



FOUR SEASONS IN A DAY

A FILM BY
ANNABEL VERBEKE

PART OF THE
BORDERLINE
COLLECTION

VEHICLES ARE
NOT TO MOVE
UNTIL DIRECTED
THANK YOU

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OFF WORLD PRESENTS

FOUR SEASONS IN A DAY

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"A mussel can have a tricolor passport, or an Union Jack passport, but he will not know."

The crossing by ferry on a lough between Ireland and Northern-Ireland, obliges the passengers to reflect on the future form of the frontier, somewhere hidden in the sea.

A FILM BY	ANNABEL VERBEKE	GENRE	CREATIVE DOCUMENTARY
WRITTEN BY	ANNABEL VERBEKE FREDERIK NICOLAI	DURATION	77 MINUTES THEATRICAL 53 MINUTES TV-VERSION
CAMERA	PIETER-JAN CLAESSENS	FORMAT	DCP 5.1 SOUND 16:9
EDITED BY	SIMON ARAZI	SPOKEN LANGUAGES	ENGLISH, IRISH/NORTHERN-IRISH
SOUND ENGINEER	MARIJN THIJS	SUBTITLES	ENGLISH DUTCH FRENCH LITHUANIAN CROATIAN
ORIGINAL MUSIC BY	FRÉDÉRIC VERCHEVAL	PRODUCTION COUNTRIES	BELGIUM NORWAY CROATIA LITHUANIA
SOUND EDIT & DESIGN	RUNE HANSEN		
SOUND MIX	JEAN-FRANÇOIS LEVILLAIN		
PRODUCERS	FREDERIK NICOLAI ERIC GOOSSENS		
CO-PRODUCERS	KARL-EMIL RIKARDBSEN LJUBO ZDJELAREVIC LUKAS TRIMONIS		

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SYNOPSIS (537 characters)

Each day, the Carlingford ferry brings people over the border between Northern-Ireland and Ireland, in an era the debate on Brexit is predominant. Staying or remaining, both options create the same big question marks on the future. The short journey over the wide sea brings different thoughts and reflections to the surface, while the border is hiding in the sea. The film creates a kaleidoscopic narrative based on how people's daily lives and thoughts relate to this imaginary line. How visible would the borderline eventually become?



*"It's who we are,
we can't be anything else."*

SYNOPSIS (914 characters)

In the North-West of the isle of Ireland, the border between the Republic of Ireland and the UK runs in the middle of a beautiful glacial fjord, the Carlingford Lough.

The Carlingford Ferry crosses the Carlingford Lough on a daily basis, bringing people from one side to the other. We meet several characters from North and South, with different points of view, making this soothing journey through the magnificent, green Irish landscape. The short journey is breaking the rush of the day and provokes moments of inner reflection while crossing the invisible border, deep down in the lough.

The film explores the concept of identity and community on an isle divided by not one, but 2 borders: a physical one between the UK and Ireland, and mental border between seemingly incompatible opinions on the role and signification of the border. Opinions that often tend to change when personal factors surpass the ideologic.

The water between each side may be very deep, they all have the unpredictable weather in common. But does the local expression '4 seasons in one day' only reflect on the weather?



DIRECTORS STATEMENT

Being fascinated by borders and the way people try to define themselves by underlining differences with the other, I ended up in Ireland. An open, welcoming and seemingly optimistic culture, that has been going through a dark history of deep conflict, which is hard to imagine while meeting the ever friendly and easy-going Irish people

A border connects and separates at the same time. Nowhere else this contradictory feeling is coming more to the surface than on the Isle of Ireland.

The Irish and Northern-Irish people represent to me much more than the remains of an old conflict on land and religion. I got fascinated how actual social fears and dissatisfaction force people to re-interpretate history, revitalize their culture, religion and identity. An universal example of well-known statement "Make our own country great again", while we get rid of large and impervious unions telling us where we belong.

In that sense, all over the world, the concept of borders and especially re-defining and protecting them, has become a hot topic again. We stand together against what's coming from outside. We see and hear 'the other' less and less. Simple black and white analyses are easier to digest than trying to find nuance in the grey zone.

In this film, I dive in that grey zone, because good and elaborated stories are very rare in regular media. The emphasis is mostly on short, fast and spectacular, which rarely offers depth, narrative development and durable wonder. The main target is instant effect. That's why I have chosen for creative documentary as my ideal field of storytelling. I like to surprise my audience, show the other, hidden side of universal topics in a creative but democratic way, by showing stories based on real people's lives. I always take my time to develop stories and characters, to create an emotional link between subject and spectator, between my and your reality.

This film is not the next journalistic attempt to analyse or depict Brexit, but a universal and sustainable portrait of a moment in history where people are requested to think about their identity, who they are, where they come from and what side of the camp they chose.

The crisis we face now, is not the last and certainly not the first. Somehow history keeps on repeating itself and the lessons of our mistakes seem to get lost somewhere along the way.

My film offers a different portrait of the fragility and relativity of mankind, in an attempt to find their place in the very short time they are here.

THE STORY

In the North-West of the isle of Ireland, the border between the Republic of Ireland and the UK runs in the middle of a beautiful glacial fjord, the Carlingford Lough.

The Carlingford Lough is rife with human activity, as many people travel in its vicinity every day for work and leisure. It is an economically important region: primarily fishing industry and recently also tourism.

Ferries, cargo and fishing boats all cross the lough, and in doing so cross an invisible border dividing two nations. Also, on land the border between both nations is barely visible. Traffic signs marked in MPH or KMPH remind you at what side of the border you are.

For the people living around the Carlingford Lough, the border exists primarily in their minds. It seems to be clear the Island is divided. A complicated history with unforgettable violence created different point-of-views on society, culture and religion. And not only as it concerns today: opinions how to design the future are varied. As a consequence, the Island is not split in a Northern and Southern part, a mental border between different opinions is gaining more importance. The Carlingford Ferry crosses the Carlingford Lough on a daily basis, bringing cars, trucks and people from one side to the other. We meet several characters from North and South making the journey from one side to the other. During the crossing of the Carlingford Lough, they cross the Irish-Northern-Irish border, a moment which generates a moment of inner reflection.

They talk about the invisible line in the middle of Carlingford Lough which separates two countries, two religions, two people. They reflect on their position towards their neighbours at the other side of the border, their ideas on the past and future. Key character is fisherman Brian, who is growing mussels on the sea bottom of Carlingford Lough, exactly on the border. Brian knows the people and their different opinions in the region very well, and everybody knows about him, maybe because he somehow likes to go against the current: his opinions on past and future engage interesting discussions around Carlingford Lough.

The film explores the concept of identity and community in a world divided by invisible borders. At what point social and political motivations for a better and stronger community are based on personal ambitions? The narrative of the film is built around a dynamic line of fascinating opinions, arguments and contradictions. A constant uncertainty, just like the weather. Does the local expression "an island with 4 seasons in a day" only refer to the unpredictable climate? Because analyzing, commenting and trying to predict the weather makes part of the daily communication of the Islanders. For both people in the North and the South its unpredictability is something they can somehow rely on.

"There has been times when there has been a border, there has been times there wasn't a border. The land never changes, but the people change."

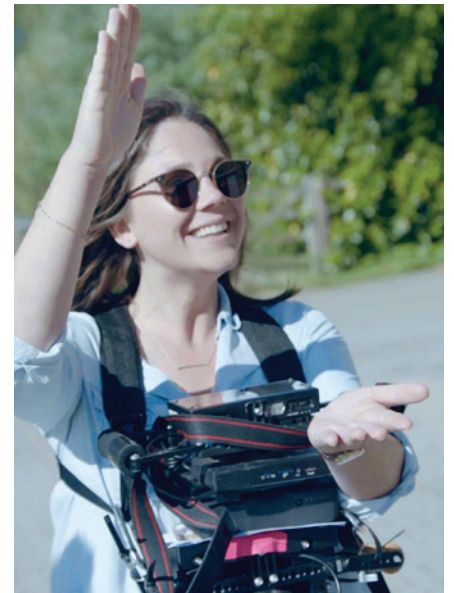


ABOUT DIRECTOR ANNABEL VERBEKE

Annabel Verbeke, born in Ypres, Belgium in 1987, is a documentary filmmaker.

In 2010, Annabel graduated magna cum laude at RITCS Film School in Brussels. Her graduation film "Les enfants de la mer/mère" - "Children of the sea" won 8 international awards and was selected by more than 20 international film festivals. Her next film "We Will Remember Them" was the closing film of Visions Du Réel 2018 and the best watched documentary film on Flanders national broadcasters in the same year.

As a filmmaker, Annabel is looking for beauty in the most modest and common things surrounding us. She always has been fascinated by subjects that are seemingly common but at the same time not always very visible. She likes to unhide and unravel these fascinating stories, bringing both its poetry and absurdity to the surface. This often neglected but obvious beauty is the core of Annabel's essayistic and serene filmic approach. Banality is changed into poetry, darkness of life countered with refined humor. Find her full filmography on www.annabelverbeke.com



ABOUT AUTHOR/PRODUCER FREDERIK NICOLAI

Frederik Nicolai (Belgium, 1977) started his career by executive producing fiction series, feature and short films in Belgium and the Netherlands, such as the short films 'Haun' and 'Carlo' by Oscar nominated director Michael R. Roskam. Then he completely dedicated himself to author documentaries. Ever since Frederik produced and co-produced over 40 author successful documentary films & series and established a large international network of broadcasters, sales-agents, distributors, festivals,... Some successful films and series produced by Frederik are '4 Elements' (Jiska Rickels, opening film of IDFA 2006), Red Star Line (documentary series, 10+ worldwide broadcasters), El Color Del Camaleon (10+ awards, 40+ festival selections), Archibélge (one of the most viewed Belgian documentaries ever), and many more. Frederik got fascinated how actual social fears and dissatisfaction force people to re-interpret history, revitalize their culture, religion and identity.

Besides producing, Frederik is also scriptwriter and lecturer and board member of Doc Nomads, a 2 years Erasmus Mundus Joint Master Degree (EMJMD) in Documentary Filmmaking delivered by a consortium of three prominent European universities across three countries: Portugal, Hungary and Belgium.



ABOUT PRODUCER OFF WORLD

Off World is an independent production company based in Brussels, capital of Flanders, Belgium and Europe. Off World's main goal is to produce international author documentaries. Over the last few years, the company has built up a large portfolio and a solid reputation as delegate producer and co-producer of many creative and original documentaries.

some recent films: **The Wire** a film by Tiha Gudac in coproduction with VRT-Canvas, Kinoteka (HR) RTV Sloveija, Urgh (SI), Relation04 Media (NO), In_Script (LT) // **We Will Remember Them** a film by Annabel Verbeke in coproduction with VRT-Canvas (Closing film VdR 2018) // **El Color Del Camaleon**, a film by Andrés Lübbert in coproduction with Blume Producciones (Chile) // **Exitus**, a documentary series by Toon Loenders and Bob Thissen, in co-production with Submarine, NTR (NL) and VRT-Canvas // **How To Meet a Mermaid** a film by Coco Schrijber in coproduction with Zeppers Film, VPOR (NL), House of Reel, DR (DK), IDFA 2016 // **Archibélge**, a documentary series by Sofie Benoot, Olivier Magis, Frederik Nicolai and Gilles Coton, in co-production with Playtime Films RTBF and VRT-Canvas // **Red Star Line**, a documentary series by Daniël Cattier and Fabio Wuytack, in co-production with Eklektik, RTBF and VRT-Canvas // **Desert Haze**, a film by Sofie Benoot, in co-production with Zeppers Film (NL) // **Reinoud, My Sculptor**, a film by Blaise D'Haese, in coproduction with RTBF // **Rêve Kakudji**, a film by Ibbe Daniels and Koen Vidal, in co-production with VRT-Canvas (IDFA 2015) // **Little Heaven**, a film by Lieven Corthouts, in co-production with DGOS, Lichtpunt // **Kongo**, a film by Samuel Tilman, in coproduction with Eklektik (BE), RTBF, ARTE, VRT-CANVAS // for complete filmography, visit www.offworld.be

*Everything changes everyday.
It's like a jigsaw puzzle,
nobody knows how the picture looks like,
until you put the last piece in."*



FOUR SEASONS IN A DAY IS PART OF THE **BORDERLINE** COLLECTION,
A COLLECTION OF 6 BORDER FILMS BY 6 EUROPEAN EMERGING DOCUMENTARY FILM MAKERS
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WITH THE SUPPORT FROM **FLANDERS AUDIOVISUAL FUND**, **SCREEN BRUSSELS | BRUSSELS CAPITAL REGION**,
THE BELGIAN FEDERAL GOVERNMENT TAX SHELTER (BE) AND WITH THE SUPPORT FROM **CREATIVE EUROPE**

WITH THE SUPPORT FROM **NORWEGIAN FILM INSTITUTE**, **FILM FUND NORD**, **NORDNORSK FILMSENTER (NO)**

WITH THE SUPPORT FROM **CROATIAN AUDIOVISUAL CENTER**, **LITHUANIAN FILM CENTER**



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