

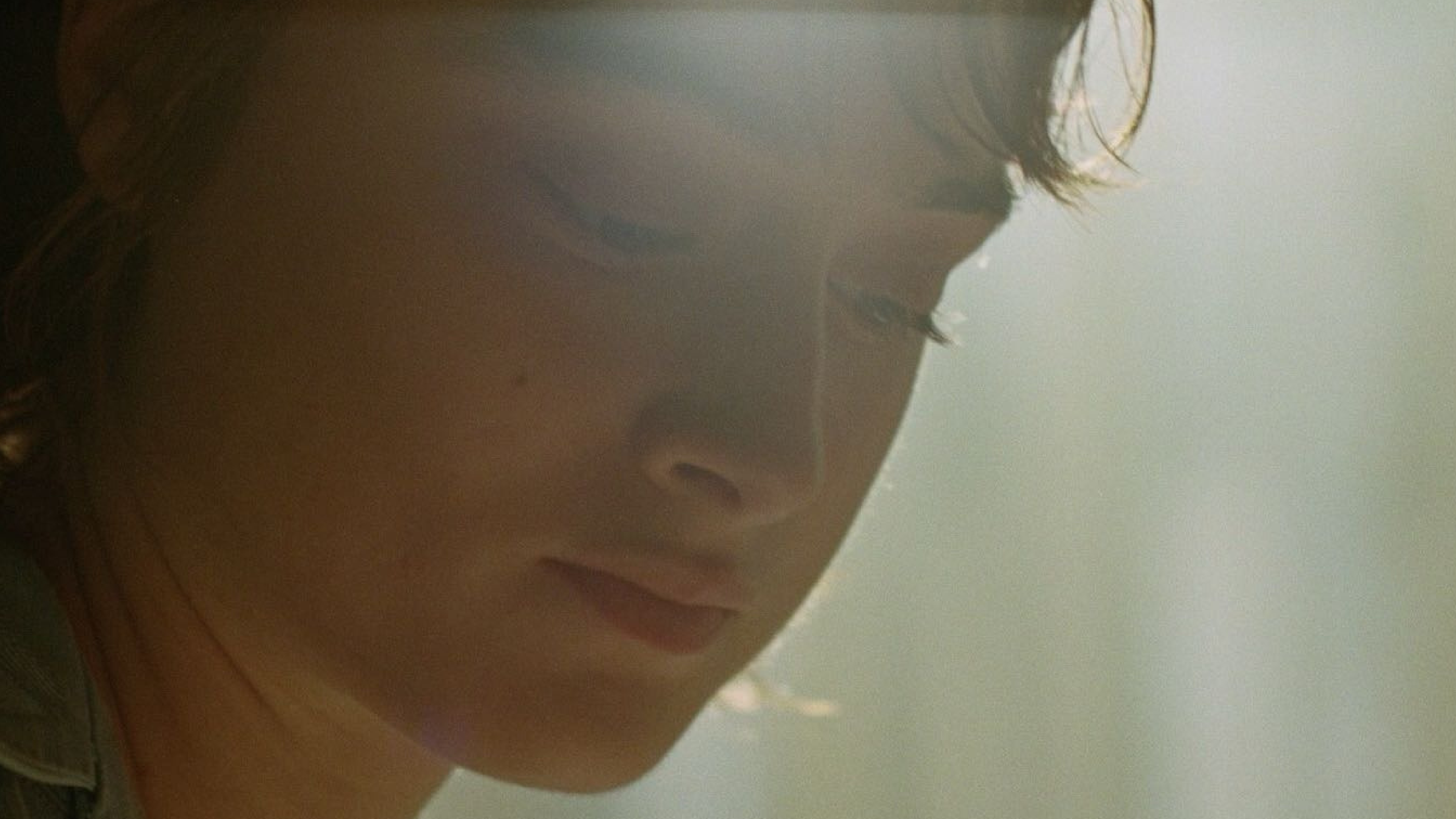


UNFINISHED RED

DIRECTOR'S VISION BOOK

To paint a small picture is to place yourself outside your
experience

However you paint the larger picture...



you are in it.

A close-up photograph of a hand holding a paintbrush, stirring a thick, light-colored paint inside a metal can. The background is filled with various paint cans and containers, creating a cluttered workshop or studio environment. The lighting is warm and focused on the hand and the paint being stirred.

DIRECTOR'S STATEMENT

UNFINISHED RED lets us glimpse the world's most celebrated Abstract Expressionist through the highly subjective perspective of the girl who just thought of him as "Dad."

Matthew Walker's deeply moving screenplay leads us through time and memory with honesty and humor, blurring the borders between Kate's past and present as she gets closer and closer to the hidden truth at the heart of her complicated relationship to her father.

The film takes us on an emotional odyssey in two interwoven storylines, often overlapping in the same moment onscreen: Kate's attempts in 1970 to recover the paintings, and Mell and Rothko's struggles for the work to attain the viewership it deserves. Moving through her own memories as she searches for answers, Kate grapples for a better understanding of her parents and what led to her father's suicide.

I'm captivated by this story for many reasons, but I feel a deep personal connection to Kate's emotional struggle because I lost my own father, unexpectedly, when I was 18. The last time I ever saw him alive was the day he dropped me off at NYU Film School: it was his dream that one day he and I would make films together. So like Kate, I too am still on the mission my dad left me with all those years ago.

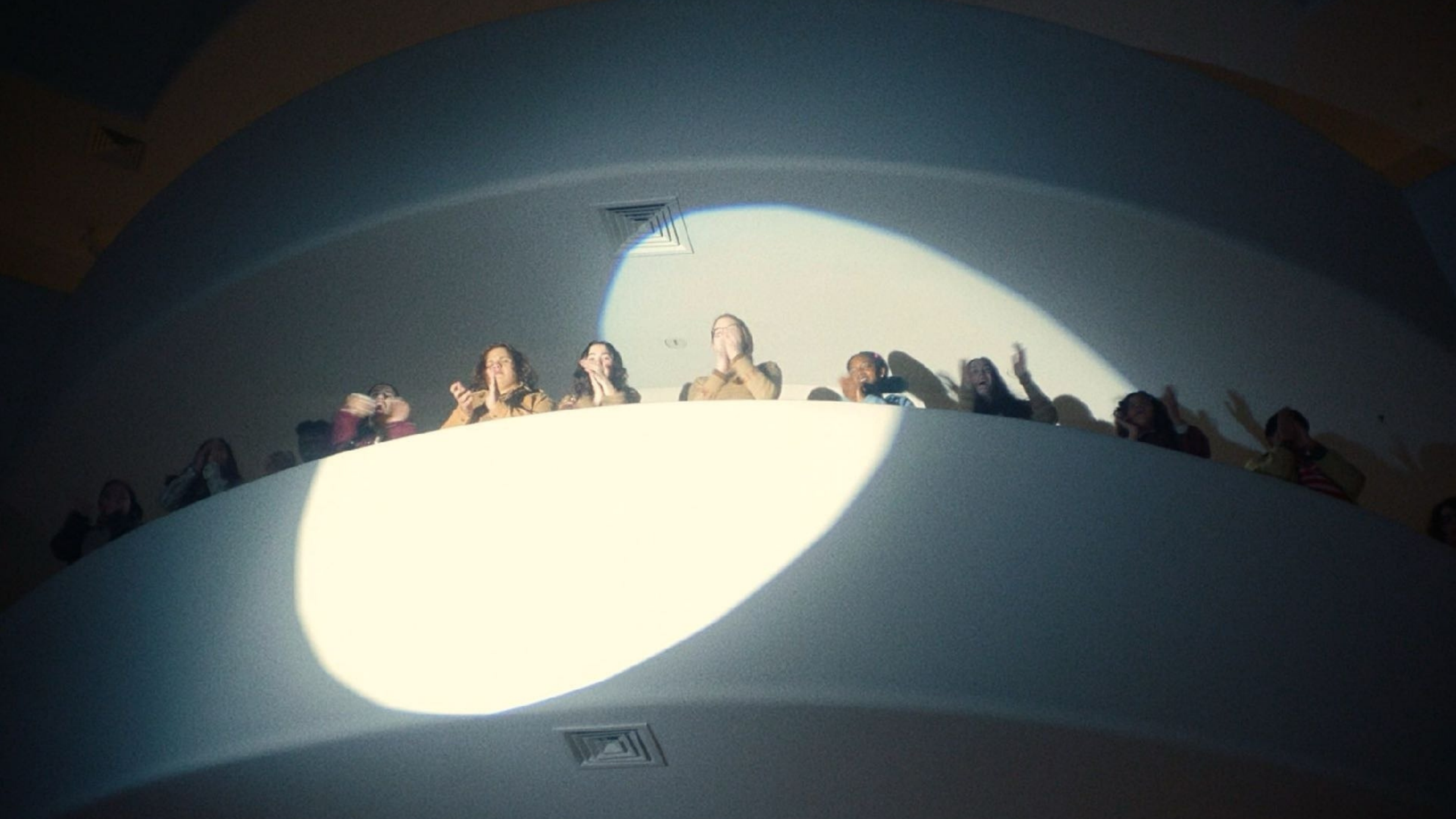
Mark Rothko had a fascinating duality: an iconically mysterious artist guided by a deep, unwavering vision and a satirical view of human nature, but also an unsure man who often stumbled through fatherhood and family life, struggling to connect with the audience that mattered most to him. When I first met Jim Carrey (THE TRUMAN SHOW), it was at his painting studio, where we talked for hours about art, as he showed me all of his own incredible work. And so with UNFINISHED RED I realized I had finally found the role that Jim was born to play: the brilliant and profoundly misunderstood Mark Rothko. Just as Rothko's ideas, beliefs and mission were larger than life, so are Jim's. He has that same wit and fire as Rothko - a passionate spirit wrestling with his own complexities.

Ultimately, this is the story of a lost girl who finally succeeds in reconnecting with her father through relentlessly protecting his life's work. The look of the film must be led by Rothko's paintings and his artistic rules: the light and color must be pure, rich and filmic, so as to render the colors in his paintings with complete accuracy, just as he would have wanted. That grain and painterly texture will bring life and authenticity to Kate's journey through time and memory. Our colors will pop with all the bold, luscious vibrancy that Rothko's paintings are famous for and the movement will be driven by Kate's emotion - elegant, considered and controlled, and at other times, lyrical and intimate, even frenetic - these feelings always juxtaposed against the primary style, a spontaneous camera, one that elevates and propels the raw driving energy of the rapidly unfolding layers of our emotional narrative.

A friend once said "Rothko wanted to capture the whole scope of human emotion. He was this magician who would pull it out of the air for us to see who we are."

My hope for our beautiful film is for it to do the very same.

- Reed Morano









DIRECTOR

REED MORANO

Primetime Emmy Award winner, *The Handmaid's Tale*
The Rhythm Section
I Think We're Alone Now
Billions

PRODUCERS

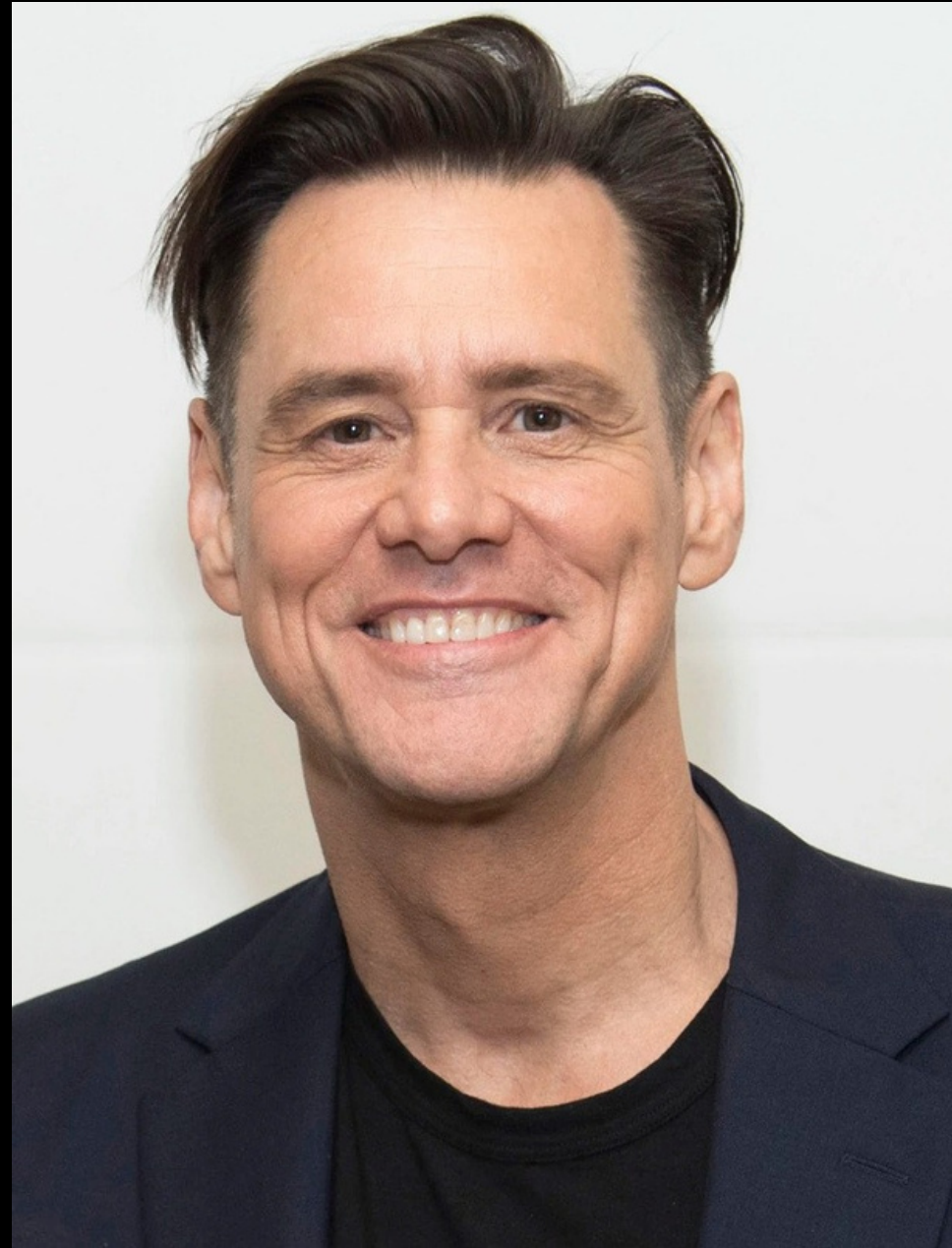
MARGOT HAND

Primetime Emmy Award winner, *The Handmaid's Tale*
The Rhythm Section
I Think We're Alone Now
Billions

ARMORY FILMS

The Peanut Butter Falcon
Fool's Paradise
Billionaire Boys Club
Mudbound

CAST



Jim Carey as Mark Rothko

Golden Globe winner, *The Truman Show*
BAFTA nominee, *Eternal Sunshine
of the Spotless Mind*
Golden Globe nominee, *Eternal Sunshine
of the Spotless Mind*
Golden Globe nominee, *The Mask*



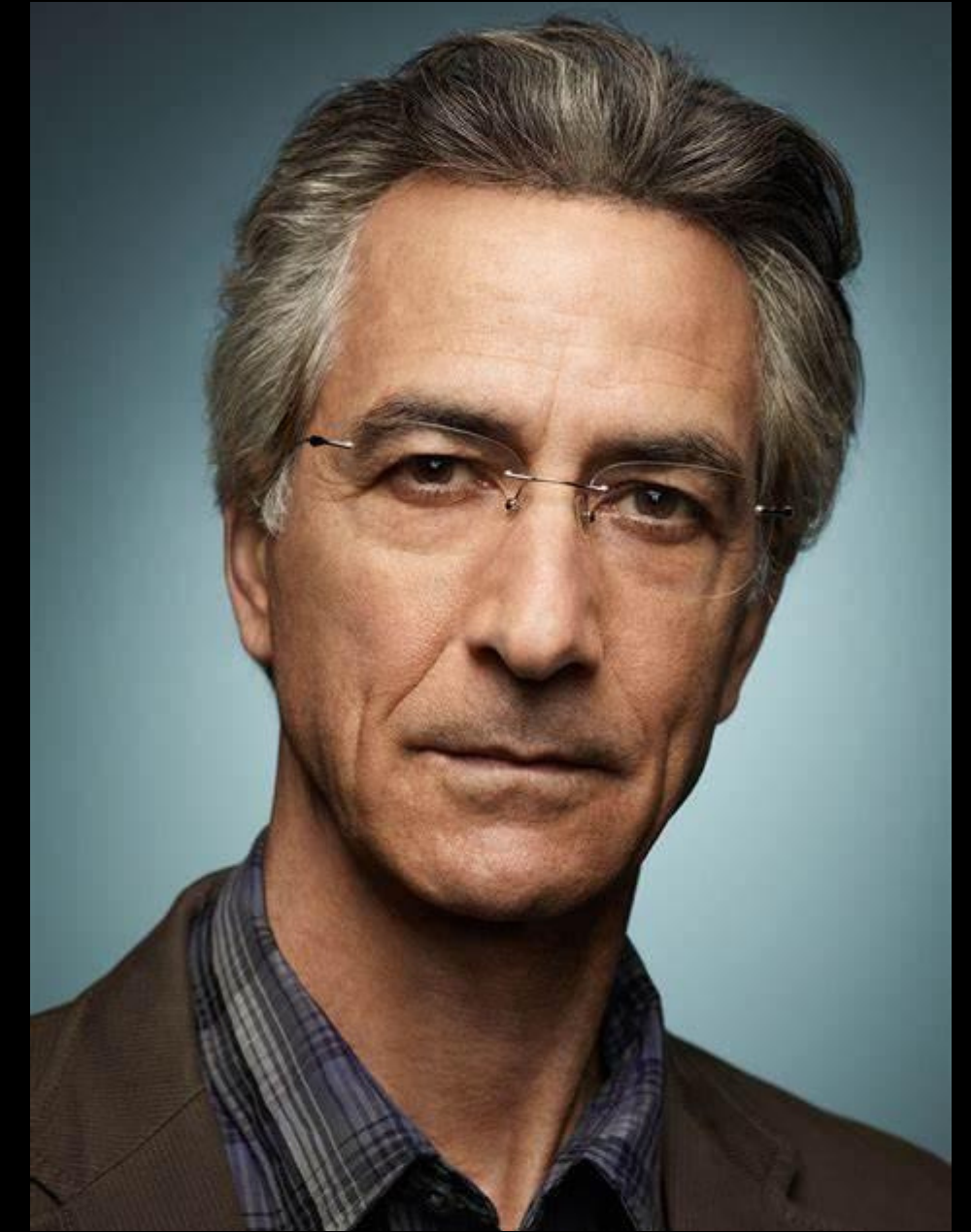
Raffey Cassidy as Kate Rothko

The Brutalist
Vox Lux
The Killing of a Sacred Deer



Tim Robbins as Gus Harrow

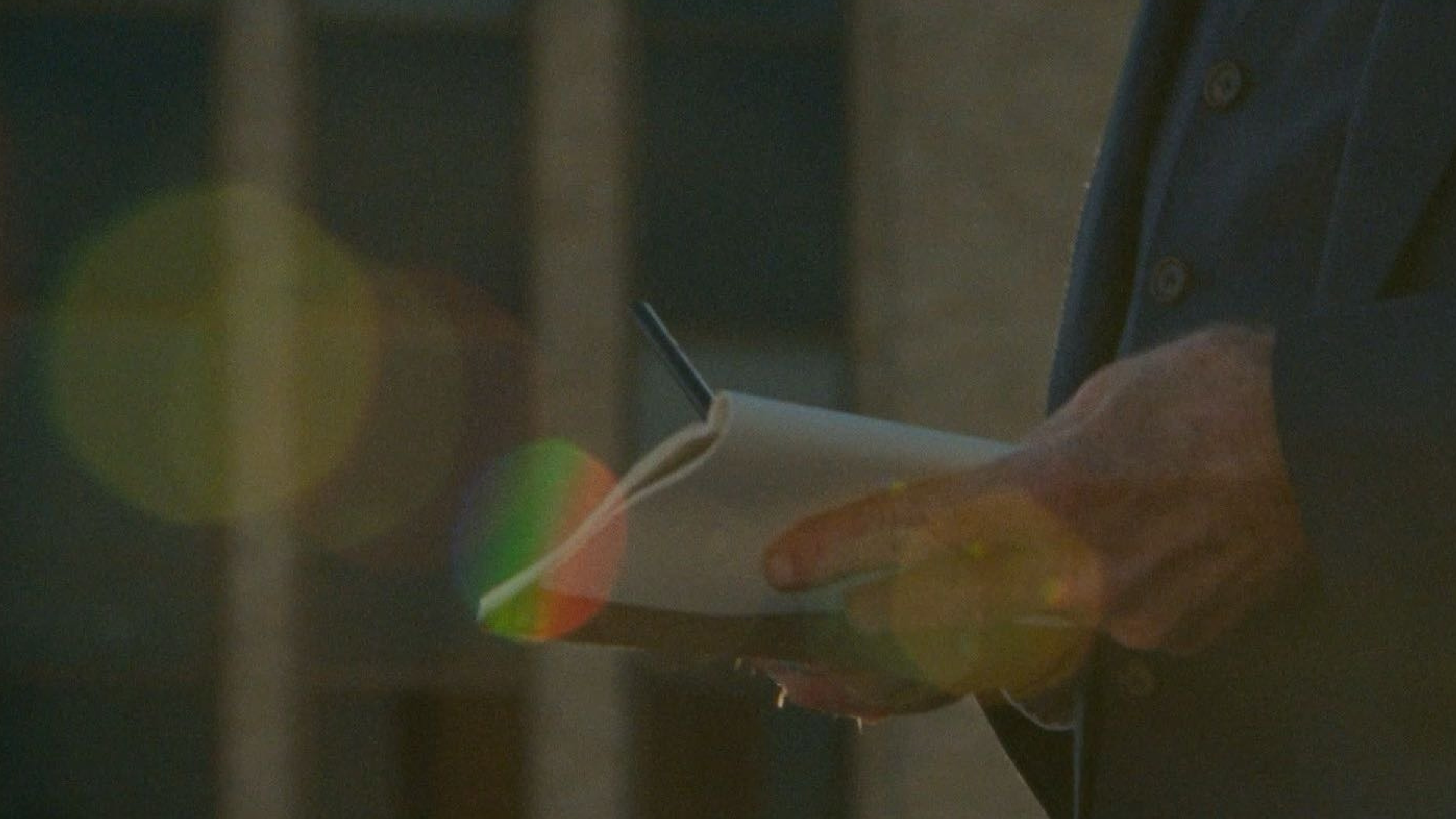
Academy Award® winner, *Mystic River*
Golden Globe winner, *Mystic River*
Golden Globe winner, *The Player*
BAFTA nominee, *Mystic River*
BAFTA nominee, *The Player*
The Shawshank Redemption
Top Gun



David Strathairn as Bernard Reis

Academy Award® nominee, *Good
Night, and Good Luck.*
BAFTA Nominee, *Good Night, and
Good Luck.*
Lincoln
The Bourne Ultimatum
L.A. Confidential











SYNOPSIS

A shy, quiet teenager, Kate Rothko's world turns upside down when a central figure in her life commits suicide: her father, the Abstract Expressionist painter Mark Rothko. Struggling to hold her shattered world together, Kate searches for answers in her own memories, beginning with her father's rising fame when she was just a little girl.

In the present, a great vacuum has been left by the larger-than-life artist's absence.

Kate's mother, Mell, seems to recoil from reality, crippled by grief. Her father's closest friends bicker over his legacy. Hand-picked by Rothko to care for his life's work - hundreds of paintings stored in his studio - three men will oversee the new Mark Rothko Foundation: Bernard Reis, Rothko's former accountant, a legendary, beloved figure in the New York art world; Morton Levine, a mild-mannered Anthropology professor who had helped Rothko catalogue his work; and the gregarious Theodoros Stamos, a fellow Abstract Expressionist who had been a close friend for decades.

Yet as Kate reels from her father's death, a second tragedy follows a few months later:

the sudden, unexpected death of her mother, Mell. Gutted, orphaned, Kate watches her little brother Topher put into guardianship and their childhood home set to be sold. But when Kate visits their former home to retrieve her most beloved possession, the painting her father painted for her when she was twelve, she's shocked to discover it's mysteriously missing. An even more startling revelation follows: the Foundation, the very men entrusted with protecting her father's legacy, have secretly conspired to sell every single piece of his work.

A thrilling adventure that careens from Brooklyn to Vaduz to the dark corners of art warehouses around the world, that brings us face to face with one of the most celebrated artists of the twentieth century at the very highest and very lowest moments of his life, Kate's journey will lead her to the brink of the painful truth behind her father's very last moments, a revelation as heartbreaking as it is triumphant, as Mark Rothko paints what he knows will be his very last painting: UNFINISHED RED.

















































A close-up, high-contrast photograph of a man's face. The man has dark hair and is looking directly at the camera with a serious expression. The lighting is dramatic, with strong highlights on his forehead, nose, and cheekbones, and deep shadows on the sides of his face and under his chin. The text "UNFINISHED RED" is overlaid in the center of the image in a white, bold, sans-serif font.

UNFINISHED RED

film

A ~~painting~~ is not a picture of an experience,

It IS the experience.

- Rothko

