

The background of the image is a photograph of a grand theater interior. The ceiling is the focal point, featuring a large, detailed mural of a classical scene with figures in a landscape. The theater's architecture is highly ornate, with gold-colored moldings and a large, draped red velvet curtain on the left. The perspective is looking up towards the ceiling.

A Year in piAASSO

"Love, art, and memory entwined across time—where passion is painted in betrayal."

A woman in a black dress with a red feather in her hair, seen from behind, in an ornate room. The room features a large mirror, a chandelier, and a dark wooden cabinet with gold leaf decorations.

Logline & Introduction

(Before Sunset & Midnight in Paris meet Anna Karenina)

A nubile actress, known for playing fierce roles meets an expat, lonely banker while pitching her newest project for a Paris opening - and sparks fly. In a reverse fatal attraction - the banker's wife thwarts every attempt at the couple being able to start a new life of their own.

The Film Unfolds Across Three Timelines:

2014, Paris:

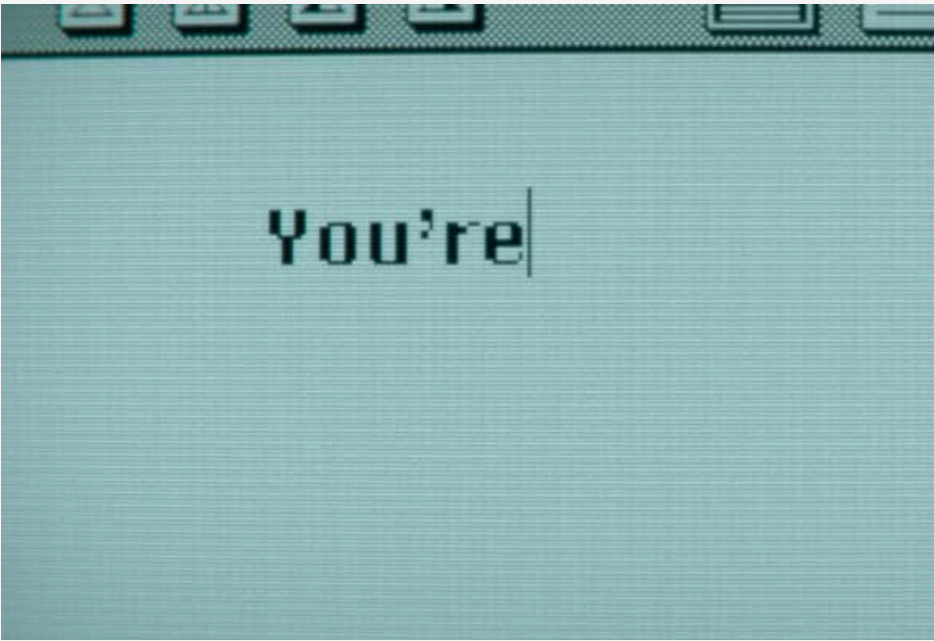
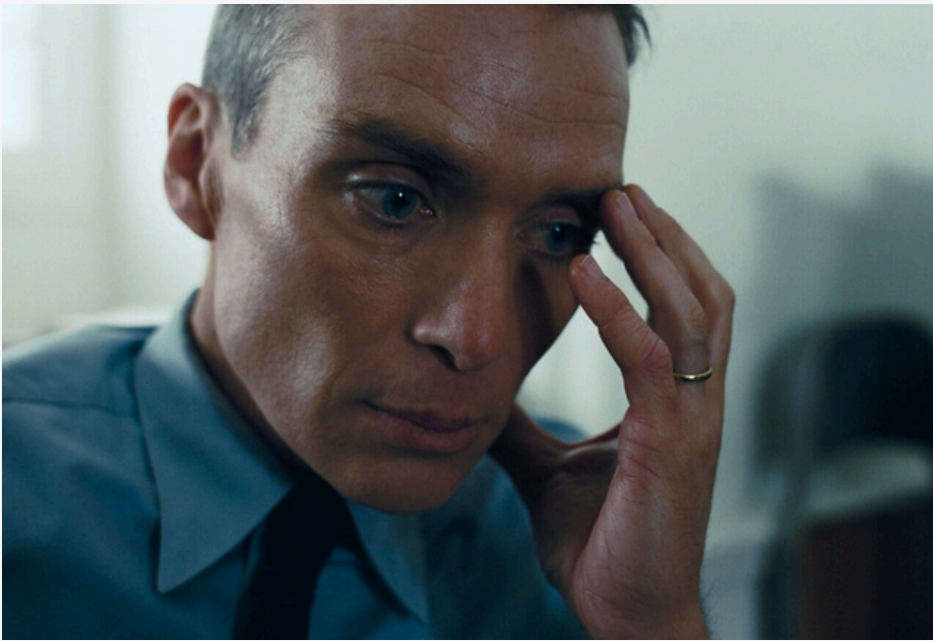
The passionate and complicated relationship between Emma and Robert

1940, Occupied Paris:

(The Play Emma stars in): The dangerous love affair between Mademoiselle Fischer & Pablo Picasso

Present Day Malibu:

Emma's journey of self-reclamation, told through her poetry





Synopsis

In *A Year in Picasso*, the audience embarks on an evocative journey of love, betrayal, and artistic ambition, told across three interwoven timelines.

2014, Paris: Emma, a fiercely passionate actress, falls for Robert, a retired banker navigating a troubled marriage to his estranged wife, June. Their relationship mirrors the themes of Emma's play, *A Picasso*.

1940, Occupied Paris: (The play Emma stars in is set during the Nazi occupation). Love and loyalty are tested under oppressive circumstances.

Present Day Malibu: Emma reflects on the heartbreak of her affair with Robert while channeling her pain into poetry, using art as a way to heal. As she pieces herself back together, flashbacks reveal Robert's own struggles with family dynamics, particularly his strained relationship with his son, Aaron.

When Emma and Robert's paths cross again in New York, the silence between them speaks louder than words. Left with only memories and unspoken truths, Emma turns to her final poem—a poignant declaration of her growth, resilience, and acceptance of the love and loss that shaped her.

Visual Aesthetics

The visual aesthetic of *A Year in Picasso* should literally feel like a work of art. The visual concepts are heavily inspired from the theatre and well known works of art such as the ones below. These inspirations are meant to construct and deconstruct the passion and tragedy of the love affairs explored and also to serve as transitions into the different time periods portrayed. With the city of Paris and the Malibu coast as our back drops - we will get to create a love letter to each.

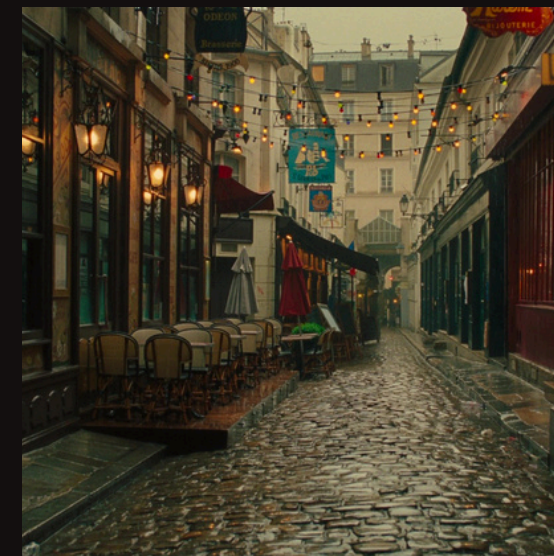
We will see Paris in sunshine and in rain. Robert and Emma get to know each other as they promenade through the streets of Paris a la *Before Sunset*. The arid terra cotta coast of Malibu in direct contrast - a safe haven where Robert and Emma could continue their love... As both couples are constantly tormented by a third party, thriller-esque elements of the “other woman” will be used to keep the blood curling, the theatricality mounting.



"The Kiss"
Auguste Rodin



"The Persistence of Memory"
Salvador Dali



"The Waltz"
Camille Claudel

A la *Anna Karenina*, we will transition seamlessly from real life and into the lives of the play: *A Picasso*, the story within the story. We will go from present time color and into a black and white, 1940, Occupied Paris - where only the red in the Nazi flag and on Mademoiselle Fischer's nails and lips will pop. The rich colors of Picasso's palette will vibrate within Emma's Malibu condo - providing a clear difference within her real life and her imaginary life as the stark Nazi Agent.

Comparative Titles



Audience Appeal

A woman in a long, dark, patterned dress is sitting on a wooden floor in a dimly lit room. She is looking towards a fireplace where a fire is burning. The room is dark, with light coming from the fire and a small candle on the floor. There are several papers or sketches scattered on the floor around her. The overall mood is contemplative and artistic.

Set against the backdrop of theatre and poetry – *A Year in Picasso* – fills our soul with passion, angst, regret, and ultimately breaks our heart. Getting entangled in a love that could be but is ultimately a love that will never be – is one of the most painful lessons to endure...

This is a story that women of all ages will feel both moved and empowered by. Even if we are emotionally destroyed, we can regain our footing by walking away. We don't have to be collateral damage. We can convert our pain into our strength.

Writer's Statement

Storytelling is about merging history, theatre, poetry, and art into an experience that transcends borders. My passion for international narratives led me to Paris, where I worked on the theatre production of *A Picasso*, by Jeffrey Hatcher. *A Year in Picasso* was born from that experience—a love letter to Paris, its artistic soul, and the enduring power of passion, betrayal, and memory.

As the daughter of a diplomat and a psychologist, I have spent my life absorbing cultures, languages, and artistic traditions. My multilingual fluency (English, Spanish, French, and Italian) has given me a unique ability to transpose the nuances of etiquette and human nature into the creation of compelling characters and narratives.

The film unfolds across three timelines, interweaving past and present:

- 2014, Paris: The passionate and complicated relationship between Emma and Robert.
 - 1940, Occupied Paris: The dangerous love affair between Mademoiselle Fischer and Pablo Picasso,
 - Present Day Malibu: Emma's journey of self-reclamation, told through her poetry, intertwined with the film's narrative, bringing
- to life her innermost thoughts on love, loss, and vindication.

The film's stylistic nature transforms scenes into living paintings and sculptures, blending reality with fiction. Art itself becomes a character, foreshadowing events and mirroring the turmoil of the protagonists. As Emma writes her poetry, her words transcend the page, appearing as onscreen text and voiceover, immersing the audience in her emotional journey.

Set against the rich textures of Parisian elegance and the California coastline, *A Year in Picasso* explores the way love and art shape us, haunt us, and ultimately free us. It is an exploration of the artist's mind, the muse's heart, and the delicate brushstrokes that define the truth between them.



Natalia Lazarus

About the Producer

Robin Le Chanu

Film and TV producer known for executive producing such films as the 2024 Michael Mann hit *Ferrari*, producing the the hit television series *American Primeval* and served as the production supervisor on *Oceans Eleven* and *Oceans Twelve* as well as the film *Traffic* plus many more.

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About the Writer

Natalia Lazarus

Educated at the Sorbonne in Paris, the American Academy of Dramatic Arts in New York, and the Film Program at NYU, Natalia has devoted herself to the crafts of acting, directing, and screenwriting. She has acted, directed, and produced over 35 stage plays, including: *The Mostly True Story of a Common Scold*, *Roe*, *Curious Incident of the Dog in the Night-Time*, *Twelve Angry Men*, *Frida Kahlo*, and *Morocco*. Film and television roles include over 30 television shows, such as *Westworld*, *Port Charles*, and *Promised Land*, as well as, national campaigns as spokesperson for Estée Lauder.

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Thank You!