.youtube.com/watch?v=u1qN6gLbUMw).

He has to face the contrast between the dream of dancing and a need for a daily job and a future without his passion. It is a great example to show the “conflict” in a story, but the dancing portion takes up a lot of the film’s energy and emotion. The movie *Saturday Night Fever* shows the dance movements well through the action, body gestures, rapidly sequence dance scenes, and tensions between the characters on the dance floor and night club audiences.

The story of “chasing the dream” is central to the film. This movie is a great example of the inequality issues that Burgess’s projects address.

*Saturday Night Fever* pulls the audience deep into Tony’s character, and then meaning of dance in his life, rendering the movie more than just a story about a dance
contest. The movie is full of action and energy, and while the dancing wouldn’t be considered sophisticated art, it had a major impact on the popular culture and spawned the popularity of disco in the 1970s. The film explores issues of class divisions, but not in a substantial way, and not in as artistic a way as Burgess is attempting. The energetic dancing is an influence for this project, as is the idea of chasing a dream. But the theme is too narrow, compared to the major social issues involved in Burgess’s work, which the thesis project will explain.

The fourth movie, The Red Shoes, is directed by Michael Powell. In the movie, the main character, Victoria Page, is a very talented ballet dancer and she has a very good professional reputation. She marries Julian, who is an excellent composer. But as a result, she has to give up her dancing career. After struggling, she chooses to return to the stage, but soon realizes family is more important to her. In a tragic twist, she dies after being hit by a car when she runs out of the theater to meet her husband. The film is probably one of the most important dance movies made. The beauty and elegance of the dance techniques and sequences are outstanding. Although this movie
was produced in 1948, it is still a great piece of art, and a classic. (see fig. 4)

Fig. 4. A screenshot from the movie. The last dance comes with great customs and well prepared stages, it is attractive visually; *The Red Shoes*; Powell, Michael; YouTube, 1948, [https://www.youtube.com/watch?v=WFcQyWBKYg](https://www.youtube.com/watch?v=WFcQyWBKYg).

The color of the movie is very striking, giving a sense of the late 1940s time period in which it was set. The fine gain of the film, which was the quality of the shooting at the time, makes the film seem very realistic and helps the audiences enter into the story. There are always so many actors in every single frame, but the scenes look clear, not messy. The composition of the movie is very thoughtful and always focuses on the main character of that frame by controlling depths of fields, zooming, a discreet angle, and other techniques. The music is also fabulous because some of it is
live. Since the movie was produced in 1948, the recording technology was not advanced, but it doesn’t detract from the film. It lets audiences experience with film with all their senses as it unfolds. The film also is about balancing career and the family. The feeling of struggle in the movie is presented incisively and vividly.

While enjoying the beautiful stage and dancing, the audiences have to think more about the dancer’s conflict, and her relationships. Even though the thesis project is about modern dance, Burgess also references traditional dance. And he explores conflicts in relationships, though in a less personal way.

The last movie, *The First Monday in May*, is directed by Andrew Rossi. The movie is a documentary about a new exhibition at New York City Metropolitan Museum of Art. The new exhibition is a “fashion” style, combining Chinese culture elements. This documentary could be a terrific example of shooting and work inside a museum. (see fig. 5)
Fig. 5. A screenshot from the movie. It presents the museum nicely with different angels. *The First Monday in May*; Rossi, Andrew; YouTube; 2016, 
https://www.youtube.com/watch?v=skP16idXZ40.

First of all, this documentary has great interviews of curators, designers, and museum staff. It is a good way to tell the basic information about the exhibition, so audiences can understand the background first and then focus on the visual parts. The documentary includes great technical details, such as the lenses choice, the lighting, the camera angles, and more. For example, there are many detail shots of staff working and using jump cuts. Also, the b-roll of this movie is very appropriate. There are lots of scenes switching between New York, Paris, and Beijing. Those shots let audiences see the exhibition from different perspectives. Because this documentary uses some of archival video footage from previous exhibitions and shows, audiences are given a timeline or history of this style of exhibition.

It is a well-done documentary, but it is kind of hard to understand the relationship between the curation and Chinese culture, especially regarding how those Chinese elements integrate into the exhibition. Also, it would have been better for the documentary to have shots of multiple celebrities instead of the one or two celebrities. Documenting art is hard - one of the possible ways to do it is to show the beauty of the art format, and *The First Monday in May* presents a well-prepared exhibition for the audiences. The title of the documentary is really eye-catching, and makes audiences want to know what might be happening during the first Monday in May. Focusing on only one or two celebrities may lead audiences to question the reality of the documentary, since it might be sponsored by certain interest groups.
Those five movies are great examples how photographers, videographers, and visual journalists tell stories about dancing. From the technical viewpoint, documenting dancing needs multiple angles; therefore, it would be great to have more than one cameraman in order to cover instant moments that can’t be repeated. Since dancing is an art of moving, there is a difference between still photography and video. For still photography, photographers have to “chase” dancers; however, for shooting videos, videographers need to “secure” the frame first and then wait for dancers being into the frame because the video is not only the one frame. The picture will be messy if shot with video using the technique photographers do. And the style referenced earlier could be an efficient way to present the action and beauty of dancing.
Chapter 3: Method and Media Used

For this thesis project, there are still photographs, a documentary film and a website. The documentary film structures the whole story via a timeline which is linear choreography process since 2016. It introduces Burgess and his team and how they work together to “transfer” physical exhibitions into dances. The documentary film provides the audiences an overall idea of the story from the beginning to the ending. For still photographs of this project, they “freeze” some moments by using long exposure shooting skills to show the motion and beauty of dances. The website includes all multimedia and text materials of this project, such as still photographs, a documentary film and an artist statement.
Bibliography and Work Cited

Hytner, Nicholas. “Center Stage”, Amazon Video (2000). It is about 12 young professionals who have dreams about going to American Ballet Academy in New York City. They work hard to obtain six admission opportunities.

Brenman, Greg. “Billy Elliot”, Amazon Video (2000). It tells a story about a young boy who dreams of being a ballet dancer, despite his father's disapproval and the conflict with the union.

Badham, John. "Saturday Night Fever", Amazon Video (1977). It is a story about Tony Manero who is a 19-year-old young man with a dull daily job. He can only be the "king" while he dances at the club on weekends. He has to face the contrast between the success of dancing and a daily job without a future.

Powell, Michael. "The Red Shoes", Amazon Video (1948). In the movie, the main character, Victoria Page, is a very talented ballet dancer and she has a very good reputation in her professional career. She marries Julian, who is an excellent composer. However, it forces her to give up her dancing career. After struggling, she chooses to return to the stage and realizes the family is more important. Unfortunately, she dies in an accident when she runs out into the street from a theater.

Rossi, Andrew. "First Monday in May", Amazon Video (2016). This movie is a documentary of a new exhibition at New York City Metropolitan Museum of Art. The new exhibition is a "fashion: style combining Chinese culture elements."
Burgess, Dana. Personal interview. 3 November 2016.


Black, Kaia. Personal interview. 23 November 2016.

Sanders, Ben. Personal interview. 22 November 2016.

Carlough, Ryan. Personal interview. 21 November 2016.
Appendices

A. Thesis still photographs

Dana Tai Soon Burgess, the first Smithsonian National Portrait Gallery first chorographer-in-residence, explains portraits from “Outwin” exhibition brochure for dancers during a rehearsal session in his studio, Saturday, Sept. 17, 2016 in Washington, D.C.
(L to R) Dana Tai Soon Burgess and dancer Sidney Hampton discuss a portrait before their first public rehearsal at National Portrait Gallery, Saturday, Oct. 1, 2016 in Washington, D.C.
Dana Tai Soon Burgess directs dancers during the rehearsal in his studio, Friday, Sept. 16, 2006 in Washington, D.C.
(L to R) Dancer Sidney Hampton and Ben Sanders are seen through the mirror while Dana Tai Soon Burgess watches them during the rehearsal in his studio, Saturday, Sept. 17, 2016 in Washington D.C.
Dana Tai Soon Burgess observes dancers during the rehearsal in his studio, Friday, Sept. 16, 2106 in Washington, D.C.
Dancers are seen as movement tracks during the rehearsal in Dana Tai Soon Burgess’s studio, Friday, Sept. 30, 2016 in Washington, D.C.
Dancer Sarah Halzack rests when other dancers practice during the rehearsal in Dana Tai Soon Burgess’ studio, Saturday, Sept. 17, 2016 in Washington D.C.
(L to R) Dancer Sarah Halzack and Joan Ayap warms up during the first public rehearsal at National Portrait Gallery “Outwin” exhibition space, Saturday, Oct. 1, 2016 in Washington, D.C.
Dancer Sarah Halzack warms up near the portrait “Margin” during the first public rehearsal at National Portrait Gallery “Outwin” exhibition space, Saturday, Oct. 1, 2016 in Washington, D.C.
Voice of America crews interview Dana Tai Soon Burgess before the first public rehearsal at National Portrait Gallery “Outwin” exhibition space, Saturday, Oct. 1, 2016 in Washington, D.C.
Dancer Ben Sanders and Kelly Moss Southall prepare to tape the stage before the actual “Margin” performance at National Portrait Gallery Kogod Courtyard, Friday, Oct. 28, 2016 in Washington, D.C. “Margin” is the first dance by Dana Tai Soon Burgess for National Portrait Gallery.
Dancer Ben Sanders pulls the mat stage before the actual “Margin” performance at National Portrait Gallery Kogod Courtyard, Friday, Oct. 28, 2016 in Washington, D.C.

“Margin” is the first dance by Dana Tai Soon Burgess for National Portrait Gallery.
Dana Tai Soon Burgess watches dancers before the actual “Margin” performance at National Portrait Gallery Kogod Courtyard, Friday, Oct. 28, 2016 in Washington, D.C. “Margin” is the first dance by Dana for National Portrait Gallery.
(L to R) Dancer Sarah Halzack, Kelly Moss Southall and Ryan Carlough performances the dance “Margin” at National Portrait Gallery Kogod Courtyard, Friday, Oct. 28, 2016 in Washington, D.C. Dancers present portraits from exhibitions by the performance and their customs are same as the original portraits.
(L to R) Dancer Sidney Hampton, Sarah Halzack and Ben Sanders performances the
dance “Margin” at National Portrait Gallery Kogod Courtyard, Friday, Oct. 28, 2016
in Washington, D.C. Dancers present portraits from exhibitions by the performance
and their customs are same as the original portraits.
(L to R) Sarah Halzack and Christin Arthur performances the dance “Margin” at National Portrait Gallery Kogod Courtyard, Friday, Oct. 28, 2016 in Washington, D.C. Dancers present portraits from exhibitions by the performance and their customs are same as the original portraits.
B. Install Images

C. Description of website design and objects
The project website starts with a cover page includes the projects title and short video clips of major dancers as background.

After click “enter” button from the cover page, there are four sections of still photographs as the main content which are photos from the studio, public rehearsals, the performance and the space of National Portrait Gallery.
More photos are available to be viewed largely by clicking different “stages”.

Clicking “multimedia” section leads users to the video part of this project by using Vimeo.
Users are able to learn more about this project such as the description, the approach, and the importance from “artist statement” section.

D. Community engagement
From April 10\textsuperscript{th}, 2017 to Jun 2\textsuperscript{nd}, 2017, there is a photo exhibition *Artistry Portrayed: Photographs of DTSBDC’s “Margin” by Matailog Du, MA ’17* at Luther W. Brady Art Gallery of The George Washington University. By having this exhibition, the audiences are able to see more photos from this project and the photographer Matailog Du talks about the collaboration with Dana during the opening reception.