



WILLOW

“One of those films that feels casual when you watch it, but digs deep and remains, both poignant and profound. Appealing storytelling ... Extraordinarily affecting.” (Screen International)

“Subtle, profound... Three stories of Macedonian motherhood echo across eras in Milcho Manchevski powerful, evocative, beautifully played drama.” (Variety)

“The complexity of this apparently simple film is how one story flows into the next, illuminating it in unexpected ways... Superbly atmospheric camerawork and a confident command of the camera ... Dazzling ... Sensual.” (Hollywood Reporter)

“Manchevski masterfully weaves the threads of the three stories together... Visually, this is a lush film.” (Cineuropa)

“A multi-layered fictional exploration of fertility and infertility... Haunting and at times heartrending, Willow is exactly the kind of filmic poetry we can expect from Golden Lion winner and Academy Award nominee Milcho Manchevski.” (Dan MacCannell)

“Magical vision of the past whose fragments remain entangled in the present. An expert eye for photography.” (Il Manifesto)

“A beautiful, poetic, thought-provoking film. The delicate narrative structure and profound motifs touch the audience’s souls.” (You-chien Huang)



BIKINI MOON

“Milcho, provocative as always, makes the most ingenious and tough comment on the information society.” (O Que Tem na Nossa Estante)

“Film director-philosopher.” (O Que Tem na Nossa Estante)

“We are invited to doubt everything we see.” (Adoro Cinema)

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

“Astonishingly brilliant.” (Movie Gourmet)

“The viewer leaves the cinema both emotionally fulfilled and with a lot of food for thought.” (Cineuropa)

“Complex in its structure, experimental in its execution, this is poetic resistance to mass media cinema.” (Makfax)

“A brilliant auteur film... Positioned on the delicate line between fiction and documentary.” (Cinema na Web)

“Uncompromising, critical art... Disturbing.” (Macedonian National Radio)

“Arresting meditation on the documentary filmmaking process... lively, thought-provoking Bikini Moon edges in and out of the experimental category. The film is smart with a cool New York irony” (Hollywood Reporter)



MOTHERS

“Painfully beautiful.” (Duma)

“Daring, provocative, controversial.” (Rochester Democrat & Chronicle)

“Mothers opens up lines between documentary and fiction at the same time that it also blurs them. A special place in contemporary cinema.”
(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 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” (Giovanella Rendi, close-up.it)

“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)

“Mothers is an operation completely extraneous to the conceptual and aesthetic codes of contemporary cinema. Manchevski’s epic humanism finally returns.” (CineClandestino.it)

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

“Mothers is a film about moral courage.” (Zitty Berlin)

“Stylistically provocative.” (Connor McGrady, Brooklyn Rail)



SHADOWS

“Shadows is a stunning and endlessly suspenseful erotic thriller. This mustsee 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.” (Diane Sippl, Cinema Without Borders)

“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.” (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)



DUST

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

“Rare visual intelligence.” (Village Voice)

A potent, assured and ambitious piece of filmmaking...There’s enough culture clash that Dust oesn’t need the equivalent of a Zen koan.”
(Elvis Mitchell, The New York Times)

“An extraordinary TransContinental, TransCentennial epic. Director Milcho Manchevski is a real original.” (What’s On in London)

“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.” (Roderick Coover, Film Quarterly)

“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)

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



BEFORE THE RAIN

“One of the greatest debut feature films in the history of cinema”
(Annette Insdorf)

“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)

“One of the best 1,000 movies ever made” (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)

“A 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)

“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)

“Macedonian masterpiece” (Los Angeles Reader)

“Master from Macedonia” (Outlook Rave!)



THE END OF TIME (SHORT FILM)

THE END OF TIME is an impressive minimalist phenomenology of time, consciousness and selfhood. Subtle art stratification of the awareness of the duration of a multitude of timelines within a film frame and the distillation of a pure emotion. A sunny Cuban afternoon on a street in San Antonio de los Baños, the fictitious mise-en-scène gradually breaks down, fragmenting into a crystalline pictorial structure with a disrhythmic duration of the whole, a micro-image archipelago with unequal deceleration of the parts. The quest for a fixed point hypnotizes and displaces the normal conditions of the perception of time.

THE END OF TIME, a winner of the prestigious Ellen Award at one of the most renowned short film festivals in Aspen, as well as the award at the Jihlava International Documentary Film Festival in Czech Republic, is incredibly attractive cinematic and artistic playfulness, an experimental transcendental journey to something we are very familiar with, but in the same time remains very difficult to grasp, to those rare and timeless moments when we feel truly ourselves, truly at home.

(Dejan Zdravkov, FFF 2018)