

ALL INCLUSIVE

A SHORT DOCUMENTARY BY
Corina Schwingruber Ilić



DIRECTED & EDITED BY Corina Schwingruber Ilić PRODUCER Stella Händler CINEMATOGRAPHY Nikola Ilić MUSIC Heidi Happy
 SOUND DESIGN & MIX Robert Büchel VFX Marlon Candeloro, Ursula Deiss, Stéphane Ma COLOUR GRADING Timo Inderfurth TITLE DESIGN Ursula Deiss,
 Verena Ilg GRAPHIC DESIGN Sibylle Ryser PRODUCTION freihändler Filmproduktion, Stella Händler FESTIVAL DISTRIBUTION Some Shorts, Wouter Jansen

All Inclusive

by Corina Schwingruber Ilić
10' / Switzerland / 2018

Synopsis

Under the spell of mass entertainment on the high seas.



**SOME
SHORTS**

Technical details

Screening Format: DCP, ProRes, H264
Shooting Format: Digital
Aspect Ratio: 16:9
Sound: 5.1
Spoken language: no dialogue
Subtitles: none
Colour: Colour
Age rating: all ages

World premiere:

Venice International Film Festival, Italy (29 August – 8 September, 2018)

Orrizonti

Crew

Director: Corina Schwingruber Ilić
Screenplay: Corina Schwingruber Ilić
Producer: Stella Händler
Cinematographer: Nikola Ilić
Sounddesign: Robert Büchel
Editor: Corina Schwingruber Ilić
Composer: Heidi Happy
Script consultant: Stella Händler

Press Materials: [Click here](#)

Contacts

Producer

freihändler Filmproduktion
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Festival distribution

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**SOME
SHORTS**

Corina Schwingruber Ilić

Biography

1981 born. Lives and works in Lucerne (Switzerland) and Belgrade (Serbia). 2004-06 attends University of Fine Art in Basel and Academy of Fine Arts, Belgrade. 2006-09 University of Art & Design Lucerne, in Video department. Since 2010 she works as a filmmaker & editor. 2017 Co-Founder of PRO SHORT (Short Film Association Switzerland).

Filmography

- **2018: All inclusive, HD, 10'**
- **2017: Ins Holz / In the Woods , HD, 10' 48"**
(Co-Director: Thomas Horat)
- **2015: Just Another Day in Egypt , HD, 10' 48"** (Co-Director: Nikola Ilić)
- **2013: Kod Čoška / Down on the Corner HD, 15' 20"** (Co-Director: Nikola Ilić)
- **2011: Baggern / Tons of Passion HD, 12' 30"**



Director's statement

While back in the old days the destinations and the luxury of a floating hotel room were the main attractions, today's shipping companies surpass each other with entertainment offers and fancy interior design features. Cruises have become available to the masses. A world designed in each and every detail, where no wish shall be unfulfilled. Everything is digitally recorded and posted, as if the image of the experience was at least as important as the experience itself. It seems to me that on a cruise holiday, all the aspects of our consumer society are assembled. It is a portrait of our society in a confined space, a microcosm, where the opposites of our times collide: wealth and poverty, mass and loneliness, nature and artificiality, culture and commerce.