

"Arresting meditation on the documentary filmmaking process... Milcho Manchevski's lively, thought-provoking Bikini Moon edges in and out of the experimental category, peopled by a cynical indie filmmaker, a bleeding heart liberal and an unpredictable bag lady with a hidden treasure waiting back home. The film is smart with a cool New York irony that is easy to get into" (Hollywood Reporter) <https://www.hollywoodreporter.com/review/bikini-moon-1123637>

"In the astonishingly brilliant Bikini Moon, actress Condola Rashad's blazing performance ignites Milcho Manchevski's provocative story, resulting in the Must See indie at Cinequest. This is the entirely fresh and original work of a master filmmaker. Condola Rashad's performance is stunning." (Movie Gourmet) <https://www.themoviegourmet.com/?p=25318>

"Manchevski's directorial approach is so convincing that it is hard for the audience to pull themselves away from perceiving it as a "documentary". And when the unexpected and beautifully executed fantastic elements kick in at the end of the film, turning all expectations upside down, the viewer leaves the cinema both emotionally fulfilled and with a lot of food for thought." (Cineuropa) <http://cineuropa.org/nw.aspx?t=newsdetail&l=en&did=349804>

"A masterpiece that should be studied in film schools... You can't take your eyes off of her... A magically good film." (Kajgana.mk)

"A brilliant film that confirms Manchevski as one of the most innovative and original contemporary artists, a master of storytelling... Manchevski's most mature work, uncompromising and irreverent in its exploration of film form and ability to convey a complex emotion... The author's passion for storytelling and the way in which he masterfully guides the viewer through the layers of the story and the characters is enchanting... It is obvious that he enjoys playing with storytelling and with the viewer... Content-wise and form-wise, Bikini Moon is an exceptionally complex work of art, yet it seems as if carved from one piece, with incredible ease... Condola Rashad is stunning; she plays Bikini Moon with such precisely nuanced intensity that it hurts... Rashad turns one man's tragedy into tragedy of all mankind.... Bikini Moon is a reminder of the nobility that art can attain." (SDK.mk)

"Complex in its structure, experimental in its execution, this is poetic resistance to mass media cinema... Condola Rashad's work \*is+\* masterful... Impeccable photography and visual composition... Serious film innovation and a lesson... A place on the world film map... A great artist on a noble mission." (Makfax)

"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... 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." (Cinema na Web)

"*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 multi-layered perspective... Condola Rashad's performance is an out of this world experience... Keeps the viewer wanting more until the last moment... An exciting metadocumentary fairytale, a film about emotions... A perfect ending." (Pirej.mk)

"Impressive craft, technically perfect, great casting, exceptional camera work, discreet music... unusual film language... *Bikini Moon* is a fresh and original film... Manchevski is not a slave to the ideal of genre purity; his lucid imagination and liberated creativity give special value to the film art he creates." (Nova Makedonija)

"Every shot is a true film lesson. Aided by Joshua Z Weinstein's incredible camera, Manchevski builds such visual texture of the film atmosphere that – regardless of whether the lens is static or moving, in the sun or in the dark, in a closeup or far away – you wish it lasts at least a second longer so that you can absorb as much as possible... The kaleidoscopic construction functions impeccably... Condola Rashad's performance is virtuosic... Uncompromising, critical art... Disturbing." (Macedonian National Radio)

" Milcho notices the desperate human need for sincere love with a keen eye". (Zlatko Kujundziski)

"Bikini Moon is a provocative, multilayered mockumentary that highlights the worst parts of millennial liberalism. Condola Rashad gives an awe-inspiring, performance." (Metroactive)

"Milcho, provocative as always, makes the most ingenious and tough comment on the information society... 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... 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... 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... He is a film director-philosopher." (O Que Tem na Nossa Estante)

"The story is very well constructed." (Guilherme Franco)

"A lively cross-genre film experience.... Manchevski's idea was to paint the most realistic portrait of the city he lives in as independently as possible from the influences of producers, investors and politicians pushing their own agendas – and he succeeds in his intentions completely, making a vibrant and serious film in the process." (A Film a Week)

" Bikini is a brilliant performed seismic area of a character... Dark diagnosis of a hypocritical culture; perfectly executed screenplay and camera work" (Bookbox)

"A critique of the ideological dictatorship of reality show and documentaries." (Omelete)

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

"The feature film by Milcho Manchevski asks a question: How much is the public manipulated by the media? 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... Disturbing, restless, sarcastic, seductive, unpredictable – it is impossible to remain indifferent to a figure like Bikini when she appears in the crowd." \*\*\*\* (four stars) (C cine 10)

"As a metalinguistic joke, the result is fascinating, because it arouses detachment from each image: we are invited to doubt everything we see. 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." (Adoro Cinema)

"Acid criticism that spares no one from the suburbs to the high class to the American army, Manchevski adds yet another layer, as if he were strolling through several films in one... Extrapolating that game between the real and the artificial." (Nervos)

"Modern film language and a multi-layered work of art. The subtle border between the documentary and surreal often disappears thanks the exceptional acting... excellent casting." (Sinolicka Trpkova)

" Culminates in a scene that makes you think this is the film The Shape of Water wanted to be and didn't know how. (Patrick Breslin)" <http://patrickbreslin.net/bikini-moon/>

"Whether you walk out halfway through 'Bikini Moon' or stay to watch it twice – and both are valid reactions to this film – you'll suspect that Milcho Manchevski, the director, will be pleased. He's made a movie to provoke you." (The New York Times)

"A stinging satire of the "reality"... Rashad, who makes Bikini at once wounded and tough, conniving and kind, desperate and volatile... In her confident, crafty eyes and free-flowing cadences, Condola Rashad – daughter of Phylicia and Ahmad Rashad – more than slightly recalls the style of Denzel Washington in her commanding performance in Bikini Moon" (Variety)

"Milcho Manchevski's Bikini Moon makes guilty voyeurs of us all... By training his critical eye on overeager "humanitarian" filmmakers with questionable ethics, and then ramping up their bad choices until his film explodes in an inevitably bizarre finale, Manchevski succeeds most at asking hard questions: What is authenticity and what is manipulation? What is art and what is exploitation? What is devastatingly real and what is sick delusion? The film doesn't so much attempt satisfying answers to these questions as it does weaponize them until viewers feel complicit in the slow, but sure, breakdown of boundaries that leaves forever-damaged souls in its careless wake... [S]atirical skewering... Bikini, played with undeniable charisma by Condola Rashad the final scene, which jerks the already questionable reality into a transcendent sphere that simultaneously makes little narrative logic and packs a whalloping punch... That final winking moment of incomprehensible beauty seems right in line with all that has preceded it... As demonstrated by these broken characters, the choice remains whether to confront healing with authenticity, humility, and clear boundaries, or to lose oneself and those needing aid in the self-interested fantasy of one's own manipulative machinations." (Spirituality & Practice)

"[U]nsettling and cerebral... What starts off as a seemingly straightforward narrative about filmmakers trying to document the life of an abused woman with a haunted past slowly devolves into a potent satire on the white and upper-middle-class savior-complex.... [F]or those looking for an unconventional film that jumps from experimental meta-documentary to straightforward fictional drama, Bikini Moon is worthwhile and challenging...

Bikini [is] played with impeccable intensity by Condola Rashad."(Film Forward)

"[A] very layered, very urban, deeply real, and despairing fairytale about family, mental illness, and struggle." (BGN)

"Director Manchevski really wants us to question what is „truth“ ... what happens when the media crosses the line and influences the story ... what is the real story? " (Red Carpet Crash)