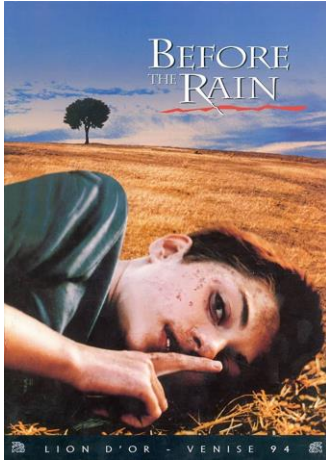


BEFORE THE RAIN



“Milcho Manchevski’s acclaimed *Before the Rain* is considered one of the greatest debut feature films in the history of cinema”
(**Annette Insdorf**)

“Before the Rain is considered one of the most important films of the decade” (**Ann Kibbey**)

“Working in a sophisticated, elliptical style, Mr. Manchevski brings to his film an overwhelming vision.” (**Janet Maslin, The New York Times**)

“Director Manchevski has made a debut so astonishingly assured in writing and technique he is guaranteed a footnote in movie history even if he never makes another movie. *Before the Rain* is stunning. It is the sort of remarkable debut that reinstalls faith in the movies as genuine art.” (**Miami Herald**)

“One of the year’s best films – brilliant directorial debut. Work like this keeps me going. A reminder of the nobility that film can attain.” (**Roger Ebert**)

“Stunning, often hypnotic...Almost has the impact of a masterpiece... Shakes you up... Coming seemingly out of nowhere, it’s a movie that seems somehow fully formed, unshakably confident, the work of a filmmaker alive and inventive in every shot he takes.” (**Chicago Tribune**)

“Manchevski’s work stands out in world cinema for its unique way of playing with space, time and emotion.” (**Keith Brown**).

“Powerful and passionate... Its greatness rests in the timeless truths of its narrative... Some of the most luminous close-ups since Ingmar Bergman discovered color... Together, the filmmakers and performers create scenes of such emotional opacity that at times we seem to be reading tiny fluctuations of the soul.” (**Dallas Observer**)

“His unique blend of experimentation, poetry, emotion and a demand for the active participation of the viewer in the construction of meaning are highly praised.” (**ConorMcGrady**)

“Filled with passion, blood and urgency... Bold, hard-hitting, grandly arched, yet intimate and immediate.” (**Boston Globe**)

“Eerily beautiful film... Stunning... Meaningless death can be transformed into meaningful art.” (**Richard Schickel, Time Magazine**)

“Macedonian masterpiece” (**Los Angeles Reader**)

“Master from Macedonia” (**Outlook Rave!**)

“High calorie visual feast.” (**Max Alexander, Variety**)

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DUST



“Manchevski is a cubist of the silver screen.”
(**The Globe and Mail**)

“Manchevski has a rare visual intelligence, whether filming the face of a dying woman or Times Square’s reflection in a windshield.”
(**Village Voice**)

“Milcho Manchevski’s stylized western, *Dust* is a potent, assured and ambitious piece of filmmaking... Mr. Manchevski suavely shuffles his various narratives, sometimes smoothly presenting the juxtaposed tales and on other occasions cutting violently from one story to another. The literal violence -- gun battles and punches detonating all over both stories and leaving a spray of intentional confusion -- is staged with bracing clarity... Mr. Manchevski demonstrates his gifts as a visual stylist and a filmmaker in command of the technical aspect of the medium. The constant onslaught of information -- sounds and pictures -- quiets down, and by the end everything makes sense, to the extent that it needs to. (He even uses howls of despair and pain as transitions.) The scenes that act as triggers to propel us into the dual stories work amazingly well... There’s enough culture clash that *Dust* doesn’t need the equivalent of a Zen koan.” (**Elvis Mitchell, The New York Times**)

“This extraordinary TransContinental, TransCentennial epic plays like a cross between a savage Leone Spaghetti Western and an arthouse experiment in temporal narrative structure. [...] The clever ending keeps you guessing right up to the last. By juggling past and present in what might be described as a cubist mosaic editing style, the whole grapples at some length with the meaning or futility of human existence begging questions long after viewing. Director Milcho Manchevski is a real original and *Dust* (a Feta Western?) unlike any other film you’ll see this year. Besides, where else can you see a frail old lady bloodily knock a young male burglar for sin?” (**** 4 stars out of 5) **Jeremy Clark, What’s On in London**)

“*Dust* is an anachronistic and iconoclastic cross-cultural “baklava Western” that explores what happens when West meets East in the violent history of the Balkans... In both features, Manchevski uses diverse characters and a fragmented narrative structure to create a mosaic in which the details of history are subjective, contradictory, and illusory, and recollections are repeatedly altered to suit the desires of the storytellers or the narrative structures of the stories that they want to tell. In *Dust*, Manchevski carries this approach to abstract and surreal dimensions... The filmmaker also plays with the authority of documentary photography; in *Dust*, photos are records of a past which, as the stories

unfold, we realize might never have happened. The photographs are only as true as the tales in which they reside... But perhaps *Dust* is most significantly a film about Manchevski's love for the act of storytelling, which passionately endures despite violence and loss.”
(Roderick Coover, Film Quarterly)

“Passion, hatred, greed, cruelty, blood, destiny, repentance in the Balkans. Ambitious and fascinating, sometimes great, sometimes rhetorical, compelling but sometimes slow, violent but with touches of virtue, the film by Milcho Manchevski is a Balkan Western, a fine example of imperfection to love.” **(La Repubblica)**

“The chaotic, brutal iconography of Italian Westerns is put to novel use in this time-traveling, self-referential, hugely ambitious story... The Macedonian sequences are breathtaking, unfolding against a serene, desert landscape of blasted villages and bloody corpses. Manchevski has nothing less in mind than an investigation into the nature of storytelling, twisting and fracturing his narrative and using jarringly disjunctive images to pull the past and present into a Moebius strip of cruelty, retribution and hope of heaven.”
(Maitland McDonagh, TV Guide)

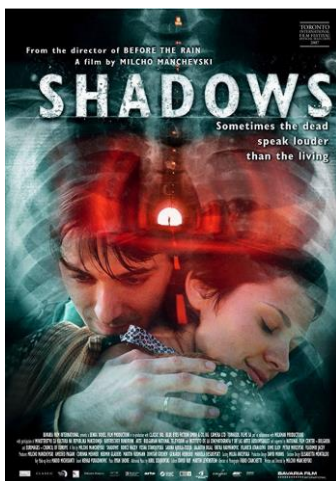
“A puzzle. After watching the film, the viewer needs to put together the pieces of the mosaic and to try to understand it. Not without effort. The present and the past constantly intertwine in one story which is rightly defined as Cubist. Like a Braque painting, actually.”
(L'eco di Bergamo)

“Features a brooding central performance from Joseph Fiennes, and is superbly eccentric on most levels. [...] The conflation of Sam Peckinpah's Wild West aesthetic with the chaos of Eastern Europe is often startling to watch.” **(The Independent Review)**

“High-end surreal western” **(stopklatka.pl)**

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SHADOWS



“Shadows is a wonderful and intense film. It moves you, as if your blood aches; you’d cry for days.”
(Marina Kostova, Vest Daily)

“Shadows is a stunning and endlessly suspenseful erotic thriller. This must-see artistry by director Milcho Manchevski leaves a magnetic imprint on the moviegoer. **(Omar P.L. Moore, The Popcorn Reel Film Review)**

“Call it a ‘ghost story’, but know that it feels more like Bergman or Polanski, or even Shakespeare – Macbeth and Hamlet come to mind. [...] To live through these moments in this setting allows

for an uncanny intimacy – a faceoff with personal fear that leads, strangely enough, to a celebration of life. Cinematographer Fabio Cianchetti generates this foreboding trajectory visually through the use of double images, often reflections, broken spaces, the mirroring of each persona in another, and characters who either drop out of the frame mysteriously and just as suddenly reappear or, surprisingly, vanish before our very eyes. [...] As for the director, if we view Lazar as a visionary not unlike the filmmaker himself, pursuing the artist’s journey, that journey is also an allegory of cinema when its task is to lead us to see – at whatever price – and to dream.” **(Diane Sippl, Cinema Without Borders)**

“The film is an ambitious glimpse into the mind of a potential madman. Although certainly surreal, it keeps the audience invested in each of its character’s strange fates. Shadows’ style runs between hypnotic and frantic, which will surely set hearts racing. The film is unique in its ability to have a hand in multiple genres, horror, psychological thriller, and also somehow, a love story, too. It is refreshing to see an uncensored, stripped-bare European film that embraces its lying, cheating antihero with such brutal clarity that most American films wouldn’t dare.” **(Michelle Foody, Hollywood Today)**

“An unusually smart entry in the supernatural cinema genre, Macedonia’s Oscar submission evocatively works its theme of forces beyond the pale, with reflections and shadows taking a primary role in the narrative, along with an erotic sub-current.” **(Joseph Woodard, Independent)**

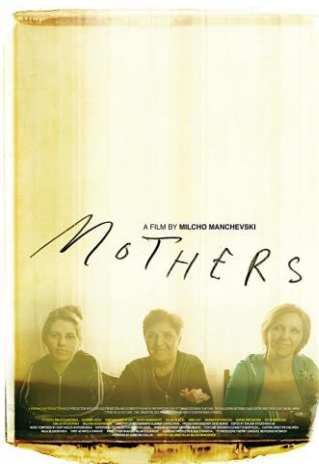
“A visual tale of dramatic substance, with historical depth and contemporary thrust, adroitly told with innovation and élan.” **(Diane Sippl, Cinema Without Borders)**

“Shadows’ two very attractive leads are so arresting together that it is truly unearthly.” **(Andrew Sarris, Observer)**

“With Shadows, Manchevski seems to be back on track. Dark and moody, but oddly satisfying, Shadows is a film for adults – meaning those with adult sensibilities.” **(J. B. Spins)**

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MOTHERS



“Painfully beautiful.” **(Duma)**

“Mothers is a daring, provocative, controversial film that explores the deepest human emotions: love and fear, while searching for the truth in between the two. [...] Mothers will not give you refuge from reality, but - on the contrary - it will make you look at reality and oneself with eyes wide open.” **(Rochester Democrat & Chronicle)**

“Mothers opens up lines between documentary and fiction at the same time that it also blurs them[...] Such moments give

Manchevski's film a special place in contemporary cinema that should be viewed by audiences around the world. [...] Many scenes and moments that will stay with you long after viewing the film." **(Andrew Horton, Script)**

"Manchevski gradually reveals the corruption and the failure of the Macedonian investigative and judicial system. [...] Manchevski's esthetic experiment proves successful and confirms -- especially in the two fiction episodes -- his extraordinary talent as a storyteller of images and moods, his skills in directing actors of every age and his ability to suggest hints instead of verifying theories." **(Giovanna Rendi, close-up.it)**

"Mothers begins with fiction, indeed with the fabrication of a lie, moves on to an attempt at the fabrication of a myth and ends in the shattering imagery of the real, where no fabrication is possible. [...] There is no easy reading of Mothers, only a need for us to work with the filmmaker to uncover its many meanings." **(Piers Handling, Toronto International Film Festival Director)**

"Mothers is a very strange film, sometimes sophisticated, poignant and often elliptical. [...] One of the most interesting and original filmmakers of recent years [...] One of those authors who are not afraid to face the genres and to push the boundaries." **(Diego Pierini, LoudVision)**

"A provocative and innovative film from Macedonia that blurs the line between reality and fiction. An intensely engaging film, Mothers is not only a study on how reality is perceived and recorded, but also an examination of how women survive in a contemporary post-war culture." **(Clevelandfilm.org)**

"Manchevski goes beyond the literal -- to explore a deeper realm where sexuality, motherhood and the art of storytelling reside in conflict. [...] Mothers is a return to form for filmmaker Milcho Manchevski." **(The Cleveland Plain Dealer)**

"Mothers is an operation completely extraneous to the conceptual and aesthetic codes of contemporary cinema. [...] Manchevski's epic humanism finally returns." **(CineClandestino.it)**

"Mothers is a devastatingly stark, yet ultimately compassionate portrait of mothers, violence and the state." **(Amy Guggenheim)**

"Mothers debunks the notion that documentaries can tell the truth." **(Virginia Wright Wexman, Off screen)**

"Art or death. Opposing compromise, opposing image consumerism." **(Fulvia Caprara, La Stampa)**

"Mothers is a film about moral courage." **(Zitty Berlin)**

"Stylistically provocative." **(Connor McGrady, Brooklyn Rail)**

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BIKINI MOON



“A brilliant auteur film.

“Positioned on the delicate line between fiction and documentary, Bikini Moon is a modern, urban fairy tale, with a fascinating narrative, imposing itself as one of the best films of 2017, with the marvelous Condola Rashad.” **(Felipe Brida, Cinema na Web)**

“Milcho, provocative as always, makes the most ingenious and tough comment on the information society.

“He (Manchevski) shows us how sick mass society is, with all its facilities, its self-indulgence, comfort and impersonality. Through Manchevski’s lens we see a hypocritical and demagogical society, populated by the so-called good citizens full of “good intentions” who are, in fact, automatized, absolutely neurotic and schizophrenic, living in a decadent society about to collapse.” **(O Que Tem na Nossa Estante)**

“By leading us to the darkest corners of Bikini’s psychological universe, the movie also takes us on a journey through the darkness of the collective psyche of our society. Manchevski makes an acathartic film that aims to deconstruct the overall solid structure of the social model and the ideological discourse sustained by this status quo; he invades the privacy, dilutes the self, tears down the private spaces in order to question with such ease, “everything that is solid, dismantles into air.” Or better: it dissolves itself like an acid trip.

“His work is lysergic and provocative, sarcastic and ironic, it flirts with the surrealism in order to portray the reality in a form that no other documentary manages to do so well. The film’s tagline is “a documentary about a fairy tale.” It is not even a documentary, not even a pseudo- documentary (mockumentary); it is a fiction movie about a documentary, which is about a team of documentarians, who are filming the reality, which turns into a freaked out urban modern fairy tale.” **(O Que Tem na Nossa Estante)**

“Strong performance of the two actresses Condola Rashad and Sarah Goldberg, extraordinary.

“All of a sudden, the documented reality escapes its own reality. At one point, the documented object begins to document its own documentary team (with an old camera

and low quality images, it captures nuances that were never seen before under the perfection shown by the high-quality lens). The object becomes self-conscious and becomes a subject. The object appropriates the film for itself; it appropriates the fiction about itself, the narrative about itself, the documentary about itself. It appropriates itself from the other. At another point, the object's intimacy is scrupulously explored; at another point in time the documented object is violated by the documentary crew (two positions that cannot be in a clash, that should be kept at a distance). Ironically, the documentary crew is omniscient and omnipresent showing up in the most unexpected moments, witnessing everything, starting from the illegal crimes up to the most intimate moments.

"Milcho operates with inverted positions all the time. At times, we have the feeling that the filmed objects are even ourselves. Inside the film, he plays around with the concept of a film crew that deconstructs the classical cinematographic language, by displaying, without any problem, the microphones, the cameras, the backstage, the whole cinematographic apparatus, production and editing; justifying it as an aesthetic concept of the eccentric director Trevor: "we like the mic". He "tears down the curtains" several times, sometimes one inside the other; including during the disturbing and dramatic moments. The total subversion of the narrative language is reflected in the subversion of the instrumental language engaged by the film director Milcho Manchevski. As if he himself was susceptible to changing positions with his alter ego, the film director Trevor.... Film director-philosopher."

(O Que Tem na Nossa Estante)

"Documentary-fiction, "Bikini Moon" investigates society behind the cameras. As it unfolds, viewers begin to question what is true – and not only in relation to facts, but also to the very beliefs and desires of each character. Bikini, at first seen as crazy, ends up being the person whose world makes sense the most.

"The director revisits the classic philosophical conflict "To be or not to be" for the cinema."
(IG Cultura)

"Framed within the premise of a fake documentary (a genre that ostensibly aims to reveal the truth), the feature film by Milcho Manchevski asks a question: How much is the public manipulated by the media? What's more, how does our perception of the world change through the media perspective? Is everything we see in documentaries, newspapers, reality shows real?

"In a generation where everyone can use a camera, post videos and become an „influencer“, BIKINI MOON reminds us that not everything we see, is the truth. The structure of Bikini Moon develops in front of the eyes of the cameramen, as does the protagonist – a genuinely interesting and well developed character. Condola Rashad's performance is absolutely incredible, finding many nuances in Bikini's character. Sweet, but violent; calm, but explosive; emotional, and at the same time rational. These dualities are evidently contrasted in the gestures, in the uninhibited gait, in the loose laughter of a woman who, despite evident mental problems, maintains a certain level of 'normality.' We can never quite decipher whether she is lying or being honest, given the swings of her temperament

at the least opportune moments: from her, we can always expect the improbable (and this feeling remains throughout the entire film).

“With *Bikini Moon*, Manchevski (who was nominated for the Oscar for best foreign film for his *Before the Rain*) clearly intends to provoke the viewer to believe in the almost “surreal” – the finale, for example, is pure fantasy.” **** (four stars) (**Ccine 10**)

“As a metalinguistic joke, the result is fascinating, because it arouses detachment from each image: we are invited to doubt everything we see. Documentary, by definition, is the ‘genre in which reality cannot be put in parentheses,’ but the so-called documentary features scenes that could never happen in real life. The filmmaker tests the limits of the viewer, offering increasingly improbable moments, until the explicit intrusion of fantasy. At what point do we lose our confidence? Where does the suspension of disbelief reach its limit? We have a whirlwind, an infinite network of possibilities for reading and movement. Like labyrinths, grace can be found in the pleasure of losing oneself. The appearance of *Bikini* (Condola Rashad) has the effect of an explosion. She is funny, seductive, violent, spontaneous, lying. It's hard to take your eyes off that hypnotic figure. *Bikini* seems at once perfectly sane and completely crazy when she describes in detail her experience as a soldier in Iraq, her talent for carpentry (“I am like Jesus, with tits”), how she misses her little daughter, or evident mental problems. Was she telling the truth or not? Throughout the film, the doubt persists.” *** (three stars out of four) (**Adoro Cinema**)

“The documentary inside of the fiction not only mixes two formal genres but also our perceptions.

“The result is invigorating because *Bikini*'s disoriented state is depicted by the use of every filmmaking tool available (from raw documentary to stylized fiction) and also because of the “implosion” of the character – leading to an unexpected appearance of a fantastic realism. It is not only our experience that's being heightened, but also our connection to a woman with whom we plunge together into her own confusion.” *** (three stars out of four) (**Cine Resenhas**)

“Disturbing, restless, sarcastic, seductive, unpredictable – it is impossible to remain indifferent to a figure like *Bikini* when she appears in the crowd.” (**Ccine 10**)

“Documenting *Bikini*'s life without judgment, and often in a frightening and fantastic way, requires extra effort from the cast. *Bikini Moon* features a “film within the film” structure that goes beyond the plot, with the aim of unpacking and examining the way humanity observes the world through media.” (**Rota Cult**)

“A fake documentary which eloquently explores the boundaries of the use of social networks, spontaneous media, of the selfies, of I-shoot- therefore-I-exist. The movie initiates a dialogue about the broken families and the life of the homeless in America.” (**Felipe Brida, Cinema na Web**)

“Bikini, played by Condola Rashad, is a war veteran whose mental problems are palpable. The honesty of her comments and the stories she tells about her war experience are captivating.” (**Papo de Cinema**)

“Condola Rashad transforms Bikini into a figure which is, at the same time touching, funny, strong, vulnerable and charismatic.” (**Mulher no Cinema**)

“Bikini Moon is a critique of the ideological dictatorship of reality show and documentaries.” (**Omelete**)

“One of the Highlights of the Festival.” (**Estadao**)

“16 Must-See Films at the Sao Paulo International Film Festival (out of 400)” (**Veja Sao Paulo**)