

Breanna R. Taylor

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“I know my work is not just for me. It is for those who have yet to realize the power of their presence.- Breanna R. Taylor.

TEACHING EXPERIENCES

Hip-Hop Dance Choreography & Performance, Kromrey Middle School, *Madison, WI*. 2017-2019

- Studied new and emerging dance movements.
- Organized student talent show to showcase new routines.
- Created performance pieces for students to showcase.
- Arranged costumes for students for the end of the year showcase.

Black Cultural Center Dance Class, *Milwaukee, WI, Madison, WI*. 2020

- An 8 week remote-based dance class created to help cultivate and build community for UW-Madison students during the COVID-19 pandemic.

Introduction to Filmmaking and Screenwriting, New York Film Academy, *New York, NY*. 2021

- A 6 week remote-based course designed to lead the next generation of filmmakers and writers towards their filmmaking goals. Students were expected to demonstrate their knowledge through the creation and development of their own shorts films, which were shown at the end of every week or every other week.

WORK(S):

• *Eventually, I Have to Breathe: An Examination of the Practice of Hip-Hop Dance and the Traumatized Black Body (2018).*

- This study focuses on how Hip-Hop Dance can be used as an antidotal tool to educate individuals on the retrieval (acknowledgement) and release (healing) of corporeal trauma, or trauma

that has been stored away in the Black body. Corporeality serves the purpose of explaining how the Black body is used as a primary site of information, while sifting through its interaction with trauma. Trauma, in this context would be the results of slavery and ill-treatment of Black people (i.e., police brutality, low-resourced and underdeveloped communities, restrictions on Black expression, etc.) within a US context. In analyzing the Bangin' dance scene in Milwaukee, Wisconsin among Black youth in underdeveloped and surveilled communities; the practice of Hip-Hop Dance to retrieve and release embodied trauma can be explored through this body of work.

● **MAYDAY! MAYDAY! MAYDAY! The Water and The Zombie (2020).**

○ MAYDAY! MAYDAY! MAYDAY seeks to explore the complicated relationship between Black people and bodies of water. In the spirit of something being lost below the waves, only to resurface again; I am looking for what emerges or resurfaces from this study to help make sense of how water has been weaponized against Black bodies, looking specifically at the Atlantic Ocean. The overall hope for reconciliation or healing becomes centered at the heart of this work, in which I revisit the time period of enslavement to explain how Black people have become a relic of the impacts of forcible and violent movement across the ocean. Strategically using the word “relic,” I am making a connection to the zombie horror figure, understood and recognized within an American context, and complicating our understanding of the ‘zombie’ in efforts to highlight where the zombie originates from. The use of the zombie figure in this work also highlights the theme of experimentation/zombification of the Black person as it relates to enslavement, positioning the ocean as a site of experimentation. The zombie continues to emphasize the topic of embodiment and social death as it relates to anti-blackness. It is my goal to not only bring about new ways of understanding the relationship between Black people and water, but even in the aftermath of enslavement, how we continue to wade through death everyday.

PARTNERSHIPS/COLLABORATIONS

Black Monarch Entertainment: Founded by Olivia Charmaine Morris

- At Black Monarch Entertainment, we've committed to a media revolution that aligns values with meaningful work, and colorful people with new opportunities. Working with artists that are as fresh as they are entertaining, we are a full-service media company, elevating the voices of writers, producers, and developers from planning to production (and beyond). Focused on lifting up emerging voices that are often silenced, we're using our power to transform media from the inside out as a collective.

Langston League: Founded by Erica Buddington

- A multi-consultant curriculum firm that specializes in designing culturally relevant instructional material, for multigenerational students.

Movers & Shakers NYC: Founded by Glenn Cantave, Idris Brewster, & Micah Milner

- Movers & Shakers uses augmented reality to write Black and Brown narratives into American curricula.

MonkeyPaw Productions: Founded by Jordan Peele

- Monkeypaw Productions cultivates artistic, thought-provoking projects across film, television and digital platforms. Our company is committed to groundbreaking storytelling, visionary world-building and the unpacking of contemporary social issues. Monkeypaw Productions champions highly specific perspectives and artistic collaborations with unique and traditionally underrepresented voices. Our work challenges the conventional architecture of genre storytelling from horror to science fiction to social satire, while balancing avant garde visual language with undeniably contagious fun.

Pretty BIG Movement: Founded by Akira Armstrong

- Pretty BIG Movement LLC (2008) is the 1st international full figured dance company based in New York City. Specializing in various dance genres such as Hip-Hop, Jazz, African and Modern; Pretty BIG Movement has created a space where full figured dancers can be seen as the true artists they are. After years of auditions and performances, Akira continuously found herself surrounded by beautiful, confident, plus sized women in the entertainment industry. Realizing that there were no stable platforms for voluptuous dancers like herself, Founder/ CEO Akira Armstrong used her confidence and experience to build her empire known as Pretty BIG Movement.

Pryor Hill Productions: Founded by Julius Pryor & Martise Hill

- Pryor Hill Productions is a full service media production company. At its core, it stands for ethnic empowerment, authenticity, and excellence.

Universal Pictures: Founded by Laemmle (pronounced "LEM-lee"), Mark Dintenfass, Charles O. Baumann, Adam Kessel, Pat Powers, William Swanson, David Horsley, Robert H. Cochrane, and Jules Brulatour.

- Universal Pictures is an American film studio, owned by Comcast through its wholly owned subsidiary NBCUniversal, and is one of Hollywood's "Big Six" film studios. Its production studios are at 100 Universal City Plaza Drive in Universal City, California. Distribution and other corporate offices are in New York City. Universal Studios is a member of the Motion Picture Association of America (MPAA). It is the world's fourth oldest major film studio, after the renowned French studios Gaumont Film Company and Pathé, and the Danish Nordisk Film company. Six of Universal Studios' films; Jaws (1975), E.T. the Extra-Terrestrial (1982), Jurassic Park (1993), Despicable Me 2 (2013), Furious 7 (2015) and Jurassic World (2015) achieved box office records, with the first three (which were directed by Steven Spielberg) all becoming the highest-grossing film at the time of its initial release.

PERFORMANCES/ART INVOLVEMENT

“CANDYMAN: The Official Companion Guide.” 2021

Co-Writer/Co-Designer

- To help audiences to go deeper into the themes of CANDYMAN, Monkeypaw Productions and Universal Pictures collaborated with Langston League, an educational curriculum firm that specializes in culturally responsive instruction materials, to create The Official Companion Guide: An Exploration of Themes. With special insight from educators, Professor Tananarive Due and Professor John Jennings, this tool helps fans explore the legend of CANDYMAN and Black culture.

“I Got A Attitude! Visual Fashion Campaign” *New York, NY. March 2021*

Dancer

Choreographer: Akira Armstrong

Dancers: Pretty BIG Movement

Associated With: FashiontoFigure | H1 Photography | WhoCamille | Musicbreakr

- A visual concept used to promote the Nadia Aboulhosn partnership with FashiontoFigure. Advertisement and promotion.

“Salt, Fat, Ashes, Heat.” *Milwaukee, WI. New York, NY. Los Angeles, CA. September 2020.*

Director/Panelist/Graphic Designer

Creator: Eva Margarita

Producer: Mateo Hurtado

Stage Manager: Yarie Vazquez

Associated With: The Brown Theatre Collective & The Tank NYC

- In exploration of an archive of blackness, in everyday life, Eva Margarita's 'Salt, Fat, Ashes, Heat,' digests the idea of consuming the other. Done through a cooking practice, this conjuring aims to trace the cyclical flow of gathering, knowledge, and mourning for black folks across the Americas. Taking an endo-cannibalistic approach, Eva Margarita resorted to cook three different entrees with her father's ashes to not only honor his spirit but to show how communities pass on knowledge through a practice in eating and conjuring with another. To consume the flesh is to commit to its history and its (re)invention. Taking place over the course of 12 hours, 'Salt, Fat, Ashes, Heat' served as a journey in memory, flesh, and the human need to accompany one another in life and death.

"MAYDAY! MAYDAY! MAYDAY!" *Milwaukee, WI. June 2020.*

Director/Writer/Editor

- A short film analyzing the complicated relationship between Black people and water. I employ the 'zombie' as a way to highlight the social death and dehumanization the Black subject has undergone through the process/experimentation/zombification of enslavement. By positioning the ocean as a site of terror, death/worldmaking, and experimentation, this short film helps to make sense of how Black people continue to wade through death day in and day out.

"LIVING DEAD." *Milwaukee, WI. April 2020.*

Director/Writer/Editor

- This project pushes to discuss the state of Blackness in relation to social death. Honing in on this concept of "social death," I am looking to investigate through the lens of horror how Black people have/continue to live at the threat of death day in and day out. This film is in connection to my project, MAYDAY! MAYDAY! MAYDAY!.

"CALLBACKS." *New York, NY. March 2020.*

Director/Writer/Editor

- An experimental, non-dialogue film using irony to follow a character who is anticipating a callback for a dance audition, but their excitement is intercepted when they receive a call from their ex, wondering if they should call back.

“DISTANT MEMORIES.” *New York, NY. February 2020.*

Director/ Cinematographer/Writer/Editor

- Distant Memories, an experimental, non-dialogue film hones in on the nightmare of Saz, who is tortured by water dreams. In connection to my project, "MAYDAY! MAYDAY! MAYDAY! I wanted to experiment with dream elements and the ghostly presence of those who have died by water, haunting Saz as an ancestral reminder.

“BLINDSPOT”. *Milwaukee, WI. December 2019*

Co-Producer/Assistant Director

Creator/Director/Writer: Marquise Mays

Co-Producer: Gregory Thomas

Director of Photography: Charles Fatunbi

BTS Photographer: Justin Gordon

Graphic Designer: Dante Nash

Selected for the 2020 Minority Health Film Festival.

Selected for the 2020 Twin Cities Black Film Festival.

Selected for the 2020 Short to the Point Film Festival.

Selected for the 2020 Calgary Underground Film Festival.

- This experimental documentary is a love letter to Lue Powell. It is a documented testament of her life leading up to when she lost her sight and her choice to not let her disability disable her from living. Through the testimonies and stories from the other wimmin in Lue’s family, BLINDSPOT is a story about the strength of family, faith, and love through uncertainty and fear.

“reSURRECTION” *November-December 2019*

Performer

The Woolgatherers Theater Group, Writing for Rights Series. *New York, NY.*

Creative Director(s): Grace Herman-Holland

Playwright: Andre Ford

Director: Ray Dubois

- Writing for Rights is a series of short play readings to benefit New Sanctuary Coalition, an NYC-based organization working to stop the inhumane system of deportations and detentions in this country.
- reSURRECTION seeks to honor the lives of Black transwimmin and Queer folx who have since passed on due to the incessant violence of homophobia/transphobia and inadequate health care.

“The Humane Experiment: THE ENCOUNTER” *May 2019*

Choreographer, Performer, and Co-Director

Campus Women’s Center. *University of Wisconsin-Madison. Madison, WI. May 1.*

Creative Directors: Jasmine Kiah and Breanna Taylor

- The Humane Experiment is a series of performances that focuses on Blackness and how blackness responds and interacts in the face of whiteness and/or white supremacy. The Humane Experiment also asserts pessimistic elements that ultimately prompts its audience to a pessimistic state of mind leading to revolution. Using artistic mediums such as acting, poetry, dance, song, movement, visual arts, and film to demonstrate its purpose, we believe this is something that the UW-Madison campus and community can greatly benefit from.

‘Draping’ Series. *May 2018*

Choreographer and Performer

Afro-American Studies Department. *University of Wisconsin-Madison. Madison, WI.*

Creative Directors and Creators: Tiffany Ike and Kennedie King.

- ‘Draping’ is a seven-episode short film series that examines the complexity of Black femme identities and the durag as a cultural artifact, while serving as an exploration of interdisciplinary cinematography. The project seeks to increase representation of intersectional Black womanhood on screen and challenge conventional approaches to storytelling and visual composition via a multi-medium platform that includes: film, photography, poetry, dance, fashion etc.

UW-Madison Dance Department Elective Showing. *May 2017*

Performer

University of Wisconsin-Madison Dance Department. *University of Wisconsin-Madison. Madison, WI.*

Choreographer: Ariel Juarez

- Visited the foundations of freestyled movement, rooted in the foundations of high-energy, precise, Hip-Hop movement.

Line Breaks Festival Presents, “Kaleidoscopes” April 2017

Performer

Office of Multicultural Arts Initiatives’. *University of Wisconsin-Madison. Madison, WI.*

Choreographer: John Paul Alejandro.

Show Curator: Rain Wilson.

- This dance theatre work explores the idea that difference is beauty. Often, the world makes us become someone else and we start to forget to just be ourselves. This piece is representative of a challenge to societal expectations by exploring what is possible in our society for the betterment of our own communities.

Chris Walker Presents, “Moonshine” February 2017

Choreographer and Performer

University of Wisconsin-Madison Dance Department. *University of Wisconsin-Madison. Madison, WI.*

- Visited a vast range of movement styles such as Afro-beat, Hip-Hop, and Jazz.

UW-Madison Dance Department Elective Showing. December 2016

Performer

Dance Department. University of Wisconsin-Madison. Madison, WI.

Choreographer: Liz Sexe

- Visited the foundations of beginners Ballet through freestyled choreography.

UW-Madison Dance Department Elective Showing. December 2016

Performer

University of Wisconsin-Madison Dance Department. *University of Wisconsin-Madison. Madison, WI.*

Choreographer: Maya Kadakia.

- Visited the foundations of Guinean-based movements such as Kakilambe, stemming from the Baga-River tribe.

5th Annual Kloepper Dance Concert. “In/Visible” *December 2016*

Choreographer and Performer

University of Wisconsin-Madison Dance Department. *University of Wisconsin-Madison. Madison, WI.*

- Visited the foundations of contemporary and modern-styled movement through freestyled choreography.

EDUCATION

M.A. *Performance Studies, Black Studies Concentration. New York University.* May 2020

Dean’s List: Fall 2019, Spring 2020

B.A. *Afro-American Studies, Arts Concentration. University of Wisconsin-Madison.* May 2019

Dean’s List: Fall 2016, Spring 2017