



# Caravan *(Karavan)*

*A film by*  
Zuzana Kirchnerova



THE PR FACTORY  
Publicity Report

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## I. KEY QUOTES



By Catherine Bray

[Link](#)

- *"A freewheeling mother-son road-trip movie, which moves through both picturesque countryside and tougher emotional territory."*
- *"A film firmly rooted in the experience of what it is to provide fulltime care for another human being while also trying to exist as yourself."*
- *"The film has a fundamental tenderness running throughout, while tougher scenes earn their place at the table with their sense of authenticity and personal testimony."*



By Allan Hunter

[Link](#)

- *"Marked by its emotional truths and finely judged performances, Caravan ultimately emerges as a gentle, effective humanist drama."*
- *"Ana Geislerova's commanding central performance conveys both the strength and vulnerability of Ester."*
- *"The intimate bond between characters and between performers is the bedrock of the film."*



By Cédric Succivalli

[Link](#)

- *"A poetic ode to motherhood."*
- *"Much of the credit must go to Anna Geislerová, whose performance is the anchor for the entire film."*
- *"Caravan becomes a beautiful and moving film that has an abundance of heart and soul."*



By Olivia Popp

[Link](#)

- *"It is not difficult to empathise with this woman, who clearly tries to do her best for her son but who also needs to let her own needs be fulfilled."*
- *"A work worth watching for people interested in moving stories with great cinematic execution."*



By Nicholas Bell

[Link](#)

★★★★★

- *"All about my martyr: Kirchnerová's debut finds the journey is the destination."*
- *"It's the physicality shared by Geislerová and Vodstrčil which propels the film's quiet but meaningful relationship driven meaning."*

## MICROPSIA

By Diego Lerer

[Link](#)

- *"CARAVAN is a road movie that strikes just the right balance between melodrama and an optimistic life lesson."*
- *"Eloquent, poetic, and subtle."*
- *"CARAVAN is a sensitive and humanistic film, an honest portrait of survival, courage, resilience, and, above all, love."*



By Ricardo Gallegos

[Link](#)

- *"Caravan is a road trip with doses of melancholy and optimism in which two inevitably codependent people try to escape the inevitable."*
- *"Caravan manages to tackle these issues sensitively, without romanticizing its characters or resorting to misery or morbidity."*
- *"The magnificent Aña Geislerová uses her physicality to express a combination of uncertainty, emotional exhaustion."*

## Overly Honest Movie Reviews

a look into my mind through movies

By Chris Jones

[Link](#)

★★★★★

- *"A character drama wrapped in the skin of a road movie but far more focused on the internal miles than the ones on the odometer."*
- *"CARAVAN becomes a quiet argument for nuance, one frame at a time."*
- *"What elevates CARAVAN is how it handles disability without turning it into a spectacle or a burden."*



By Meredith Taylor

[Link](#)

★★★★1/2

- *"Zuzana Kirchnerova relies on a dreamy atmosphere and some gorgeous visuals in this limpid laid-back summer coming of age drama that certainly has its moments of high tension when the boy plays up."*

## Unseen Films

By Steve Kopian  
[Link](#)

- *"This is a very intense drama that is there is justice will be in the running for a lot of awards."*
- *"Anna Geislerová, plays Ester and should be on the Oscar short list."*
- *"David Vodstrcil is incredible as David the young man with issues."*
- *"This is one of the great films at Cannes."*



By Diego Battle  
[Link](#)

- *"The main merits of this more than worthy feature debut by Kirchnerová lie in its powers of observation, authenticity, sensitivity, subtlety, and restraint."*



By Debanjan Dhar  
[Link](#)  
★★★★★

- *"Kirchnerová weaves these emotional swerves with ease and agility."*
- *"In a tremendous, richly unmasked performance, Geislerová anchors the film."*
- *"The synergy she shares with Brutovska and Vodstrcil is the heartbeat of Caravan."*



By Hayley Croke  
[Link](#)  
★★★★★

- *"Zuzana Kirchnerová's Caravan gives dimension, nuance and grace to mothers serving as the sole caretaker for intellectually disabled children."*
- *"A raw and real story of a mother doing her best."*
- *"Zuzana Kirchnerová's Caravan is full of honesty, empathy and compassion for its main characters."*



By Kalliopi Poutouroglou  
[Link](#)

- *« Zuzana Kirchnerova's first feature film is a classic street movie with a strong element of wandering, which stands out for her honesty and tenderness. »*
- *"With miraculous narrative economy and condensation, using the human gaze, not only plunges the viewer into the closed world of a difficult parenthood but also into the liberating power of accepting life itself and its challenges."*

## GAZETTELY

By Caleb Anderson

[Link](#)

8.0

- *"Caravan" is a profoundly moving and quietly powerful debut from Zuzana Kirchnerová.*
- *"Anchored by outstanding, authentic performances, particularly from Ana Geislerová and David Vodstrčil, it navigates the immense complexities of caregiving and maternal love with rare sensitivity and artistic grace"*
- *"This is a significant piece of empathetic cinema that resonates with quiet force."*



By Niihiil Akhiil

[Link](#)

- *"A poignant slice of life featuring a less-abled son and his resilient mother in a soulful road marathon."*
- *"A knockout performance by Aña Geislerová that deserves our full attention."*
- *"Karavan is a trio tour de force road film that awakens us to unraveled realities—the upright, the turbulent, and the magical fragility that lies in between."*

## Eást Journal

By Viktor Toth

[Link](#)

- *"Unexpected is the presence in the subtext of the practice of caporalato (illegal hiring of labor) and its criticism, something that Italian cinema rarely seems to have the courage to address."*
- *"David Vostrčil, the actor who plays the protagonist's son, is a rather bold casting choice."*



By Sara Clements

[Link](#)

7/10

- *"A delicately told tale of mother and son finding new life on the road."*
- *"The cinematic style makes it easy to get lost in the world alongside Ester and David, immersing you in their headspace."*

## L'occhio del cineasta

Un viaggio nella settima arte

By Renato Soriano

[Link](#)

3/5

- *"Caravan is a melancholy story that invites us to reflect on the mother-to-son relationship in a different way."*
- *"An excellent setting for a story that is always on the move."*



By Christina Yang

[Link](#)

★★★★★

- *"Kirchnerová captures the uneasy shift of adolescence with startling realism."*
- *"The road trip format, far from being a narrative constraint, is Caravan's greatest strength."*
- *"The film shines in its compassionate perspective, its honest portrayal of difficult realities and its lucid depiction of the evolving bond between a mother and a son who is no longer a child."*
- *"Caravan stands as a quietly powerful reflection on love, loss and the messy, uncertain journey of growing – both on the road and in life."*



By Michael O'Keefe

[Link](#)

★★★★★

- *"Caravan is a raw movie, in a realistic sense."*
- *"It is a rewarding journey and a realistic tale with good actors and very nice scenery."*



By Nicola Mazzi

[Link](#)

- *"A film about humanity, freedom and the desire to live. But also summer, love and sex."*
- *"Everything in Caravan speaks of a life that does not want to resign itself to the time that passes, but that still has the desire for summer, of kisses, of caresses. An imperfect life, but profoundly true."*



Cara-Lynn Branch

[Link](#)

- *"The film allows its characters to be messy, to be real, to be human."*
- *"Vostrčil gives a performance filled with emotion in the quiet."*
- *"Like any road movie, the characters face wins, losses, and challenges on their journey."*

## Life Is A Film Fest

By FilmFestival

[Link](#)

- *"Anna Geislerová, Juliana Olhová, and neurodivergent actor David Vostrčil, who brings his own experiences to the film, are all exceptional."*
- *"Caravan is a skillfully constructed drama that will connect with many."*

# ODG

By Omar Franini, Antonio Orrico,  
Arturo Garavaglia, Lorenzo  
Sartor e Cecilia Parini

[Link](#)

- *"An intimate film that tells the story of the relationship between Ester and her son David. »*
- *"Kirchnerová tackles the difficulties of a woman who loves her son but also feels crushed by the incomprehension and pity of others."*
- *"Kirchnerová presents a road movie that does not seek to showcase Italian landscapes, but rather to be a journey of self-discovery for Ester."*



By Michele Faggi

[Link](#)

★★★★★

- *"Zuzana Kirchnerová's film is an unprecedented examination of the feelings experienced by mothers who share their personal space with that dedicated to caring for a child with disabilities."*
- *"Sensory cinema in the way it elicits this kind of response from the viewer, also in interpreting and understanding the reasons of the heart and those of the living body."*

## GEEK VIBES NATION

By Dave Giannini

[Link](#)

- *"As a pure exercise in understanding a woman who wants something more, something different, the film works perfectly well."*
- *"There is a lot to like about the film. The three lead performances, the desire to be more, freedom as a concept vs as a reality; all of these ideas come shining through."*



DONOSLOCADORA

By Gabriel\_Egea

[Link](#)

★★★

- *"Caravan is a contemplative road movie, which even with few dialogues can say a lot about the feelings and afflictions of its characters."*
- *"More by gestures than by words, a journey of love, patience and understanding between mother and child."*

## En Primera Fila

By Miguel A. Reina

[Link](#)

★★★★★

- *"Caravan explores the intimacy between a mother and her son through a loving relationship that at times is expressed in a more abrupt manner."*
- *"A discreet portrayal that reflects on how the bond between mother and son remains intact even as it evolves in different ways."*

## Moviebreak

By Lida Bach

[Link](#)

6/10

- *"Through subtle exposition, the director and screenwriter has already established Ester's main conflicts."*
- *"The most interesting moments in Zuzana Kirchnerová's autobiographical road movie arise from her sensitive adoption of David's perspective and her observation of his close relationship with his mother."*



By Maximilian Schröter

[Link](#)

6/10

- *"The film touches you in many scenes by its authenticity and spontaneity."*



by Maggie Gogler

[Link](#)

★★★★★

- *"Caravan is a road movie unlike any other this year."*
- *"It is gentle, intimate, and powerful in its insistence on giving space to characters who are so rarely seen, let alone authentically portrayed, on screen."*
- *"The casting of a neurodivergent actor in the role of David (David Vodstrčil) is a meaningful choice that speaks volumes without needing to shout."*
- *"In the end, Caravan dares to imagine a world where everyone, regardless of ability, has the right to move, to choose, and to be seen."*

## Outlook

By Debiparna Chakraborty

[Link](#)

★★★1/2★

- *"Zuzana Kirchnerová draws from her own life as a mother to a child with Down syndrome and autism to shape Caravan's intimate, lived-in narrative."*
- *"Caravan dares to look squarely at the bone-deep exhaustion of mothering a child with complex needs without offering tidy resolutions or the usual cinematic contortions of inspiration porn."*
- *"Kirchnerová's direction is visually restrained but emotionally unguarded."*



By Creative Cinematic Collection

[Link](#)

3.5/5

- *"It's portrayals between the story and performances are outstanding and realistic."*
- *"The cinematography and sound design both as effective technical characters for this story."*
- *"With standout performances from Jana Plodková & David Vostrčil & solid direction from Zuzana Kirchnerová-Špidlová, this film is a winner."*



By Élie Castiel

[Link](#)

★★★1/2

- *"Kirchnerová fait partie de ces cinéastes de l'intime, du vécu personnel, de cette génération de faiseurs d'images en mouvement, trentenaire ou début de la quarantaine qui ont un besoin urgent d'exposer leurs expériences de vie."*
- *« L'initiative est autant déroutante que superlative sur le plan humain. »*

**Regió7**

By Esteve Soler

[Link](#)

- *"Caravan stands out for its narrative, which explores the themes of motherhood and rebellion from a female perspective, but above all for the central performance of actress Aña Geislerová."*

## II. COMPLETED INTERVIEWS & PICTURES

- *PHOTO*

### **BELGIUM**

SURIMPRESSIONS - Vlad VDK - *Zuzana Kirchnerová, Aňa Geislerová, Juliana Brutovska Ol'hová*

### **INT'L**

CONTOUR by GETTY IMAGES - François Berthier - *Zuzana Kirchnerová, Aňa Geislerová, Juliana Brutovska Ol'hová*

UNIFRANCE - Laura Stevens - *Zuzana Kirchnerová, Aňa Geislerová, Juliana Brutovska Ol'hová*

### **USA**

IMAGE COLLECT - Laurent Koffel - *Zuzana Kirchnerová, Aňa Geislerová, Juliana Brutovska Ol'hová*

THE WRAP - *Zuzana Kirchnerová*

WIKI PORTRAITS - Kevin Payravi - *Zuzana Kirchnerová, Aňa Geislerová, Juliana Brutovska Ol'hová*

- *PRINT*

### **BELGIUM**

L'EVENTAIL - Corinne Le Brun - *Zuzana Kirchnerová*

### **CHINA**

XINHUA CHINESE AGENCY - Federico Grandesso - *Zuzana Kirchnerová*

### **ITALY**

EAST JOURNAL - Viktor Toth - *Zuzana Kirchnerová*

IL GIORNALE D'ITALIA - Federico Grandesso - *Zuzana Kirchnerová*

### **POLAND**

ZWIERCADLO MAGAZINE - Martyna Harland - *Zuzana Kirchnerová*

### **PORTUGAL**

C7NEMA.NET - Jorge Pereira - *Zuzana Kirchnerová*

### **USA**

INDIEWIRE - Sarah Shachat - *Simona Weisslechner, Denisa Buranová*

VARIETY - Marta Balaga - *Zuzana Kirchnerová*

- *RADIO*

**INT'L**

RFI - Keo Souvannavong - *Zuzana Kirchnerová*

**UK**

FRED FILM RADIO - Bénédicte Prot - *Zuzana Kirchnerová*

- *TV*

**CHILE**

MUNDO PELÍCULAS - Benjamin Scott - *Zuzana Kirchnerová*

**CZECH REPUBLIC**

CZECH TV - Tereza Willoughby - *Zuzana Kirchnerová*

**INT'L**

CINEUROPA - Ana Stanic - *Zuzana Kirchnerová*

**UAE**

ASHARQ NEWS SERVICES CHANNEL - Rama Hodefa - *Zuzana Kirchnerová*

**UK**

BBC PERSIAN - Mo Abdi - *Zuzana Kirchnerová*

THE UPCOMING - Christina Yang - *Zuzana Kirchnerová*

**CANCELLED INTERVIEWS:****COLOMBIA**

EL SPECTADOR - Juan Carlos Lemus - *Zuzana Kirchnerová*

**INT'L**

HANS LUCAS - Benoit Pavan - *Zuzana Kirchnerová, Aňa Geislerová, Juliana Brutovska Ol'hová*

**MEXICO**

APUNTESdeCINE / ANTENA NOTICIAS - Felipe de Jesus Flores - *Zuzana Kirchnerová*

**RUSSIA**

TV CHANNEL RUSSIA - Peter Shepotinnik - *Zuzana Kirchnerová*

**USA**

LOUD AND CLEAR REVIEWS - Serena Seghedoni - *Zuzana Kirchnerová*

## III. PRESS CLIPPINGS

### REVIEWS

**CINEMANY (CH):** Caravan | cinemany Caravan – *By Nicola Mazzi*  
<https://cinemany.ch/caravan/>

**CINEPHILIA (GR):** Caravan – *By Kalliopi Poitouroglou*  
<http://www.cinephilia.gr/index.php/taimies/europa/8159-caravan-tis-zuzana-kirchnerova-kritiki-kalliopi-poutoyroglou>

**CINEUROPA:** Review: Caravan – *By Veronica Orciari*  
<https://cineuropa.org/en/newsdetail/477864>

**EAST JOURNAL:** CANNES: Caravan di Zuzana Kirchnerová, un viaggio in Italia – *By Viktor Toth*  
<https://www.eastjournal.net/archives/143120>

**EN PRIMERA FILA:** Cannes 2025 - Parte 3: Supervivencias – *By Miguel A. Reina*  
<https://enprimerafila.blogspot.com/2025/05/cannes-2025-parte-3-supervivencias.html>

**FILM FEST REPORT:** Cannes 2025 (Un Certain Regard): Karavan (dir. Zuzana Kirchnerová) | Review – *By Akhil Niihiil Akhil*  
<https://film-fest-report.com/cannes-2025-un-certain-regard-karavan-dir-zuzana-kirchnerova-review/>

**FILM-REZENSIONEN (DE):** Caravan | Film-Rezensionen.de - *By Maximilian Schröter*  
<https://www.film-rezensionen.de/2025/05/caravan/>

**FILMUFORIA:** Karavan (2025) Cannes Film Festival 2025 – *By Meredith Taylor*  
<https://filmuforia.com/caravan-2025-cannes-film-festival-2025/>

**GAVIN LOVES MOVIES:** Caravan - Movie Review (Cannes 2025) – *By Gavin Harriss*  
<https://www.youtube.com/watch?v=nWnZ3Res6kM>

**GAZETTELY:** Caravan Review: When Gestures Speak Louder Than Words – *By Caleb Anderson*  
<https://gazettely.com/2025/05/entertainment/caravan-review/>

**GEEK VIBES NATION:** 'Caravan' Review – A Long Road To Understanding [Cannes 2025] - *By Dave Giannini*  
<https://geekvibesnation.com/caravan-review-cannes-2025/>

**HIGH ON FILMS:** Caravan (Karavan, 2025) 'Cannes' Movie Review: Poignant, prickly mother-son drama told with integrity – *By Debanjan Dhar*  
<https://www.highonfilms.com/caravan-karavan-2025-cannes-movie-review/>

**ICS:** Cannes 2025 review: Caravan (Zuzana Kirchnerová)- *By Cédric Succivalli*  
<https://icsfilm.org/festivals/cannes/2025-cannes/cannes-2025-review-caravan-zuzana-kirchnerova/>

X: <https://x.com/ICSfilm/status/1925548589708697976>

**INDIE-EYE (IT):** Caravan di Zuzana Kirchnerová: recensione, Cannes 78 – *By Michele Faggi*  
<https://www.indie-eye.it/cinema/covercinema/caravan-di-zuzana-kirchnerova-recensione-cannes-78.html>

**ION CINEMA:** Caravan | 2025 Cannes Film Festival Review - IONCINEMA.com – *By Nicholas Bell*  
<https://www.ioncinema.com/reviews/zuzana-kirchnerova-caravan-movie-review>

**KINO CULTURE MONTREAL (CA):** Cannes 2025« II » - by Élie Castiel  
<https://kinoculturemontreal.com/cannes-2025-ii/>

**L'OCCHIO DEL CINEASTA:** Caravan (2025): recensione, trama e cast film – *By Tommaso Lesti*  
<https://www.locchiodelcineasta.com/caravan-2025/>

**LA ESTATUILLA :** Crítica: "Caravan", un corazón dividido en el camino (Cannes 2025) – *By Ricardo Gallegos*  
<https://laestatuilla.com/criticas/critica-caravan-zuzana-kirchnerova/>

**Letterboxd - LIFE IS A FILM FEST:** Caravan- *By Filmfestival*  
<https://letterboxd.com/filmfestival/film/caravan-2025/>  
**X:** <https://x.com/LifelsAFilmFest/status/1925640680166031582>

**LETTERBOXD\_Donosdalocadora:** Caravan – *By Gabriel Egea*  
<https://letterboxd.com/donosdalocadora/film/caravan-2025/>  
**IG** [https://www.instagram.com/p/DKlV8t4uj3t/?img\\_index=1](https://www.instagram.com/p/DKlV8t4uj3t/?img_index=1)  
<https://letterboxd.com/gabrielegea/film/caravan-2025/>

**LOUD AND CLEAR REVIEWS:** Caravan Review: A Mother's Rebirth – *By Hayley Croke*  
<https://loudandclearreviews.com/caravan-film-review/>

**Michael O'Keefe on LETTERBOXD:** Caravan Review - *by Michael O'Keefe*  
<https://letterboxd.com/moviemystic/film/caravan-2025/>  
-> **Mystic and Severe (You Tube)**  
<https://www.youtube.com/live/VPVbdPvmWzk>

**MICROPSIA:** Cannes 2025: crítica de «Karavan» («Caravan»), de Zuzana Kirchnerova (Un Certain Regard) – *By Diego Lerer*  
<https://www.micropsiacine.com/2025/05/cannes-2025-critica-de-karavan-caravan-de-zuzana-kirchnerova-un-certain-regard>

**MISTER EMMA (BE):** CANNES 2025 : « Karavan » de Zuzana Kirchnerová-Spidlova – *By Misteremma*  
<https://misteremma.com/cannes-2025-karavan-de-zuzana-kirchnerova-spidlova/>

**MOVIEBREAK (DE):** Karavan - Kritik | Film 2025 – *By Lida Bach*  
<https://www.moviebreak.de/film/karavan>

**NEXT BEST PICTURE:** "CARAVAN" – Review – *By Dan Bayer*  
<https://nextbestpicture.com/caravan/>

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<https://www.odgmagazine.com/reportage-da-cannes-parte-quattro-2/>

**OTROS CINE:** Festival de Cannes 2025: crítica de "Caravan" ("Karavan"), ópera prima de Zuzana Kirchnerová (competencia Un Certain Regard) – By *Diego Batlle*  
<https://www.otroscines.com/post/festival-de-cannes-2025-critica-de-caravan-karavan-opera-prima-de-zuzana-kirchnerova-competencia-un-certain-regard>

**OUT NOW (CH):** Filmkritik zu «Caravan - Karavan» – Dolce far campeggio – By *Yannick Bracher*  
<https://outnow.ch/Movies/2025/Karavan/Review/>

**OUTLOOK INDIA:** Cannes 2025 | Caravan Review: A Raw, Relentless Look At Disability And Caregiver Fatigue – By *Debiparna Chakraborty*  
<https://www.outlookindia.com/art-entertainment/cannes-2025-caravan-review-a-raw-relentless-look-at-disability-and-caregiver-fatigue>

**OVERLY HONEST REVIEWS (US):** Caravan (Karavan) - Space to Breathe, Room to Change – By *Chris Jones*  
<https://mailnewsgroup.com/ohmr/space-to-breathe-room-to-change/>

**IMDB:** <https://www.imdb.com/title/tt29271671/externalreviews/>

**LETTERBOXD:** <https://boxd.it/9LDKer>

**REGIO7 (CAT):** Canes 2025 (Dia 11): Quines possibilitats té Carla Simón? Demà se sabrà tot – By *Esteve Soler*  
<https://www.regio7.cat/cultures/2025/05/23/canes-2025-dia-11-quines-117753956.html>

**SCREEN DAILY (UK):** Caravan' review: A mother and her disabled son take to the road in Italy - By *Allan Hunter*  
<https://www.screendaily.com/reviews/caravan-review-a-mother-and-her-disabled-son-take-to-the-road-in-italy/5204517.article>

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**STYLE (RU):** Caravan – By *Stas Tyrkin*  
<https://style.rbc.ru/impressions/6830252c9a79474073d145e3>

**THE CREATIVE CINEMATIC COLLECTION:** "Caravan" Review: A Realistic Slow Burn Worth Your Time – By *Creative Cinematic Collection*  
<https://creativecinematiccollection.com/2025/05/22/caravan-review-a-realistic-slow-burn-worthy-your-time/>

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<https://www.theupcoming.co.uk/2025/05/23/cannes-film-festival-2025-caravan-review/>

**TORONTO-FRANCO (CA):** Cannes 2025 - Capsule Reviews of Select Films – By *Gilbert Seah*  
<https://toronto-franco.com/article/21-cinema-movies/421-cannes-2025-capsule-reviews-of-select-films>

**UNIVERSAL CINEMA (CA):** Festival de Cannes 2025 | Caravan – A Road Trip of Growth - By *Cara-Lynn Branch*  
<https://universalcinema.ca/festival-de-cannes-2025-caravan-zuzana-kirchnerova/>

**UNSEEN FILMS:** Caravan (2025) Cannes 2025 – By *Steve Kopian*  
<http://www.unseenfilms.net/2025/05/caravan-2025-cannes-2025.html>

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<https://variety.com/2025/film/reviews/caravan-review-karavan-1236408901/>

**VIEW OF THE ARTS:** 78th Cannes Film Festival : "Caravan" Review - *by Maggie Gogler*

<https://viewofthearts.com/2025/05/24/78th-cannes-film-festival-caravan-review/>

## NEWS ITEMS/MENTIONS

**20 MINUTOS / CINEMANIA (ES)** - May 07, 2025 - Cannes 2025: todas las películas que se verán en el festival de cine más importante del mundo - *By Cinemanía*

<https://www.20minutos.es/cinemanía/noticias/cannes-2025-peliculas-festiva-cinel-importante-mundo-5706936/>

**ALTRAVOCE (IT)** - Caravan: Un viaggio tra libertà e maternità - Altravoce - *By Giulia Gaioni*

<https://www.altravoce.it/2025/05/08/caravan-un-viaggio-tra-liberta-e-maternita/>

**CADENA SER** – May 14, 2025 - Diez títulos fuera de la competición de Cannes a los que seguir la pista – *By Pepa Blanes*

<https://cadenaser.com/nacional/2025/05/14/diez-titulos-fuera-de-la-competicion-de-cannes-a-los-que-seguir-la-pista-cadena-ser/>

**CINEMOTORE (IT)** - April 11, 2025 - Calabria Film Commission al Festival di Cannes con il film Caravan di Zuzana Kirchnerová - *By redazione*

<https://www.cinemotore.com/?p=280891>

**CINESCOPIA (MEX)** - May 06, 2025 - Las 20 Películas de -Un Certain Regard- en Cannes 2025 - *By El Fett*

<https://cinescopia.com/las-20-peliculas-de-un-certain-regard-en-cannes-2025/2025/05/>

**CINEUROPA (Int'l)** - April 10, 2025 - Young talents gear up to take part in Cannes' Un Certain Regard - *By Fabien Lemerrier*

<https://cineuropa.org/en/newsdetail/476215/#cm>

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May 23, 2025 5:23pm PT

## 'Caravan' Review: Tender Debut Feature Focuses on a Single Mom's Experience with Her Disabled Son

Czech director Zuzana Kirchnerová's life informs this freewheeling mother-son road-trip movie, which moves through both picturesque countryside and tougher emotional territory.

By Catherine Bray ▾



Courtesy of Cannes Film Festival

Zuzana Kirchnerová's road-trip movie "[Caravan](#)" opens with a series of idyllic holiday scenes. A wide shot of a tranquil swimming pool. A beach ball, close up, with iridescent sequins inside. Lambent rays of sunshine bouncing lazily off the surface of the pool. A breathy voiceover whispers, "It's going to be nice, David. You'll see." The whisperer is revealed as a mother, reassuring her child as they lie next to each other in bed under a white sheet. If Terrence Malick directed a commercial for an Italian holiday home, it would go something like this sequence. However, the idyll is a short-lived mirage.

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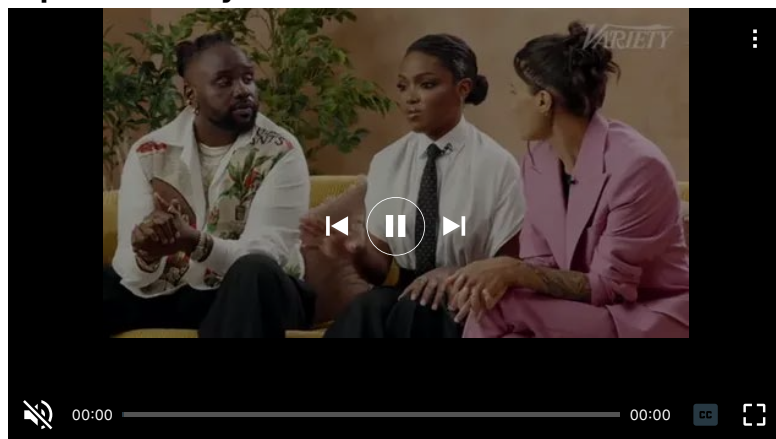
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Filmed mainly in Italy's Reggio Calabria, as well as Bologna and the Czech Republic, this is the story of 45-year-old single mom Ester (Ana Geislerova) and 15-year-old David (David Vodstrcil), whose holiday with comfortable middle-class friends is disrupted when the pair are asked by the family they are supposed to be staying with to move into a caravan. This unexpected request is precipitated by the friends' inability to cope with David's behavior: He is intellectually disabled, and this sometimes results in explosively physical outbursts. Exhausted and piqued after overhearing a patronizing conversation about David, Ester leaves in the caravan, taking her son on an impromptu drive, during which they are joined by livewire free spirit Zuza (Juliana Brutovska).

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“Caravan” marks the return of Czech filmmaking to the official selection at Cannes after a gap of 30-odd years, and so far, Kirchnerová is also the only Czech filmmaker ever to win the Premier Prix at the Cinéfondation in Cannes — back in 2009. So what took her so long to capitalize on that win? The focus of her body of work to date on the obligations of female caregivers likely provides the answer. Building on short-film work about a teenage girl's struggle to provide care for a bedridden grandparent (Baba), and a docu-drama following four women through pregnancy (“Four Pregnancies”), “Caravan” is a film firmly rooted in the experience of what it is to provide fulltime care for another human being while also trying to exist as yourself. In Ester's case, the self is what bears the brunt of her labor, her existence as anything beyond caregiver gradually eroded, with no end in sight.

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Partly as a result of the road-trip format, “Caravan” isn’t tightly plotted, with vignettes unfolding in fairly interchangeable order as Ester, David and Zuza attempt to make their way in the world. The subject of sex rears its head in a number of ways, sometimes in relation to David’s status as a curious teenager, but more often around his mother, as Ester tries to navigate what romance might look like for someone in her situation.

Dating as a single parent is already fraught with the dilemma of how, when and if to disclose the existence of your child, a decision as much about the child’s welfare as anything else, but which also tends to confer the status of a secret that must be managed on single parenthood. Ester is dealing with very particular circumstances on top of this, managing her son’s experience of the world in a way that is different from the majority experience of parenting a teenager.

One standout scene in Ester’s own love life handles an ambiguity around sexual consent in a way that feels altogether unique: Ester is propositioned by an old farmer who has employed her and Zuza as casual laborers. At first unsure, Ester allows the guy to touch her, and as a viewer the scene is ambiguous. To Zuza, when she stumbles across them, this is clearly a dirty old man coercing her friend, and she reacts with forthright anger, whisking Ester away and off the farm. Shortly thereafter, Ester breaks down in tears, doubling down on the ambiguity of the viewer experience, before she clarifies: She was actually enjoying herself. Zuza is all apologies and laughter.

David, meanwhile, is “getting that peach fuzz on the chin”, as Zuza puts it, and knowing exactly how to handle his burgeoning interest in other bodies is a question the film leaves fairly open. Rooted in Kirchnerová’s own life raising a child with Down syndrome and autism, the film has a fundamental tenderness running throughout, while tougher scenes earn their place at the table with their sense of authenticity and personal testimony.

Like a small child, David expresses his anger physically and without restraint, though he has the strength of a robust young man. He expresses his anger without any filter, but this isn’t his fault – which doesn’t change the fact that his punches and scratches cause serious damage. Watching Ester attempt to navigate this with love but little external support is undeniably tough.

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Nothing here is going anywhere narratively unexpected, but that’s okay. With some films, the pleasure is all in getting there, and with others, the same is true of intentional discomfort. This is a film bent on taking you on a sometimes sentimental but frequently painful journey, and it does so in a generally clear-eyed way, born of experience.

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**Read More About:** Cannes Film Festival, Caravan

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Caravan' Review: Tender Debut Feature Focuses on a Single Mom's Experience with Her Disabled Son

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### FRA: "Karavan" (Caravan) Photocall - The 78th Annual Cannes Film Festival

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## VIEW OF THE ARTS

### 78th Cannes Film Festival : "Caravan" Review

MAY 24, 2025

Premiering at Cannes, *Caravan* is a road movie unlike any other this year. It is gentle, intimate, and powerful in its insistence on giving space to characters who are so rarely seen, let alone authentically portrayed, on screen. Directed with compassion, the film follows Ester (David Vodstrčil), a middle-aged mother overwhelmed by years of caring for her son David, who has Down syndrome and autism. When family tensions boil over during a visit to Italy, Ester takes a desperate leap: she drives an old caravan and sets off on an unplanned journey South with David, towards something freer, lighter, and unknown.

What takes place is not a big adventure, but an honest and personal act of defiance against burnout, against society's expectations, and against a world that often overlooks neurodivergent people as full, complex individuals. Ester's exhaustion is clear, but so is her love. It's in this push and pull that *Caravan* finds its emotional strength and beauty.

The casting of a neurodivergent actor in the role of David (David Vodstrčil) is a meaningful choice that speaks volumes without needing to shout. In an industry that often relies on non-disabled actors to portray disability, this choice brings a genuine presence that cannot be replicated. The actor is not treated as a symbol or a narrative device, but as a central force in the story. His presence shapes the rhythm of the film, and his improvisation informs its tone. It is, frankly, rare and remarkable to see a performance like this, where disability is neither sanitised nor sensationalised, but simply present, in all its complexity.

Acting with Down syndrome, especially in major roles, remains a significant challenge, not because of ability, but because of opportunity. The barriers are systemic: lack of training support, few inclusive casting calls, and a persistent bias that questions the "believability" of neurodivergent characters unless they're sidelined or simplified. *Caravan* pushes firmly against all of this. It trusts its actor. It listens to him. And in doing so, it expands what cinema can be.

Visually, the film is sunlit and natural, capturing the slow pace of a road trip that becomes a journey of change. The camera focuses on small moments such as a smile and a gentle touch, and together with the soft, lyrical music, these details give *Caravan* a gentle beauty that makes even the quietest scenes feel meaningful.

But it is not all softness. The film doesn't shy away from the hard truths of care work or the emotional claustrophobia that can define parenthood when structures of support are absent. Ester is not a martyr; she's angry, hopeful, scared. And in Zuzana (Juliána Brutovská), the young drifter who joins their journey, the film introduces an element of gentle disruption, someone who sees David not as a burden but as a person. It's in this small but meaningful turn that the film finds its soul.

*Caravan* is, above all, about the longing for a life that allows both care and freedom. It's about making space for difference, for exhaustion, for joy. And by centering a neurodivergent character as a full participant in his own story, the film does more than tell a beautiful tale. It shifts the conversation.

In the end, *Caravan* dares to imagine a world where everyone, regardless of ability, has the right to move, to choose, and to be seen. That's not just hopeful, it's necessary.

Rating:



Written by Maggie Gogler

Featured image courtesy of Cannes Film Festival

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# 2025 Cannes Exclusive: Poster One-Sheet for Zuzana Kirchnerová's 'Caravan' (Un Certain Regard) - IONCINEMA.com

Eric Lavallée

Among the selections found in this year's Cannes Film Festival Un Certain Regard line-up we find “**Caravan**,” Czech filmmaker **Zuzana Kirchnerová**'s feature debut. The road trip movie about a mother (actress Aňa Geislerová) and her disabled is said to explore themes of maternal guilt, motherhood and rebellion. Kirchnerová previously won the Cinéfondation Prize at Cannes in 2009 for her short “Bába,” and finally makes her return. We have the poster exclusive below:

*Ester, 45, has devoted her life to caring for her son David, who has Down syndrome and autism. Their bond is fierce—but so is her exhaustion. While visiting friends in Italy, tensions rise—David's behaviour unsettles the household, and they're asked to sleep in a caravan. That night, Ester takes off. In the old camper winding through southern Italy, Ester dares to want more from life. But David begins to change too—gradually opening up to the world, and to Zuza, a vibrant drifter who becomes their companion. Together, the trio discovers a fragile joy, a new rhythm, and the possibility of freedom.*



[Eric Lavallée](https://www.ericlavallee.com)<https://www.ericlavallee.com>

Eric Lavallée is the founder, CEO, editor-in-chief, film journalist, and critic at IONCINEMA.com, established in 2000. A regular at Sundance, Cannes, and Venice, Eric holds a BFA in film studies from the Mel Hoppenheim School of Cinema. In 2013, he served on the narrative competition jury at the SXSW Film Festival. He was an associate producer on Mark Jackson's "This Teacher" (2018 LA Film Festival, 2018 BFI London). He is a Golden Globes Voter, member of the ICS (International Cinephile Society) and AQCC (Association québécoise des critiques de cinéma).



Cinéastes), Critics' Week (Semaine de la Critique), and l'ACID.

So without further ado, let's take a look at our list of 20 movies to watch at the 2025 Cannes Film Festival! You'll find them below **in alphabetical order**. The films are recommended by our writers Hayley Croke and Philip Bagnall, who will be at the festival this year for Loud and Clear Reviews! Keep an eye on the site for our Cannes coverage and don't forget to **follow us on our socials** to get our updates from the festival!

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# 1. Alpha

## Cannes 2025: In Competition

**Director & Writer:** Julia Ducournau

**Country:** France



**2025 Cannes Film Festival: 20 Movies to Watch This Year - Alpha** (Neon)

At Cannes, before there was *The Substance* (<https://loudandclearreviews.com/substance-last-showgirl-aging-hollywood/>), there was *Titane* (<https://loudandclearreviews.com/titane-cannes-film-festival-review/>). *Titane*, written and directed by **Julia Ducournau**, may be one of the most far-out films to ever earn the Palme d'Or. Chalked full of sex, body horror and violence, the film had several walkouts during its premiere at the 2021 festival, yet it still left with the top prize.

The first time since her 2021 win, Ducournau is back with another **body horror** film, *Alpha*. The film's titular character, a 13-year-old named Alpha, is going through a rough time. She lives alone with her mother and one day, she comes home from school with a **tattoo** on her arm. This tattoo causes both her and her mother's lives to come crashing down.

Ducournau's projects promise to challenge viewers. She presents a raw, unfiltered look at the grotesque and asks audiences why they can't seem to look away. Her execution of her **singular vision and unrelenting boldness** is what makes *Alpha* one to keep an eye out for. (H.C.)

. . .

## 2. Caravan (Karavan)

### Un Certain Regard

**Director & Writer:** Zuzana Kirchnerová

**Country:** Austria



**2025 Cannes Film Festival: 20 Movies to Watch This Year - Caravan** (Alpha Violet)

While it's always exciting to see who will be returning to the Croisette with a new project, the names that line these lists were once brand new to the same worldwide audiences. Their breathtaking performances, potent messages and artful storytelling turned them into names we are all so quick to recognize. Cannes is truly the place to make a name for yourself as a creative, and it's our job as journalists and critics to point you towards the pictures that promise to be worthy of your time.

Zuzana Kirchnerová's debut feature film *Karavan* tells the story of a **doting single mother to a disabled teenage son**. After devoting her life to being a caretaker, she dares to dream of taking a solo vacation to a friend's house in Italy for some time to herself. But once his care arrangements fall through, she must bring her son along on her dream trip. With a compelling storyline and two enticing short films under her belt, Kirchnerová's *Karavan* will most definitely be one to watch for. (H.C.)

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**CANNES 2025** Marché du Film

## Alpha Violet to wager on *Caravan* in Cannes

 by [FABIEN LEMERCIER](#)

🕒 29/04/2025 - The French international sales agent will negotiate on behalf of Czech director Zuzana Kirchnerová's first film, set to be unveiled in the Un Certain Regard section



*Caravan* by Zuzana Kirchnerová

French international sales agent [Alpha Violet](#) has yet another young talent in its line-up. After such names as [Lila Avilés](#), [Laura Samani](#), [Chiang Wei Liang](#), the duos [Astrid Rondero-Fernanda Valadez](#) and [Raha Amirfazli-Alireza Ghasemi](#) and, more recently, [Liryc Dela Cruz](#) (acclaimed in this year's Berlinale Perspectives section via [Where the Night Stands Still](#) [+]), it's now the turn of Czech director [Zuzana Kirchnerová](#) to be singled out by Alpha Violet. Her first feature film, *Caravan*, will world premiere within the Un Certain Regard section of the 78th [Cannes Film Festival](#) (running 13 to 24 May), spearheading the line-up brandished by [Virginie Devesa](#) and [Keiko Funato](#)'s team at the [Marché du Film](#).

"Zuzana Kirchnerová offers up a tender and poignant road trip, a mother's transformative journey through Italy with her son who has a learning disability. The film explores the themes of motherhood and guilt with depth and humour. It's a powerful invitation to let go, to live in the moment and to consider life's challenges as unexpected gifts", [Virginie Devesa](#) enthuses.

The winner of the Cinéfondation competition in Cannes in 2009 thanks to her short film *Bába* (made while a student at La Famu), Zuzana Kirchnerová wrote the screenplay for *Caravan* with [Tomáš Bojar](#) and [Kristina Májová](#). The cast is led by [Aňa Geislerová](#) (awarded the Silver Shell for Best Actress in San Sebastián thanks to [Something Like Happiness](#) [+], five times the winner of the Czech Lion, and recently seen in [The Chambermaid](#) [+]), [David Vodstrcil](#) and [Juliana Brutovska Ol'hová](#). The film was produced by [Dagmar Sedláčková](#) on behalf of Czech firm [MasterFilm](#) and by [Jakub Victorín](#) for Slovakia's [Nutprodukcja](#), in co-production with Italy's [Tempesta](#) ([Carlo Cresto Dina](#)).

(Translated from French)

## Cítit se bezpečně při natáčení drastických scén mi nedává smysl, myslí si Anna Geislerová

© 15. květen 2025

Vlna

Anna Geislerová se představuje v hlavní roli filmu Karavan. Hraje Ester, matku handicapovaného syna, na nečekané a turbulentní cestě po Itálii. V rozhovoru pro podcast Vlna Geislerová mluví o novince, která bude Česko reprezentovat v Cannes, ale i o tom, proč by mělo herectví bolet.

Snímek Zuzany Kirchnerové bude mít světovou premiéru na festivalu v Cannes v soutěžní sekci Un Certain Regard. Český celovečerní film se do oficiálního programu nejprestižnějšího festivalu světa podívá po více než 30 letech. „Jsem nervózní a strašně zvědavá,“ říká Anna Geislerová. Snímek Karavan označuje za náročnou výzvu, kterou ale do života potřebovala.

„Na tohle jsem v životě čekala. Přála jsem si potkat režiséra nebo režisérku, kteří mi nedovolí cuknout nebo rutinařit a pojmu mě jako stavební materiál, ze kterého si vytvoří, co potřebují. Uvidí ve mně něco, co já sama nechápu,“ vyzdvihuje práci debutující režisérky Zuzany Kirchnerové. „Scénář jsem dostala v době, kdy to v mém životě nebylo úplně jednoduché. Dojal mě a brečela jsem u něj,“ dodává.

Herectví může podle Anny Geislerové bolet, je to součást profese, která se snaží přiblížit skutečným emocím. „Některé věci herec nemůže prožít bez diskomfortu, aby byly pravdivé. Život je někdy nepohodlný, složitý, trapný nebo nechutný. A před kameru to v některých typech projektů patří a nedá se to šidit,“ říká.

U Karavanu mimo jiné zažila poprvé spolupráci s koordinátorkou intimity, protože film obsahuje i scény sexu a nahoty. „Točit například scénu znásilnění a chtít se u toho cítit bezpečně, je pro mě dost komplikovaný koncept, já si k sobě vlastně musím pustit něco hrozného, co lidé skutečně zažívají,“ vysvětluje Anna Geislerová v rozhovoru svoje pojetí herectví.

**Jaký film by Aňa Geislerová sama režírovala a jak přistupuje ke castingům a choulostivým scénám? V čem bylo náročné natáčet Karavan a hrát matku handicapovaného syna? Poslechněte si nový díl podcastu Vlna!**

autor: [Pavel Sladký](#)

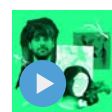
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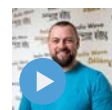
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MOHLO BY VÁS ZAJÍMAT



**Jonáš Zbořil: Flora. Něžná i děsivá novela s prvky dystopie o vztazích, rodičovství a nové přírodě**



**Finanční tíseň a kult úspěchu. Mladí muži v Česku neví, co znamená být chlapem**



EVENTI E CULTURA

## Calabria Film Commission al Festival di Cannes con il film Caravan di Zuzana Kirchnerová

11 Apr 2025 / redazione Corriere di Lamezia

Condividi



La Calabria al Festival di Cannes, in concorso, nella sezione “Un Certain regard” con il road movie Caravan, opera prima della regista ceca Zuzana Kirchnerová, sostenuto dalla Fondazione Calabria Film Commission. Il film, dopo le prime 3 settimane di riprese realizzate in Emilia Romagna, è stato girato per 5 settimane in Calabria, a Melito di Porto Salvo, Bova, Bova Marina, Palizzi, Condofuri, Porto Saline Joniche, Roghudi, San Lorenzo, Brancaleone, Locri, per concludersi, infine, nella Moravia del Sud in Cechia.



Caravan è una coproduzione internazionale tra MasterFilm (Cechia), Nutprodukcia (Slovacchia) e Tempesta Film di Carlo Crestodina, una delle più importanti produzioni italiane, recentemente in concorso nel 2023 a Cannes con il film “La Chimera” di Alice Rohrwacher, già al Festival francese con un film tutto girato in Calabria, “Corpo Celeste” della stessa Rohrwacher.

Il poetico road movie Caravan racconta la storia di Ester, 45 anni, che non vuole più essere solo la madre di un figlio con disabilità intellettiva. Ruba una vecchia roulotte e insieme intraprendono un viaggio attraverso

l'Italia, approdando in Calabria, dove Ester osa desiderare di più dalla vita.

Il film è finanziato dalla Calabria Film Commission, da Ministero della Cultura- Direzione Generale Cinema e Audiovisivo, dall'Emilia Romagna Film Commission, dai fondi per l'audiovisivo della Cechia e della Slovacchia, dalle emittenti televisive ARTE, RTVS e Televisione Ceca e dal prestigioso finanziamento europeo alle coproduzioni Eurimages.

Il film è stato già selezionato in numerosi mercati di coproduzione come Atelier di Cannes, Venice Production Bridge di Venezia ed è stato sviluppato all'interno del TorinoFilmLab: indicatori della qualità del progetto e della scelta industriale e culturale di sostenere il film da parte della Fondazione Calabria Film Commission.

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di Redazione

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**Lorenzo, Brancaleone, Locri, per concludersi, infine, nella Moravia del Sud in Cechia.**

**Gazzetta del Sud** online

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# Calabria Film Commission al Festival di Cannes con il film Caravan di Zuzana Kirchnerová

Venerdì, 11 Aprile 2025 13:30



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*Mariateresa Quattrone*

2-3 minutes



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[Calabria caravan Cinema Festival di Cannes Zuzana Kirchnerová](#)



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Tutto quello che avreste voluto sapere..sullo star system

## Calabria Film Commission al Festival di Cannes con il film Caravan di Zuzana Kirchnerová

Pubblicato il **11 aprile 2025**

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Redazione CosenzaPost

2-3 minutes



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commenti

Cannes 2025

Spotlight: Emerging European Talents

Spotlight: Female and Non-Binary Filmmakers

## Cannes 2025 (Un Certain Regard): Karavan (dir. Zuzana Kirchnerová) | Review



Niikhiil Akhiil · 19 hours ago · 2 minutes read



Karavan (Dir. Zuzana Kirchnerová, Czech Republic, Slovakia, Italy, 100 min, 2025)

**2009 Cinéfondation Award winner Zuzana Kirchnerová brings *Karavan* to Un Certain Regard this year, presenting a poignant slice of life featuring a less-abled son and his resilient mother in a soulful road marathon – and the quiet, bonded beauty within them that society often overlooks.**

In 1996, [The Eighth Day](#) (*Le Huitième Jour*) featured an iconic quote by actor [Pascal Duquenne](#), who played Georges: “I am happy because I am alive, and being alive is a miracle.” It takes a few moments to fully grasp the inner connotation of this beautiful quote, as it’s layered and meant to be felt from within.

2009 Cinéfondation Award-winning director Zuzana Kirchnerová brings a similar aura into her feature debut, *Karavan*—not through words, but through a motion picture that visually echoes the spirit of that quote in extraordinary ways.

Ester ([Aňa Geislerová](#)) travels to Italy with her less-abled son David ([David Vodstrčil](#)) on a long-overdue vacation to visit friends. There’s no kerfuffle or cold distance between mother and son—they are perfectly in sync, understanding each other through traditional, intuitive ways. **Their communication relies on sensory tools:** touch, hums, and gestures that form a deeply affectionate language of their own. Nothing feels out of place.

However, when unexpected challenges arise involving David—forcing them to stay in a caravan by her friends—Ester decides to steal the caravan and flee with her son. What follows is **an improvised duo-vacation, a road of hidden resilience and hard-won freedom that gradually reveals its own journey.**

The film gently whispers: “Let’s face the truth—exhaustion and constraint affect everyone. The idea of the perfect mother who must sacrifice her ‘me-time’ for others every second is questionable.” And I believe it. In the spirit of [Jasmin Gordan’s \*The Courageous\* \(TIFF 2024\)](#) and [Anne-Sophie Bailly’s \*Mon Inséparable\* \(Venice Film Festival 2024\)](#), the unshaped dreams of mothers simmer in a quiet crucible of struggle, bearing commitments that never fade—especially when love and responsibility triple in the care of autistic or less-abled children.



Karavan (Dir. Zuzana Kirchnerová, Czech Republic, Slovakia, Italy, 100 min, 2025)

But beyond the words and misinterpretations around motherhood of special children lies a world that only the bonded ones can feel and understand. Kirchnerová taps into these precise instants, crafting a cinematic revelation. It's about **fitting ourselves into their imperfect world**—and in doing so, discovering a liberation that reclaims the phrase “a blessing in disguise.”

Ester is a fierce matriarch, guarding both oversensitivity and resilience, torn equally by desperation and desire—a **knockout performance by Aňa Geislerová that deserves our full attention**. David Vodstrčil shatters stereotypes with his authenticity, radiating virtual hugs through his subtle and moving portrayal of David.

Zuza (**Juliána Brutovská**), an unplanned addition to the trip, emerges as the perfect companion and emotional comfort zone—**like a passing cloud bearing unexpected blessings**. She becomes both listener and mirror to the mother-son duo, challenging the lines between freedom and boundaries. She reminds us that the living system isn't always fixed. In this sense, Zuza becomes the emotional catalyst and rebellious voice against inequality.

An **Un Certain Regard selection**, *Karavan* is a *trio tour de force* road film that awakens us to unraveled realities—the upright, the turbulent, and the magical fragility that lies in between. **The uncanny yet essential experiences of less-abled individuals and their mothers**—too often left unspoken—are treated with sensitivity and grace in Kirchnerová's deeply personal, heart-rending cinematic portrait.

Just like its title, their life resembles a caravan: an assembly of memories, carrying both chaos and tenderness. Yet it stands—sturdy, manageable, and most profoundly, steady in every direction.



Karavan (Dir. Zuzana Kirchnerová, Czech Republic, Slovakia, Italy, 100 min, 2025)

Our reporters are on the ground in Cannes, France, to bring you exclusive content from the **78th Cannes Film**



Photo : Courtesy of Simona Weisslechner

## "Caravan"

**Dir:** Zuzana Kirchnerová, **DPs:** Simona Weisslechner, Denisa Buranová

**Category:** Un Certain Regard

**Format:** 3.2K ARRIRAW

**Camera:** ALEXA Mini

**Lenses:** Cooke S4/i

**The Look:** The look of the film is soft, natural, and emotionally focused. We shot on the ALEXA Mini with Cooke S4/i lenses. Among top-range options, the ALEXA Mini felt like the natural choice for our mostly handheld shoot. Its small size helped us move inside the real camper van and stay close to the actors. The Cooke lenses helped us show the feeling of heat and sunlight in a clear and natural way. Their gentle flare and soft image worked well with the quiet, intimate tone of the film, which follows a mother and her disabled son on a road trip. We didn't want to stylize the world, we wanted it to feel real.

I became the cinematographer after the first third of the shoot. I had worked closely with the original DP, Denisa Buranová, and started on this project as the camera operator. I already knew the crew, the actors, and the director's working style. Before continuing, I reviewed the dailies and discussed the remaining scenes with the director to stay consistent and build trust. With director Zuzana Kirchnerová, we created mood boards, color palettes, and shot ideas, which became our main tool to communicate visually and stay aligned during the production. Most scenes were filmed handheld, with minimal crew, to give the actors, especially non-actors, space to stay natural and relaxed.



ADVERTISEMENT

**CARAVAN (KARAVAN) (Slovakia/Czech Republic/Italy 2025)****Directed by Zuzana Kirchnerova**

(Un Certain Regard)



A slow burn of drama takes place initially at a seaside holiday camping resort. The film is so-called CARAVAN as the rest of the drama takes place like a road movie in which the subjects drive around in the caravan. Overwhelmed by motherhood, Ester steals a caravan and flees to southern Italy with her son David, with Down Syndrome.. She loves David as a mother should, but David becomes too much for her, scratching her when she tries to calm him down (David suffers from occasional violent fits) and also annoying the girls they are visiting with. As things start to spiral downwards, they meet a young drifter (a young free-spirited young lady) whose open heart transforms their makeshift family into something freer, lighter, and full of unexpected hope.



## Cannes 2025 review: Caravan (Zuzana Kirchnerová)

Cédric Succivalli  
May 22, 2025



"A poetic ode to motherhood."



Family is everything, whether referring to biological connections or the relationships we choose ourselves. However, it can also be somewhat daunting to dedicate every waking moment of your life to caring for your loved ones, which is especially true of the parents of disabled children, many of whom have to reconfigure their entire lives to be in service of their dependents. Most do it without any hesitation, but it does not change the fact that it is a lifelong commitment that brings with it a number of complex emotions. These are explored extensively in *Caravan*, the beautiful directorial debut by Zuzana Kirchnerová, in which we follow Ester, a single mother who intends to spend a bit of time on the Italian coast. Due to unforeseen complications she has to be accompanied by her mentally disabled son David, who requires constant care and attention, making her plans for a peaceful, solitary vacation much less likely. This quiet, character-based drama explores the trials and tribulations of a character who has been dealt a hand that she was not expecting, but still intends to handle it as best as she can, all the while making some effective and heartbreakingly beautiful observations on the lives of those who set aside their own personal ambitions to make the world a more comfortable place for those who cannot navigate it on their own.

From its hauntingly beautiful first moments, *Caravan* establishes itself as a poetic ode to motherhood, which covers both the joys and challenges of being a parent to someone who is not equipped to tackle life on their own. The structure is heavily influenced by a canon of road films, where we follow characters as they undergo both a physical and spiritual journey. The person Ester is at the start of the film is not necessarily the same one that we encounter in those striking final scenes, where the clarity earned during this voyage of self-discovery provides her with a sense of emotional catharsis, unburdening her from the feeling that she has to consistently take the backseat to a son who demands the lion's share of attention and affection. Much of the credit must go to Anna Geislerová, whose performance is the anchor for the entire film. Where a less-skilled actor would play to the rafters, she chooses a more subtle and intimate approach, finding meaning in the quieter moments. The camera clearly adores Geislerová, since so much of the impact of this performance comes in her use of expressions and gestures; these communicate more than the dialogue ever could. The film's conversations around motherhood and its various challenges are beautifully complemented by her lovely, heartfelt performance, realising the underlying themes in a simple but very effective way.

Considering the extent to which it lays out its intentions clearly and without any reliance on ambiguity, *Caravan* is certainly not a film that intends to hide behind layers of allusion, preferring instead to be mostly direct in what it aims to say. This is the key to its success, as it does not have any room for superfluous detours or themes that rarely relate to the central conversations. However, there are a few aspects that do not manage to evade being quite conventional. This is primarily found in the use of emotions, since the subject matter cannot avoid being at least somewhat sentimental. The film smartly moves away from becoming too heavy-handed, and it is never condescending to the point where it loses its spark. There are, nonetheless, a few moments where it does become slightly too focused on emphasising the underlying meaning, when a more subdued approach to some of the ideas might have yielded better results. Still, *Caravan* is very effective, especially in how Kirchnerová combines a poignant story of motherhood with a particular visual aesthetic, capturing the stunning beauty of various locations across Europe that we encounter while we undergo a heartfelt journey with these characters as they get to know each other and themselves.

Ultimately, *Caravan* is an undeniably straightforward film, and one that seems to be as defined by its simplicity as it is restricted, leading to a solid but otherwise conventional film. We do encounter the expected shortcomings often associated with directorial debuts, albeit quite minor and mostly inconsequential, barely influencing the overall result, and instead indicating that the director has a truly promising career ahead as her authorial voice continues to grow. However, this is not a criticism, but rather an observation on the heartfelt ideas that propel this film and make it so quietly effective. Kirchnerová is clearly fascinated by the idea of souls in transit, following the journeys (both internal and physical) of these people as they move through a world that they initially believe to be hostile, but come to learn has the potential to be welcoming as soon as one takes the leap and embraces the unknown. By avoiding the low-hanging fruit and choosing instead to give a simple but effective account of the voyage of a mother and son in which they both provide each other with valuable life lessons, *Caravan* becomes a beautiful and moving film that has an abundance of heart and soul, tackling an intimidating subject with grace, affection and an extraordinary attention to the nuances of the human condition.

This entry was posted in [2025 - Cannes, Cannes, Reviews](#) and tagged [Anna Geislerová](#), [cannes film festival](#), [Caravan](#), [Zuzana Kirchnerová](#). Bookmark the [permalink](#).

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2024, CANNES 2025, CINÉMA, CRITIQUE DE FILMS, EPINGLÉS, FESTIVAL

# CANNES 2025 : « Karavan » de Zuzana Kirchnerová-Spidlova

Ester élève seule David, son fils, atteint d'une déficience intellectuelle. Cet été, elle rêve d'un peu d'insouciance chez des amis en Italie. Mais après une crise de David, la tension monte, et ils se retrouvent exilés dans une vieille caravane au fond du jardin. C'en est trop pour Ester. Sur un coup de tête, ils prennent la route. Quand Zuza, jeune routarde sans préjugés, embarque à leurs côtés, un trio bancal mais sincère se forme, entre joie fragile et liberté inattendue.

Le premier film de la est inspiré de sa . Zuzana Kirchnerová-Spidlova n'est pas une inconnue du Festival de Cannes puisqu'en 2009, elle remportait le premier prix de la Cinéfondation (La Cinef) avec son court métrage *Bába*. La genèse du film vient de la propre expérience maternelle de la réalisatrice tchèque : jeune maman célibataire de deux enfants dont un handicapé, elle était envahie d'un désir irrésistible de s'échapper pour respirer... juste un moment.

## Fiche technique :

Titre : Karavan

Réalisation : Zuzana Kirchnerová-Spidlova

Avec : Aňa Geislerová, David Vostrčil, Juliana Olhová

Pays : République tchèque, Slovaquie, Italie

Genre : Drame

Date de sortie : 09 avril 2025

Durée : 1h40

Sélection : Un Certain Regard – Cannes 2025

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#CANNES 2025, #CRITIQUE DE FILM, #FESTIVAL DE CANNES, #KARAVAN, #UN CERTAIN REGARD, #ZUZANA KIRCHNEROVÁ-SPIDLOVA

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## Cannes 2025: crítica de «Karavan» («Caravan»), de Zuzana Kirchnerova (Un Certain Regard)

por [Diego Lerer](#) - cine, Críticas, Festivales

22 May, 2025 11:54 | Sin comentarios

Una madre con su hijo con síndrome de Down viajan en una casa rodante por Italia atravesando amables y complicadas aventuras en este drama checo.

tumblr.



No es sencilla la vida de Ester (Aña Geislerová), la protagonista de **CARAVAN**. Una mujer checa viviendo en Italia, madre soltera de un hijo adolescente con Síndrome de Down, trata de ponerle fuerza a una situación complicada que se enreda cada día más. Sin apelar al miserabilismo ni a exagerar la tragedia, uno puede advertir que la experiencia cotidiana de la protagonista pasa de momentos bellos, calmos, amables y tranquilos a otros tensos, violentos e inesperados.

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Cuando la película empieza Ester está con su hijo David (David Vodstrcil) en la casa de una compatriota que se ha casado con un italiano, tiene hijas con él y parece tener una vida acomodada y más convencional que la suya. Hay empatía, cariño y amistad entre todos, pero la presencia de David atemoriza un poco a las hijas de su amiga y ella lo sabe, lo siente. Pero todo se complica mucho más cuando una noche, en uno de los ataques de furia incontenible que tiene, el chico destroza el living de la casa rompiendo y ensuciando todo.



Nadie los echa. Al contrario, los quieren ayudar. Pero Ester prefiere subirse a la casa rodante en la que vive y llevarse a David a la aventura, a seguir viviendo la vida. En el camino se cruzarán con un largo grupo de personajes –terratenientes molestos porque aparcan en su «propiedad privada», alguno que se vuelve agresivo, curiosos y así–, pero el encuentro más importante lo tienen con Zuza (Juliana Brutovska), otra mujer checa que está en plan fiesta con un par de amigos italianos. Tras una noche de juerga, la chica le pide a Ester si no la puede sacar de ahí y la mujer termina sumándose a la aventura, para la alegría de David, que se lleva muy bien con ella.

Al ser tres las cosas serán más fáciles en cuanto a responsabilidades y cargas, pero los problemas estarán más a mano también, ya que Zuza es más franca y directa con la gente, y así como eso genera divertidos momentos, hay otros que las meten en zonas un tanto más arriesgadas. En el medio está David, con sus buenos y tranquilos momentos, y con sus explosiones de ira que pueden ser complicadas y no solo para su madre.



**CARAVAN** es una *road movie* que sabe ubicarse en un punto justo entre el melodrama recargado y la optimista lección de vida. Justa y sincera, la película de la checa Kirchnerová no se pasa de rosca con el caos ni usa el morbo del espectador que espera que en cualquier momento algo terrible suceda, pero tampoco edulcora la relación al punto de mostrar que con amor y cariño todo se soluciona. No es así, para nada. La experiencia es difícil, tiene momentos duros y otros cálidos, algunos reveladores y otros deprimentes. Como cualquier otra vida.

Elocuente, poética y sutil –por momentos exagera con epifanías de cámaras lentas y planos detalle–, la película marca el regreso del cine checo a Cannes después de tres décadas de ausencia. Inspirado en experiencias reales de la directora –que tiene un hijo con similares inconvenientes–, **CARAVAN** es una película sensible y humanista, un retrato honesto acerca de la supervivencia, el coraje, la resiliencia y, sobre todo, el amor.

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Tags: [Caravan](#), [Karavan](#), [Un Certain Regard](#), [Zuzana Kirchnerova](#)

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**Cannes 2025: Exclusive CARAVAN Clip Premiere****Martin Kudlac**

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After more than three decades, a majority Czech feature film returns to the official selection of the Cannes Film Festival. **Caravan**, a feature debut by Zuzana Kirchnerová, will world premiere in the Un Certain Regard section, a fitting home for this emotionally textured, visually lyrical film that reframes motherhood, freedom, and disability.

**Caravan** follows Ester (Aňa Geislerová) and her intellectually disabled son David on a journey across the Italian countryside. But this is no feel-good road movie. As Ester pushes against the limits of her long-assumed identity as a caregiver, **Caravan** addresses the internal exile of women trapped between love and obligation, survival and selfhood.

Shot in Emilia-Romagna and Calabria, with additional days in South Moravia, **Caravan** draws visual inspiration from the poetic realism of the Dardenne brothers and Alice Rohrwacher, while incorporating atmospheric tones à la Mati Diop's **Atlantics**. Slovak cinematographer Denisa Buranová captures light and mood in a way that reflects the sensory perspective of David, played by non-professional actor David Vodstrčil, whose casting followed a year-long search across over 120 candidates with disabilities.

At the heart of the film lies a radical question: What if the narrative of motherhood was told not as sacrifice or sainthood, but as a search for freedom? Kirchnerová's screenplay, co-written with Tomáš Bojar and Kristína Májová, emerged from the TorinoFilmLab, garnering the Film Foundation Award for Best Unrealized Script and securing a coveted spot in the L'Atelier de la Cinéfondation.

"**Caravan** is not autobiographical," Kirchnerová has said, though her own experience as the mother of a child with Down syndrome and autism clearly informs the film's emotional authenticity. "But it is deeply personal. It's about reclaiming life beyond definitions. Beyond roles."

Official synopsis: "Overwhelmed by motherhood, Ester steals a caravan and flees to southern Italy with her son David with an intellectual disability. They meet a young drifter whose open heart transforms their makeshift family into something freer, lighter, and full of unexpected hope."



[20minutos.es](https://www.20minutos.es)

## Cannes 2025: todas las películas que se verán en el festival de cine más importante del mundo

Cinemania

6-8 minutos

La cita cinéfila más importante del planeta presenta las películas de su selección oficial. El **Festival de Cannes** celebrará su **78ª edición del 13 al 24 de mayo** buscando tomar el pulso a la producción mundial del cine de autor y cegar con el resplandor de las estrellas que pasarán por la alfombra roja de [Cannes](#).

**Dos películas españolas compiten por la Palma de Oro:** [Romería](#), de **Carla Simón**; y [Sirat](#), de **Oliver Laxe**. A su presencia se suma la del corto [+10K](#), de **Gala Hernández**, en la Quincena de Cineastas y de [Ciudad sin sueño](#), de **Guillermo Galoe**, en la Semana de la Crítica.

A continuación puedes consultar el **listado completo de la programación del Festival de Cannes de 2025**.

### Cannes 2025: películas en competición

- 'Alpha', de Julia Ducournau
- 'Die, My Love', de Lynne Ramsay
- 'Dossier 137', de Dominik Moll
- 'Eagles of the Republic', de Tarik Saleh
- 'Eddington', de Ari Aster
- 'Fuori', de Mario Martone
- 'The History of Sound', de Oliver Hermanus
- 'It Was Just an Accident', de Jafar Panahi
- 'Jeunes mères', de Jean-Pierre & Luc Dardenne
- 'La Petite Dernière' ('The Little Sister'), de Hafsia Herzi
- 'The Mastermind', de Kelly Reichardt
- 'Nouvelle Vague', de Richard Linklater
- 'La trama fenicia', de Wes Anderson
- 'Renoir', de Chie Hayakawa
- 'Romería', de Carla Simón
- 'The Secret Agent', de Kleber Mendonca Filho
- 'Sentimental Value', de Joachim Trier
- 'Sirat', de Oliver Laxe
- 'Sound of Falling', de Mascha Schilinski
- 'Two Prosecutors', de Sergei Loznitsa
- 'Woman and Child', de Saeed Roustaei

### Cannes 2025: fuera de competición

- 'Partir un jour', de Amélie Bonnin [película de inauguración]
- 'Highest 2 Lowest', de Spike Lee
- 'Misión imposible: Sentencia mortal', de Christopher McQuarrie
- 'La Venue de l'avenir' ('Colours of Time'), de Cédric Klapisch
- 'La femme la plus riche du monde', de Thierry Klifa
- 'Vie privée', de Rebecca Zlotowski

### Cannes 2025: Un Certain Regard

- 'Aisha Can't Fly Away', de Morad Mostafa
- 'Caravan', de Zuzana Kirchnerová
- 'The Chronology of Water', de Kristen Stewart
- 'Eleanor the Great', de Scarlett Johansson
- 'L'inconnu de la Grande Arche' ('The Great Arch'), de Stéphane Demoustier
- 'Testa o croce?' ('Heads or Tails?'), de Matteo Zoppis & Alessio Rigo de Righi
- 'Homebound', de Neeraj Ghaywan
- 'O Riso e a Faca' ('I Only Rest in the Storm'), de Pedro Pinho
- 'Le città di pianura' ('The Last One for the Road'), de Francesco Sossai

- 'Love Me Tender', de Anna Cazenave Cambet
- 'Meteors', de Hubert Charuel
- 'My Father's Shadow', de Akinola Davies Jr.
- 'La misteriosa mirada del flamenco', de Diego Céspedes
- 'Once Upon a Time in Gaza', de Tarzan & Arab Nasser
- 'A Pale View of Hills', de Kei Ishikawa
- 'Pillion', de Harry Lighton
- 'The Plague', de Charlie Polinger
- 'Promis le ciel' ('Promised Sky'), de Erige Sehiri
- 'Un poeta', de Simón Mesa Soto
- 'Urchin', de Harris Dickinson

#### **Cannes 2025: Cannes Première**

- 'Amrum', de Fatih Akin
- 'Connemara', de Alex Lutz
- 'The Disappearance of Josef Mengele', de Kirill Serebrennikov
- 'Love on Trial', de Koji Fukada
- 'The Love that Remains', de Hlynur Pálmason
- 'Magalhaes', de Lav Diaz
- 'Orwell: 2+2=5', de Raoul Peck
- 'Splitsville', de Michael Angelo Covino
- 'The Wave (La ola)', de Sebastián Lelio

#### **Cannes 2025: proyecciones especiales**

- 'Arco', de Ugo Bienvenu
- 'Bono: Stories of Surrender', de Andrew Dominik
- 'Amélie et la Métaphysique des Tubes', de Maïlys Vallade & Liane-Cho Han
- 'Marcel et Monsieur Pagnol', de Sylvain Chomet
- 'Mama', de Or Sinai
- 'Dites-lui que je l'aime' ('Tell Her That I Love Her'), de Romane Bohringer
- 'Qui Brille au Combat' ('The Wonderers'), de Joséphine Japy
- 'L'Homme qui a vu l'Ours qui a vu l'Homme', de Pierre Richard [proyección homenaje a Pierre Richard]

#### **Cannes 2025: proyecciones de medianoche**

- 'The Exit 8', de Genki Kawamura
- 'Honey Don't!', de Ethan Coen
- 'Le Roi Soleil' ('No One Will Know'), de Vincent Maël Cardona
- 'The Residence Dalloway', de Yann Gozlan
- 'Sons of the Neon Night', de Juno Mak

#### **Cannes 2025: Quincena de Cineastas [largometrajes]**

- 'Enzo', de Robin Campillo [película de inauguración]
- 'Brand New Landscape', de Yuiga Danzuka
- 'Dangerous Animals', de Sean Byrne
- 'La mort n'existe pas', de Félix Dufour-Laperrière
- 'L'Engloutie' ('The Girl in the Snow'), de Louise Hémon
- 'Girl on Edge', de Jinghao Zhou
- 'Les filles désir' ('The Girls We Want'), de Princia Car
- 'Que ma volonté soit faite' ('Her Will Be Done'), de Julia Kowalski
- 'Kokuho', de Lee Sang-il
- 'Lucky Lu', de Lloyd Lee Choi
- 'Militantropos', de Yelizaveta Smith, Alina Gorlova & Simon Mozgovyi
- 'Mirrors No. 3', de Christian Petzold
- 'Classe moyenne' ('The Party's Over!'), de Antony Cordier
- 'Amour Apocalypse' ('Peak Everything'), de Anne Émond
- 'The President's Cake', de Hasan Hadi
- 'Indomptables' ('Untamable'), de Thomas Ngijol
- 'La danse des renards' ('Wild Foxes'), de Valéry Carnoy
- 'Yes!', de Nadav Lapid
- 'Sorry, Baby', de Eva Victor [película de clausura]

**Cannes 2025: Quincena de Cineastas [cortometrajes]**

- '10K', de Gala Hernández López
- 'Before the Sea Forgets', de Ngoc Duy Lê
- 'Blue Heart', de Samuel Suffren
- 'The Body', de Louris van de Geer
- 'Le pain se lève', de Alex Boya
- 'La mort du poisson', de Eva Lusbaronian
- 'Karmash', de Aleem Bukhari
- 'Loynes', de Dorian Jaspers
- 'Nervous Energy', de Eve Liu
- 'When the Geese Flew', de Arthur Gay

**Cannes 2025: Semana de la Crítica**

- 'A Useful Ghost', de Ratchapoom Boonbunchachoke
  - 'Ciudad sin sueño', de Guillermo Galoe
  - 'Imago', de Déni Oumar Pitsaev
  - 'Kika', de Alexe Poukine
  - 'Left-Handed Girl', de Shih-Ching Tsou
  - 'Niño', de Pauline Locques
  - 'Reedland', de Sven Bresser
  - 'L'intérêt d'Adam', de Laura Wandel [película de inauguración, fuera de competición]
- ¿Quieres estar a la última de todas las novedades de cine y series?

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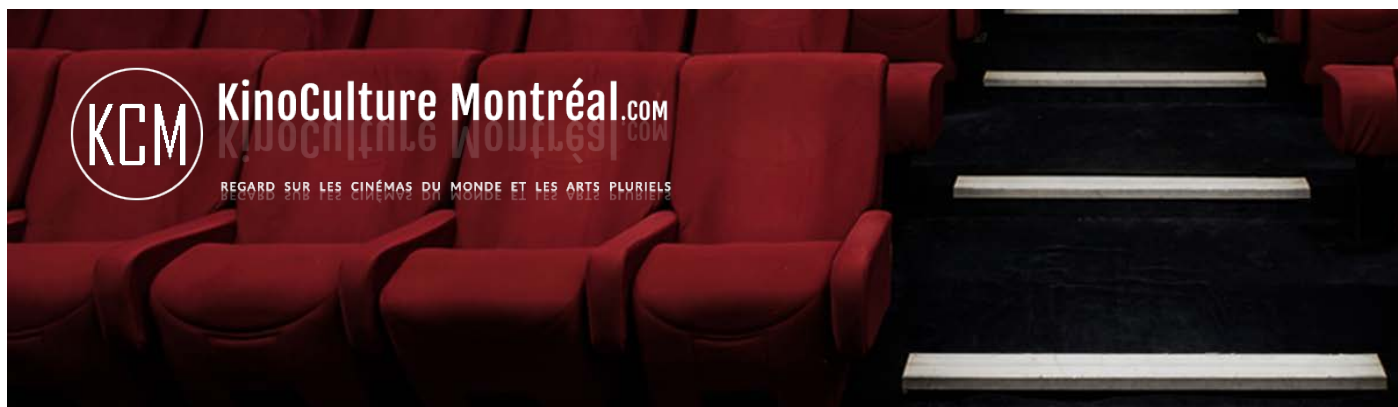
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Daniel de Partearroyo Coordinador web 'Cinemanía'

Crítico de cine que ve demasiadas series, licenciado en Periodismo y posgraduado en Semiótica en la Universidad Complutense de Madrid; cayó en una marmita de Nouvelle Vague cuando era pequeño y lleva mucho tiempo acostándose tarde en festivales de cine.

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## Cannes 2025

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Posted on 31 May 2025

ÉVÈNEMENT

[ Cinéma ]

Élie Castiel

## *Un Certain Regard* Autour de quatre films

*Comme prévu, incursion dans le volet Un Certain Regard, des films audacieux, notamment sur le plan esthétique et narrativement innovateur. Des cinéastes qui pose un regard différent sur le monde. En espérant que d'autres sections s'ajouteront l'an prochain.*



*Karavan*

**Caravan** / *Karavan* (République tchèque / Slovaquie / Italie 2025) Zuzana Kirchnerová

Kirchnerová fait partie de ces cinéastes de l'intime, du vécu personnel, de cette génération de faiseurs d'images en mouvement, trentenaire ou début de la quarantaine qui ont un besoin urgent d'exposer leurs expériences de vie, ici, sorte d'exutoire à sa propre expérience de parent. Sans « s » puisque monoparentale. Pour elle, la nécessité d'échapper à un quotidien entouré de deux enfants, dont l'un handicapé. Comme dans le film, miroir d'une mise en abyme entre la mémoire et le réel filmé. L'initiative est autant déroutante que superlative sur le plan humain. Mais ce qu'on constate avec étonnement, c'est bel est bien que *Caravan*, titre évoquant le voyage errant à travers les lieux, n'est que le reflet surprenant et dans le même temps redoutable d'un nouveau rapport familial où le patriarcat n'a presque plus sa place dans un Occident en évolution. ★★★ ½

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## Cannes Film Festival 2025 line-up guide: Un Certain Regard titles

BY **SCREEN STAFF** | 6 MAY 2025



**SOURCE: ALPHA VIOLET**  
**'CARAVAN'**

*Screen* staff preview each of the titles in the Cannes Film Festival's Un Certain Regard section, which this year includes films from Kristen Stewart, Scarlett Johansson, Akinola Davies Jr and Harris Dickinson. The festival runs May 13-24.

### **Aisha Can't Fly Away (Egy-Fr-Ger-Tun-Saudi-Qat-Sud)**

**Dir.** Morad Mostafa

The debut feature of 2023 *Screen International* Arab Star of Tomorrow Mostafa has already been on an impressive journey, winning awards at Venice's Final Cut, Saudi Arabia's Red Sea Lodge and Marrakech's Atlas Workshop, with further backing from the Berlinale's World Cinema Fund and Qatar's Doha Film Institute. Egypt's first Un Certain Regard film in nine years, this thriller follows a young woman whose precarious job as a caretaker forces her to rely on a local gang leader for protection. Buliana Simon leads the cast, with Egyptian rapper Ziad Zaza making his feature film debut.

**Contact:** [MAD World](#)

### **Caravan (Cze-Slovakia-It)**

**Dir.** Zuzana Kirchnerova

This road movie about a woman who steals an old caravan and takes her intellectually disabled son on a journey through Italy marks the first time in more than 30 years that a majority Czech feature has played in official selection. Kirchnerova's short *Baba* won the Cinéfondation prize for best short film at Cannes in 2009. *Caravan*, which participated in TorinoFilmLab's 2020 FeatureLab programme, is produced by Dagmar Sedlackova of Prague-based MasterFilm, with Slovakia's Nutprodukcia and Italy's Tempesta as co-producers.

**Contact:** [Alpha Violet](#)



CHRISTINA YANG

23<sup>rd</sup> May 2025

The road movie is a well-trodden cinematic path, but Zuzana Kirchnerová gives it fresh emotional traction with her feature debut. *Caravan* (*Karavan*) takes the outward freedom of a journey along Italy's coast and uses it to chart a coming-of-age – not just for 15-year-old David (David Vostrcil), who has Down syndrome, but also for his mother Ester (Anna Geislerová), whose life has long been shaped by his care.

Kirchnerová captures the uneasy shift of adolescence with startling realism. David's burgeoning sexuality emerges clumsily and, at times, distressingly, while his body becomes suddenly taller, stronger and more difficult to manage. The film does not shy away from this uncomfortable imbalance. Scenes in which Ester struggles to restrain him during episodes are marked by a raw physicality – the old comforts and strategies no longer suffice, and the strain is evident on them both. Her devotion is unwavering, but the way she has cared for him is no longer sustainable.

In many ways, *Caravan* becomes Ester's coming-of-age too – or rather, a delayed one. As she and David flee the pity and judgment of old friends and take off in a beaten-up caravan, she begins to consider, perhaps for the first time in years, what she wants beyond motherhood. The unexpected arrival of Zuza (Juliana Brutovska), a fellow Czech hitchhiker with flamingo-pink hair and chaotic charm, gently nudges Ester toward much-needed self-reflection. While Zuza may echo tropes of the manic pixie dream girl, her presence resonates with unexpected sincerity, quietly uplifting both Ester and David.

The road trip format, far from being a narrative constraint, is *Caravan's* greatest strength. Kirchnerová embraces its open-endedness with vignettes and detours, giving her characters the space to lead the story. This is not a cohesive journey with tidy arcs, but a mosaic of fleeting, revealing moments. Though this approach occasionally borders on repetition, the film shines where it matters most: in its compassionate perspective, its honest portrayal of difficult realities and its lucid depiction of the evolving bond between a mother and a son who is no longer a child. Ultimately, *Caravan* stands as a quietly powerful reflection on love, loss and the messy, uncertain journey of growing – both on the road and in life.

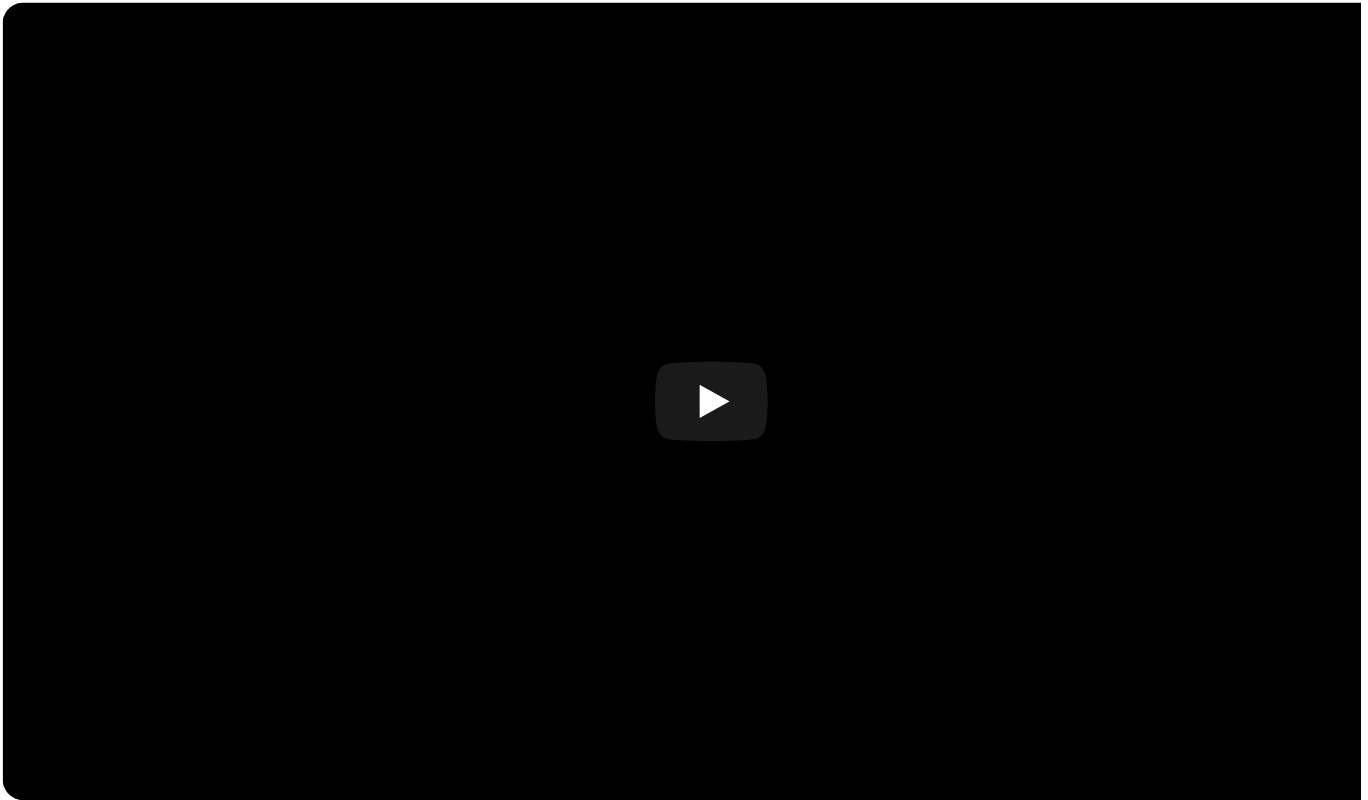
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### Cannes Film Festival: Caravan



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Apr 22, 2025 6:50am PT

## Cannes Un Certain Regard Entry 'Caravan' From Zuzana Kirchnerová Boarded for World Sales by Alpha Violet (EXCLUSIVE)

By Nick Vivarelli ▾



Courtesy Alpha Violet

Paris-based sales outfit [Alpha Violet](#) has acquired world distribution rights to “[Caravan](#),” a first feature by Czech director Zuzana Kirchnerová about a mother and her disabled son who embark on road trip. The film will soon premiere in Un Certain Regard at the [Cannes](#) Film Festival.

“Caravan” stars prominent Czech actor Aňa Geislerová (“Havel,” “Anthropoid”) as a mother “worn down 10 years of caregiving who embarks on a transformative journey through Italy with her intellectually disabled son,” according to the provided synopsis.

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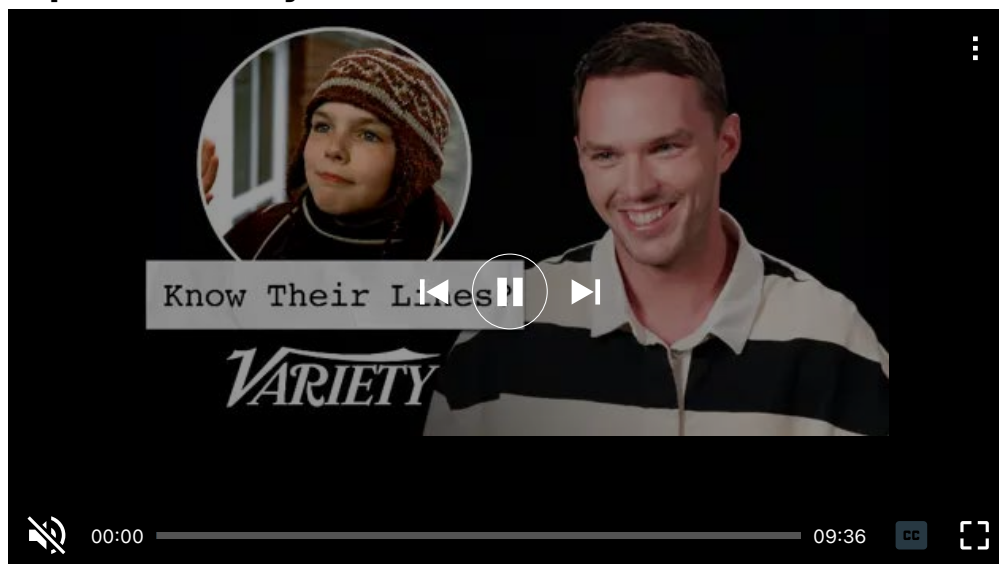


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**Soundstage Expansion Now Feeling Crunch of Production Contraction****Jackie Chan to Be Honored With Locarno Film Festival Career Award**

A personal drama, shaped by Kirchnerová's own experience as a parent to a child with Down syndrome and autism, "Caravan" explores themes of motherhood and rebellion. The film marks Czech cinema's return to the Cannes' official selection after more than three decades. The last majority Czech film in the fest's main program was Jan Švankmajer's "Faust" in 1994.

## Popular on Variety



"Despite its difficult subject, I wanted to create a film that allows for lightness, sensuality and bitter humor," Kirchnerová said in her director's statement. She previously won the Cinéfondation Prize at Cannes in 2009 for her short "Bába."



"Caravan" is lead-produced by the Czech Republic's MasterFilm and Nutprodukcia from Slovakia, and is

co-produced by Italy's Tempesta and other partners. The film was shot in the Italian regions of Emilia Romagna and Calabria.

Alpha Violet co-CEO Virginie Devesa praised "Caravan" in a statement as "a powerful invitation to let go, live in the moment and embrace life's difficulties as unexpected gifts." Devesa went on to add that Kirchnerová "explores maternal guilt with honesty and without shame" in "Caravan," which she called "a rare work of remarkable strength and authenticity."

Recent titles on Alpha Violet's sales slate include Mexico's recent Oscar entry "Sujo," which won the World Cinema dramatic grand jury prize at Sundance in 2024, and teen mental health drama "How to Be Normal and the Oddness of the Other World" by Austrian filmmaker Florian Pochlatko, which launched from Berlin earlier this year.

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Impressions

# Cannes-2025: Trier No. 2 and the autobiographical "Pilgrimage"



A scene from the film "Sentimental Value"

© KASPER TUKEN / MUBI



CANNES-2025. DIARIES OF THE FESTIVAL

23 MAY 2025

One of the potential winners of the Cannes Festival may be a drama that has some “sentimental value”

## Joakim Trier’s “Sentimental Value”

“Sentimental Value” by Norwegian Joachim Trier is a voluminous film novel, a literary version of which would be cozy to read on the couch under a chequered blanket: he gives an easily digestible “food for reflection”, without disturbing the calmness of the reader – neither intellectual nor mental. Compared to Trier’s previous film No. 2, “The Worst Man in the World”, this is a lesser hipster “youth” product – the author has not yet fallen into the “Daddy Cinema”, but confidently goes to this address. He wants to be the new Bergman, technically composing in the frame of the face of the two sisters, while - again for ease of use - not distorted by unbearable suffering. Among his inspirations, of course, Chekhov: it is not for nothing that the characters of the film - all representatives of the creative intelligentsia - from time to time mention it.

This is the story of the old house and its inhabitants - members of a dysfunctional family, whose foundations are shaken by the exorbitant artistic ego of its patriarch, director Gustav Borg (outstanding artist Stellan Skarsgård is convincing even in the role of a cinematic authority of past times, although this is almost an unbearable task, especially if the footage from his military drama, shot by Trier, does

## "Caravan" Zuzana Kirchnerova

Another participant of the contest "Special Look", the Czech "Caravan" (Karavan) Zuzana Kirchnerova - a hopeless story of motherly love, clothed in the form of that predictable, then unpredictable road-movie. Mother (the main Czech movie star Anna Geislerova) travels around Italy in a house on wheels with a teenage son and an accidentally stitched companion. The son of Down syndrome does not speak, knowing the world around him mainly by touching. At the age of maturation and healthy teenagers are often unbearable, as to say about the pretty and unhappy David: he begins to bite and even hammer his equally cute and unhappy mother, at the same time experiencing vague feelings towards their companion with rose hair, which he is often. For the mother, traveling to not the most glamorous, albeit seaside, places of Calabria - the last attempt to "hook", as her friend once managed to collect fruits. Now the compatriot has an Italian husband, a house, "normal" (as she herself formulates) children – and the heroine "Caravana" has only a son "with features", with which it becomes more and more difficult, and no one knows what will happen next.

The tragedy of these relations reminds of the "Long Wires" by Kira Muratova, where the heroine of Zinaida Sharko had a "normal" son, although also not devoid of, like all of us, his "features". The heroine of Geislera, more precisely some part of it, clearly thinks about how to say goodbye to David, while the Calabrian farmers still make a stand on it, but there is no way out in this story, in addition to an even greater delayed tragedy. The world of "normality" repeatedly rejects the heroine, and she has no choice but to carry her cross with dignity.



A scene from the movie "Caravan"

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## CANNES: CARAVAN DI ZUZANA KIRCHNEROVÁ, UN VIAGGIO IN ITALIA

👤 Viktor Toth 🕒 22 Maggio 2025

*Presentato a Cannes nella sezione Un Certain Regard, il road movie Caravan di Co-Produzione ceca-italiana, debutto nel cinema di finzione della regista Zuzana Kirchnerová.*

Coglie quasi di sorpresa trovare, tra i pochi film di ambito centro-orientale, *Caravan* di Zuzana Kirchnerová, una scelta che testimonia un significato nuovo che la selezione **Un Certain Regard** dà al “particolare sguardo” che è implicato nel nome. Non si tratta di un film particolarmente sperimentale, o necessariamente unico, ma nemmeno vuole esserlo a livello di cornice. Il **road movie ambientato in Italia** segue Ester, una donna sui quarant’anni, madre di David un ragazzo **affetto da sindrome di down ed autismo**, che in seguito a tensioni sormontate dalla famiglia di amici che li ospita in vacanza in Emilia Romagna, parte d’impulso con il loro camper ed il figlio senza meta. Ai due si unirà Zuza, una ragazza ceca che chiede un passaggio e che insieme a loro è alla ricerca di libertà.

Libertà che si scontra con le sfide, sia della genitorialità di un ragazzo come David, che deve fare i conti con una società dove tutto sembra essere proprietà privata, dalla spiaggia a qualsiasi albero sotto il quale i protagonisti si coricano. Inaspettata è la presenza nel sottotesto della pratica del **caporalato** e della sua critica, qualcosa che il cinema italiano raramente sembra avere il coraggio di trattare.

La dedica al figlio della regista, anch’esso affetto dalla stessa condizione di David, rende chiara l’intenzione originale del film, il bisogno di raccontare un argomento saturo, quale la salute mentale, con una prospettiva più autentica e inusuale. **David Vostrčil**, l’attore che interpreta il figlio della protagonista, è lui stesso effettivamente affetto dalle stesse condizioni del personaggio, una scelta di casting piuttosto audace – ancora oggi, in opere di finzione, si tende a scegliere attori che non sono effettivamente sullo spettro o in modo lieve per interpretare questi ruoli – e che delinea i due punti di forza del film: **inclusività** e **sincerità**.

*Caravan* è stato co-prodotto da Tempesta. Al momento non è stata confermata la distribuzione italiana, che resta altamente plausibile data la territorialità del film.

# Caravan (2025). Il debutto alla regia di Zuzana Kirchnerová – Cannes 78

Recensione, trama e cast di Caravan (2025), film presentato al Festival di Cannes nella sezione Un Certain Cegard

TOMMASO LESTI / FILM

Condividi su



Caravan (2025) – Regia di Zuzana Kirchnerová – Presentato nella sezione Un Certain Regard al 78° Festival di Cannes – Immagine concessa per uso editoriale.

## I contenuti dell'articolo:

- [1. Caravan](#)
- [2. Trailer di "Caravan"](#)
- [3. Informazioni sul film e dove vederlo in streaming](#)



## Recensione di "Caravan"

La storia di *Caravan* è una di quelle difficili da raccontare e da mostrare. L'amore di una madre per un figlio disabile che mette a dura prova la sua resistenza, dimostrando però quanto tenga a lui. Sacrifici, lotte e pressioni per una donna che vuole solo il meglio per il figlio David.

La protagonista, Ester (Anna Gaislerová), compie un viaggio insieme al figlio per evadere dalla solita vita di routine e passare degli attimi di spensieratezza. Si illude che questo viaggio possa cambiare qualcosa, oppure semplicemente vuole divertirsi per un periodo che prima o poi dovrà terminare. Si tratta di quella illusione tipica delle vacanze che, per cambiare la realtà, si cambia anche luogo, non rendendoci conto che non si può sfuggire dai problemi della vita. Essi ci inseguono e prima o poi tornano presenti come macigni. Il film non ci dà delle indicazioni preliminari sulla sua storia, ma ci presenta la sua difficile situazione con il figlio David (David Vodstrčil). I suoi amici non sembrano aiutarla e neanche comprenderla per gli sforzi che fa quotidianamente. La storia ha una svolta quando madre e figlio incontrano Zuza (Juliana Olhová), una vagabonda che vive la vita giorno per giorno. Nonostante la differenza caratteriale tra le due donne, proseguono per diversi giorni insieme a bordo di un caravan che Ester ha rubato. Ester deve mantenere un atteggiamento severo e disciplinato nei confronti di David, mentre Zuza è più ribelle e cerca sempre di intrattenere il ragazzo nel miglior modo possibile senza farlo irritare.



I paesaggi rurali della Calabria sono lo sfondo ideale per questa storia che non si ferma mai, proprio come i protagonisti. Il vagabondaggio in *Caravan* è una metafora della vita frenetica di Ester e David, i quali non trovano una stabilità. Durante la visione del film lo spettatore comprende come Ester provi diverse strade pur di rendere felice il figlio, senza però rinunciare completamente a sé stessa. Ruba un caravan, avvia relazioni fugaci, si introduce in proprietà private. Sono i sacrifici che una madre è disposta a compiere per ciò che più ha di prezioso.

*Caravan* tuttavia non funziona proprio del tutto nel raccontare la sua storia, allo spettatore manca un contesto precedente alla diegesi qui esposta. Non sa nulla del passato di Ester e David e come sono finiti in una situazione così spiacevole. *Caravan* comincia direttamente con il periodo vacanziero dei due protagonisti. Anzi, le immagini ci illudono che sia una situazione idilliaca nella quale i protagonisti si divertono con gli amici, per poi svelarci che Ester e David sono degli ospiti per breve tempo e devono distaccarsi da quel lusso.

*Caravan* è una storia malinconica che ci invita a riflettere sul rapporto madre/figlio in modo diverso, ma senza prendere troppo distintamente la disabilità di David. Viene inquadrato come un giovane ragazzo alle prese con il suo corpo (pensiamo alla scena in spiaggia o quando mette le mani addosso a Zuza), il quale sogna una vita che non può avere. Qui infatti intuiamo il disagio di Ester, la quale vorrebbe dare al figlio una vita agiata, con tutti i comfort possibili. Una vita che purtroppo non può dargli. Questo è il più grande dolore che Ester prova nel corso della storia. La sconfitta per una madre è quella di non essere abbastanza per il figlio, non poter provvedere a lui nel modo migliore. Tutto sommato, però, *Caravan* ci mostra l'amore difficile tra una madre e il figlio.



## In conclusione

*Caravan* è un film triste ma al tempo stesso di rivalse per la protagonista Ester, la quale prova in tutti i modi a provvedere al figlio disabile David. Una storia malinconica ma al tempo stesso di scoperta. Un'ottima ambientazione per una storia sempre in movimento. Manca un po' di contesto allo spettatore per ottenere più informazioni.

### Note positive

- Interpretazioni
- Ambientazione
- Buone emozioni

### Note negative

- Mancanza di contesto in alcune situazioni

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*L'occhio del cineasta* è un progetto libero e indipendente: nessuno ci impone cosa scrivere o come farlo, ma sono i singoli recensori a scegliere cosa e come trattarlo. Crediamo in una critica cinematografica sincera, appassionata e approfondita, lontana da logiche commerciali. Se apprezzzi il nostro modo di raccontare il Cinema, aiutaci a far crescere questo spazio: con una piccola donazione mensile od occasionale, in questo modo puoi entrare a far parte della nostra comunità di sostenitori e contribuire concretamente alla qualità dei contenuti che trovi sul sito e sui nostri canali. Sostienici

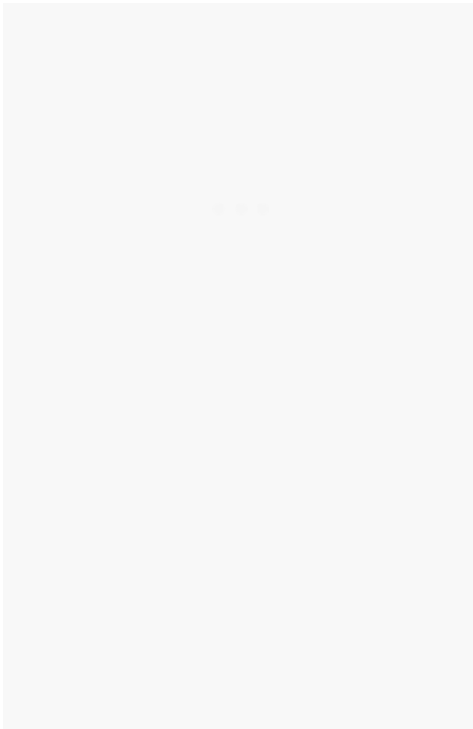


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Regia	★★★★☆
Fotografia	★★★★☆
Sceneggiatura	★★★★☆
Colonna sonora e sonoro	★★★★☆
Intepretazioni	★★★★☆
Emozione	★★★★☆
<b>SUMMARY</b>	<b>3.0</b> ★★★★☆



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Cannes Film Festivals Review

## Caravan (Karavan, 2025) 'Cannes' Movie Review: Poignant, prickly mother-son drama told with integrity

Updated: May 19, 2025

By: Debanjan Dhar



In Zuzana Kirchnerová's *Caravan* (Original title: *Karavan*, 2025), a mother-son tale prefigures against familiar templates but the surge of emotion and candour in the telling elevates it far beyond the trite. It's so emotionally authentic and minutely observed not much issue can be taken with the fairly predictable rhythms, the narrative points at which devastation strikes as well as ultimate reconciliation. Aňa Geislerová plays the exhausted, battered Ester, mother to the mentally challenged teen David (David Vodstrcil).

Being mother to David wholly consumes her. Her circumstance is perennially shaded with acute loneliness. People come and go, offer concern and sympathy and are quick to distance themselves from the mother-son duo. The most cutting jolts of reality spring from friends. The film opens with Ester visiting her friends with David. There's unease and awkwardness tinting David's presence amidst them. The friends initially mask discomfort but when David has his sudden violent episodes, Ester is asked to retreat to the caravan in the garden. But the knell drops when she overhears them musing if they should lend her some money, feeling sorry for her.

However, Ester isn't one who will bear being looked at with pity. Immediately she drives away. She's resilient, incredibly resourceful, refusing to be cut down by what seems to be a constant state of troughs. Come hell or high water, she finds a way of keeping herself and her son afloat. But *Caravan* is admirably wary of not imbuing Ester's tenacity with enviable heroism. It registers as essential to survival, scraping out a life on the road, than any grand, upholstered view of those inhabiting society's edges. Kirchnerová's screenplay casts no harsh judgement on the mother for expressing fits of sheer exasperation over being stuck as a doomed caregiver. When she helps a stranger, the 29-year-old Zuza (Juliana Brutovska) with her car, it gives way to a flush of new experiences. Even when she first spots Zuza with her dyed hair and insouciant demeanour, she's arrested.

A still from Caravan (Karavan, 2025)

For once, Ester wishes to foray beyond the maternal ambit, eke out happiness and thrill that have long been stacked away. She leaps at a life, however a fleeting glimmer, teasing adventure and abandon. For long, she has tended to the daily grind of responsibility. In a bold confession, she asserts her desire to be free of her son, even if for a passing moment. Zuzana's youthful spiritedness emboldens her. Ester freshly re-encounters her sexual impulses, which had frozen over in arid passivity, stasis. This isn't to say it's all easy and linear a track for Ester. There are all sorts of ridiculous, imposing barriers delineating where she and those not particularly well-off like her can relax. Even a chunk of space remains out of reach, like 'private' beaches.

It doesn't escape either Ester or us. This is just a brief blaze of an exciting alternative life, that this joy is on a lease ending soon. It's just a short trip that's on borrowed time. Yet, when the spell breaks, it's wrenching. Kirchnerová weaves these emotional swerves with ease and agility. In a tremendous, richly unmasked performance, Geislerová anchors the film. The synergy she shares with Brutovska and Vodstrcil is the heartbeat of Caravan. Geislerová is so emotionally transparent, holding a stolid centre we can't help but feel intensely for her throughout Ester's journey of individual reclamation. David is besotted with Zuzana. Ester prickles initially but doesn't interject. She pursues her own path of pleasure at a new work gig she lands. She doesn't tell her lover Marco (Mario Russo) about her son. With Marco, she creates her own little world where her motherhood isn't over-riding.

However, all the bliss is fated to fade. Lovers and vibrant friends, carrying in joy, ultimately skulk away, leaving the mother and son to once again fall back on each other, nursing their shared, individual wounds. They are each other's best friends, most present support system, despite the stifling emotions, the spiteful urges. Caravan charts this relationship with abrasive frankness, unhesitant to accept and articulate the uglier, defeated, bitter moments of absolute helplessness. Emotionally unvarnished, the film speaks to experience that's commonly hushed, evaded.

**Caravan (Karavan) premiered in Un Certain Regard at the Cannes Film Festival 2025.**

Caravan (Karavan, 2025) Movie Links: [IMDb](#), [Rotten Tomatoes](#), [Wikipedia](#), [Letterboxd](#)

### Debanjan Dhar

A devotee of gore and the unsavory but is now drifting to the milder. Envious of anyone who gets the lowdown on recent films, and likes late-night street strolls only to get stalked by random strangers.



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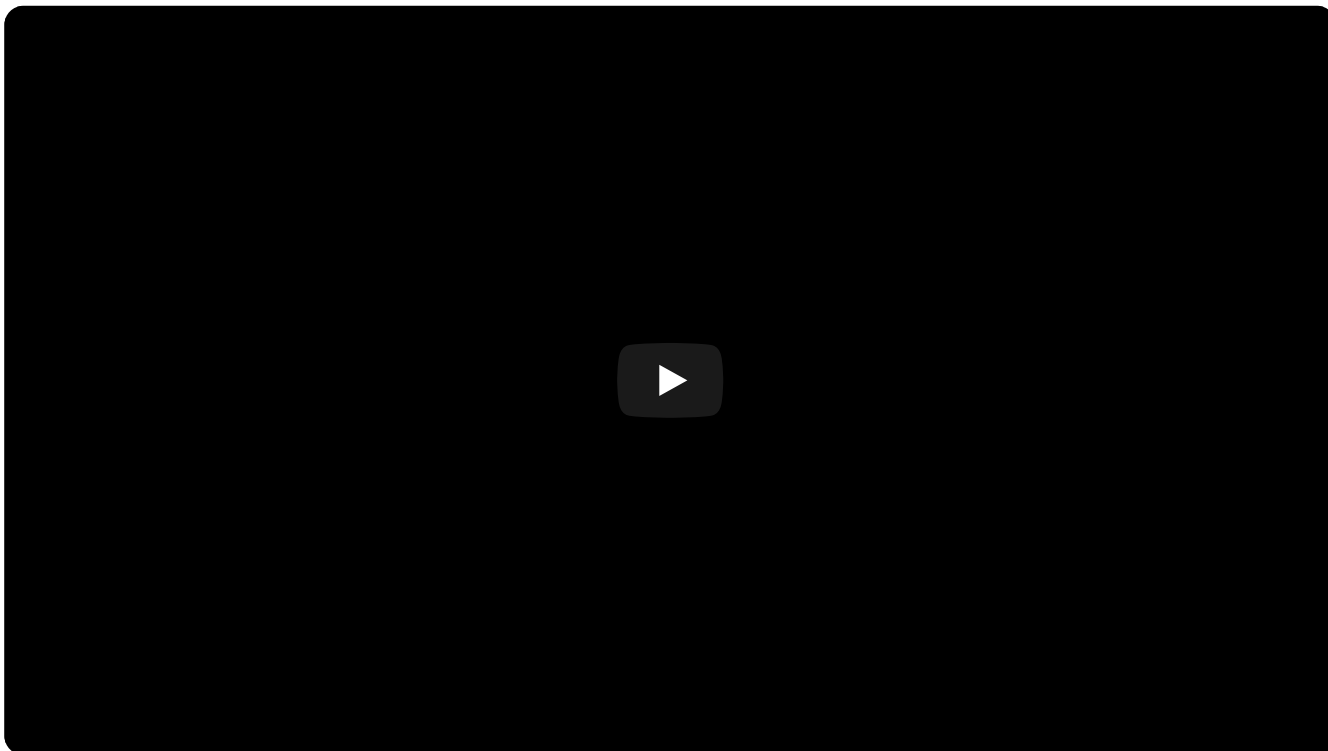
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## Caravan - Movie Review (Cannes 2025)



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A burned out mother embarks on an Italian road trip with her intellectually disabled son.

Caravan (Czech: Karavan) road drama film co-written and directed by Zuzana Kirchnerová-Špidlová in her feature directorial debut. It had its world premiere at the 78th Cannes Film Festival on 22 May 2025.

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## CARAVAN DI ZUZANA KIRCHNEROVÁ: RECENSIONE, CANNES 78



MICHELE FAGGI ♦ 22 MAGGIO 2025

 11 LETTURE



**Zuzana Kirchnerová** arriva al primo lungometraggio dopo una serie di cortometraggi e un'esperienza documentaristica condivisa con altri autori della Repubblica Ceca. Il premio e l'attenzione ottenuta con *Bàba*, corto che nel 2009 vinse il primo riconoscimento della Cinéfondation a Cannes, le hanno consentito di sviluppare un progetto in co-produzione, all'interno di una serie di incubatori creativi, tra cui TorinoFilmLab, EAVE, MIA Market e When East Meets West. **Caravan** è ambientato nel nostro paese e questo ha garantito un sostegno apolide, che ha coinvolto il fondo audiovisivo della Repubblica Ceca e quelli regionali dell'Emilia Romagna e della Calabria.

Ed è un vero e proprio viaggio in Italia quello di Ester, la protagonista del film interpretata da **Anna Geislerová**, una delle attrici ceche più importanti e note. Viaggio nel senso rosselliniano del termine, come articolazione del visibile che tende al primato dell'esperienza rispetto a quello della narrazione.

Ospite di una connazionale in una regione del centro nord, la donna non è intenzionata a subire lo sguardo e il giudizio altrui sul modo di gestire la relazione con il figlio David, ragazzo con sindrome di down e con disturbo dello spettro autistico. Il pregiudizio che non concepisce l'impegno di una madre sola senza un aiuto esterno, la spinge ad allontanarsi da quel nido apparentemente accogliente, ma irrimediabilmente ancorato alla staticità della vita borghese.

Ester è un personaggio animato da un'insopprimibile voglia di libertà e dei suoi quindici anni spesi con David non ne conosciamo sfumature e difficoltà, se non attraverso i primi contrasti che la disabilità del ragazzo genera nella percezione della famiglia ospitante.

La paura che entri a contatto con i loro figli, il confinamento in un vecchio Caravan per non condividere le camerette, collocano la donna in uno stato di isolamento emotivo che può essere risolto solo con la fuga da quello spazio normato per non offendere.

Il film prende forma nel movimento del viaggio, come scelta di vita indeterminata e allo stesso tempo connessa alle possibilità di creare un cosmo di relazioni. Ma cosa accade quando il desiderio legittimo di esprimere la propria sessualità si infrange con l'attenzione necessaria per garantire sicurezza e affetto ad un figlio che deve essere seguito da vicino?

Caravan diventa allora un'inedita disamina dei sentimenti che attraversano quelle madri che condividono il proprio spazio identitario con quello destinato alla cura per un figlio con disabilità.

Si amplia una prospettiva tipica del racconto, anche cinematografico, quando lo sguardo è indirizzato alle persone che hanno bisogno di assistenza per svolgere attività quotidiane, cercando un'estensione inclusiva di quel discorso, che comprenda il difficile equilibrio di chi presta le cure, sospeso tra vigilanza attiva e il necessario abbandono nei confronti delle occasioni che la vita può offrire.

Su questo scarto, fatto di gesti e manifestazioni legate all'espressione del corpo, Zuzana Kirchnerová crea le condizioni affinché il vibrante mettersi in gioco di Geislerová e **David Vostrčil**, possa

esprimere contrasti e convergenze.

Si genera allora una drammaturgia in fieri, tutta inscritta nell'attenzione al movimento e ai piccoli epifenomeni dell'esperienza quotidiana. Da una parte David, il cui utilizzo ridotto della parola spinge la regista a cogliere aspetti alternativamente descritti da un'indomabile espressione fisica o dalla meraviglia che sorge rispetto alla percezione di un riflesso di luce. Tutt'intorno, di fronte, ma anche avanti a lui, la madre Ester, teneramente dilaniata tra l'attenzione ai dettagli e un ribollente erotismo che reagisce con la presenza mutevole e soverchiante del paesaggio.

Anche in questo senso torna la centralità del realismo rosselliniano, attraverso la ricerca delle differenze tra realtà esperita e polifonia della dimensione interiore. Questa non è mai dichiarata o sottolineata, ma rivelata dalle possibilità dello sguardo o nella biforcazione del gesto, quando desiderio e cura, erotismo e protezione, rabbia e amore, possono alternarsi senza soluzione di continuità.

La profonda leggerezza con cui Zuzana Kirchnerová disegna il campo visivo non pratica mai le stereotipie del pedinamento, ma immerge in uno spazio dinamico l'avventura dei corpi che possono raccontare anche i sentimenti, mai il contrario.

Viene in mente il trauma di Karin in *Stromboli (Terra di Dio)*, soprattutto quando il viaggio di Ester raggiunge una Calabria assolata e attraversata da odori molteplici, anche sgradevoli.

Il contatto brutale con il lavoro, gli escrementi degli animali, i cani feroci dominati dal padrone e soprattutto la repulsione e la forte attrazione verso il fattore interpretato da **Mario Russo**. Si innescano e si canalizzano le molteplici forme del desiderio che Ester è capace di esprimere senza riserve e pudore, nel vitale abbandono al proprio spazio.

Le persone che incontrano e condividono il viaggio, soprattutto la ragazza Ceca interpretata da **Juliana Brutovská Olhová**, abitano l'attimo senza alcuna prospettiva che non sia quella determinata dall'incertezza della strada. Andare senza sapere dove, se non la costante invenzione di una realtà dietro l'altra che si accordi con la disponibilità del paesaggio.

Ecco che la prospettiva scelta da Kirchnerová risiede sempre nella tattilità, nell'assaggio, nella sabbia e nell'acqua, in un cazzo pulsante da afferrare, ma anche nel gioco delle luci naturali che sorprendono i corpi a viverne l'intensità.

Cinema sensoriale per il modo in cui sollecita una risposta di questo tipo da parte dello spettatore, anche per interpretare e comprendere le ragioni del cuore e quelle del corpo vivente. Abilità e disabilità allora condividono un crinale sfumato e labile, dove la capacità o l'incapacità di vivere il momento, ciascuno con i propri strumenti, non sottende alcuna gerarchia, durante il viaggio che annulla i confini di terra, città e casa.

Attenzione e dimenticanza, cura dell'altro e di se, sembra suggerirci Kirchnerová senza offrire risposte dogmatiche e certe, risiedono nell'infinita potenzialità dei corpi di rivelare il mondo.

#### Caravan - Credits

**Caravan di Zuzana Kirchnerová** (Repubblica Ceca, Slovacchia, Italia - 2025, 90 min)

**Sceneggiatura:** Zuzana Kirchnerová, Tomáš Bojar, Kristina Májová

**interpreti:** Anna Geislerová, David Votrčil, Juliana Brutovská Olhová, Jana Plodková, Mario Russo

**Fotografia:** Dušan Husár, Denisa Buranová

**Montaggio:** Adam Brotánek

## Caravan film by Czech director Zuzana Kirchnerová will compete for the prize in Cannes

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From [Peggy Kyrová \(/peggy-kyrova\)](#) - Saturday, April 12, 2025 08:44



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Photo: ČTK/Masterfilm

The main competition of the Cannes Film Festival will feature films in May by directors Wes Anderson, Richard Linklater, Jafar Panahi and brothers Jean Pierre and Luc Dardenne. The festival director Thierry Frémaux said today that 20 films will be held about the Palme d'Or of the 78th edition of the prestigious show, six of which were shot by women. In one of the other competition categories dedicated to innovative filmmakers, the road movie *Caravan* of the Czech director Zuzana Kirchnerová, a native of Sokolov, will appear.

Anderson will present his comedy *Phoenician conspirators* full of stars such as Benicio Del Toro, Scarlett Johansson, Benedict Cumberbatch and Tom Hanks. Another American filmmaker Linklater will bring his work *Nouvelle Vague* (New Wave) to shoot one of the films directed by the French New Wave Jean-Luc Godard.

The Belgian Dardenne brothers have already won the Palme d'Or twice with the films *Rosetta* (1999) and *The Child* (2005). The authors of socially tuned films will compete for it this year with the work of *Jeunes Mères* (Young Mothers). Among other things, Iranian director Panama, Nor Joachim Trier and American author of horror films Ari Aster will also present their works.

Among the six filmmakers in the main competition is the winner of the 2021 Golden Palm Tree Julia Ducournau. The filmmaker, who took the award for the film *Titan*, will now present the film *Alpha* about a boy whose parent has contracted HIV.

Czech director Zuzana Kirchnerová will compete with her film about the journey of mother and disabled son for the award in the next category *Un Certain Regard*. It is already well known at Cannes, four years ago it introduced the then-prepared *Caravan* within the section *Cinefondation – L'Atelier*, which draws attention to film professionals at promising films and gives the creators the opportunity to move their project towards international distribution. She first impressed at the festival in 2009, when she won the film *Baba* in the student film section.

Czech film is coming to the main program in Cannes after many years. The last part so far in 1994 was the surreal *Faust Lesson* of Jan Švankmajer, but the organizers chose only the film *Věra Chytilová The Fruits of the Tomato Trees We Eat* in 1970.

*"It is an honor for us to introduce the Caravan in Cannes, in a section that highlights authorial voices and sensitive filmmaking approaches. For me personally, Caravan is a film that opens up the theme of parenthood as it is often not talked about: without idealization, with doubt, desire and guilt,"* said Dagmar Sedláčková, producer of the film filmed in the Czech-Slovak-Italian co-production.

The Cannes show will run from May 13-24. The president of the festival jury will be French actress Juliette Binoche, who will be the second woman in a row to sit at the head of the jury. Last year, she was led by American director Greta Gerwig, who made the *Barbie* film, among others.

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## Caravan Review: A Mother's Rebirth

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Zuzana Kirchnerová's *Caravan* gives dimension, nuance and grace to mothers serving as the sole caretaker for intellectually disabled children.

**Director:** Zuzana Kirchnerová

**Genre:** Drama

**Run Time:** 100'

**Cannes Premiere:** May 22-24, 2025

**U.S. Release Date:** TBA

**U.K. Release Date:** TBA

From the moment their children are born, **mothers** have extreme **expectations** placed on them. They are expected to be selfless, kind, caring, never tired and always overjoyed to help their children. While we can agree this is both unrealistic and outdated, for some reason, it's extraordinarily difficult for society to break this methodology and give mothers the grace they deserve.

In Zuzana Kirchnerová's directorial debut *Caravan* (*Karavan*), she aims to both break and correct this narrative by showing audiences **a raw and real story of a mother doing her best**. *Caravan* tells the story of Ester (Anna Geislerová), a single mother who is the sole caretaker for her 15-year-old son David (David

Vostrcil), who is nonverbal and severely intellectually disabled. Ester and David are on a rare vacation, visiting a couple who are old friends of Ester's who have a home near the beach in Italy. Petra (Jana Plodková) and Tommaso (Giandomenico Cupaiuolo) have two young daughters who fill their days with silly games and laughter.

Ester has a far more complicated relationship with David, as he often acts on impulses he can't control. One morning, after David has had a particularly intense episode, Petra and Tommaso ask that Ester and David to stay in **the old Caravan in the garden** rather than the guest room of the house for the safety of their girls. Fed up with feeling like a burden and having to deal with their looks of pity, Ester ends up driving off in the Caravan to have a **vacation free of the judgment of her old friends**.

**Juliana Olhová, David Vostrcil and Anna Geislerová in Caravan (Karavan)** (Alpha Violet / Cannes Film Festival)

Along the way, she picks up the free-spirited and completely defiant **Zuza** (Juliana Olhová). Both Ester and David are completely enamoured with Zuza and the trio sets off south with no solid plan in mind. Ester finally feels like she has a reprieve from being David's sole caretaker and, for the first time in many years, is able to think about what it is she wants.

Zuzana Kirchnerová's directorial debut is a **devastatingly beautiful** look at a woman finding herself after years putting her needs aside in order to care for her son. It's a story about rebirth and being reinvigorated by life's unexpected moments rather than terrified by them.

Ester's time with Petra and Tommaso reinforces her feelings of **loneliness**. She can't help but envy their beautiful, carefree lives and the ways in which they can lean on one another for support. The three of them lived out their wild youth together, but while Ester grew into a life of sacrifice and constant devotion, it seems Petra and Tommaso still get to be some version of their young, carefree selves.

They just don't understand David. With *Caravan*, Kirchnerová is diligent in **showing both the good and bad moments David has**. She doesn't present him as this heavy burden on Ester's life, because he's not, but rather she presents the ways in which caring for an intellectually disabled child fundamentally changes the way you mother and live your life.

To create the nuance that David's character deserves, Kirchnerová is adamant in showing his **tender**

**moments as well as his difficult ones.** He loves his mother and admires her greatly. While she sleeps, he traces her features almost as if he's committing them to memory. As he begins to fall in love with the effervescent Zuza, he does the same to her.

**David Vostřil and Anna Geislerová in Caravan (Karavan)** (Alpha Violet / Cannes Film Festival)

In that way, *Caravan* is a **coming-of-age story for both David and Ester**. While David is being exposed to new parts of the world and maturing before our very eyes, Zuza's presence allows for a reawakening of Ester's spirit, which has long sat dormant. Ester has finally found someone who understands David in the way she does and, in turn, sees her for all that she is.

Zuzana Kirchnerová's *Caravan* is full of honesty, empathy and compassion for its main characters. It's clear that **Ester and David were crafted out of pure love** and a desire to tell the stories of mothers and children that are often overlooked. Kirchnerová's debut feature shows the selfless sacrifices mothers make for their children while also granting its main character the reprieve and grace she deserves.

## CARAVAN (KARAVAN): MOVIE PLOT & RECAP

### SYNOPSIS:

Ester is the sole caretaker for David, her nonverbal, intellectually disabled son. While caring for him typically occupies every moment of her life, she is hopeful the vacation she planned to visit two old friends in Italy will be the perfect break from the intensity of her day-to-day life.

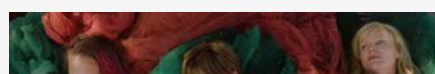
After David's episodes prove too intense for Ester's friends to handle, and for which they ask Ester and David to stay in the Caravan outside rather than in their home, Ester makes the executive decision to reclaim her and her son's holiday.

### PROS:

- Zuzana Kirchnerová is able to tell a compassionate and moving story that serves as a coming-of-age tale for both mother and son.
- An empathetic look at a mother's sacrifice paired with introspective realizations about the ways in which we reinvent ourselves.

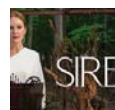
### CONS:

- When presenting a character with an intellectual disability, there is a tight line to walk in showing the reality of day-to-day life and not being exploitative of their disability. While I believe *Caravan* handles David's character with immense care, there are moments within the film that feel like they exist in a gray area of that spectrum.



## Caravan Review: When Gestures Speak Louder Than Words

★★★★☆



Sirens Review: Moore, Fahy, and Alcock Shine in This Addictive Dark Comedy

★★★★☆



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★★★★☆



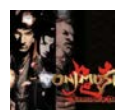
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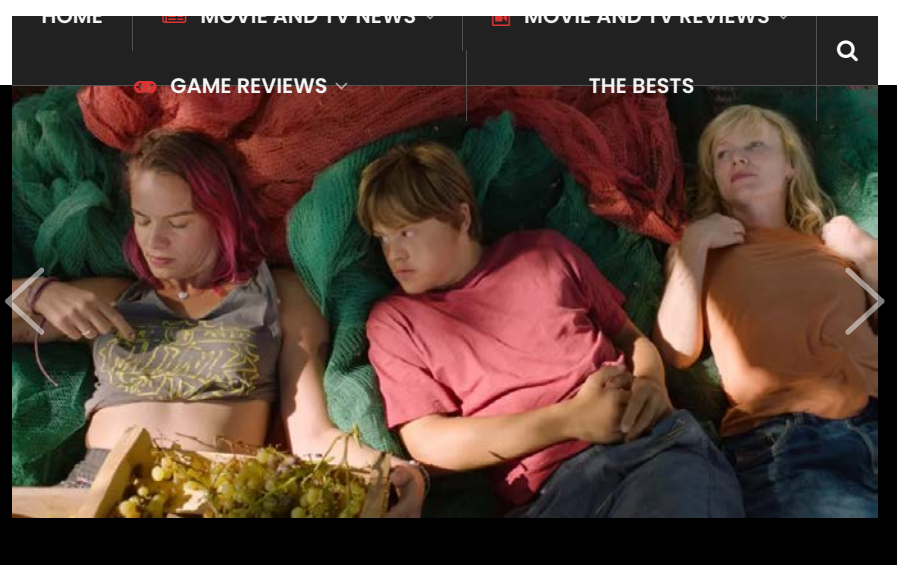


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# Caravan Review: When Gestures Speak Louder Than Words

by [Caleb Anderson](#) — 13 hours ago in [Entertainment](#), [Movies](#), [Reviews](#)AA  0

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Zuzana Kirchnerová's debut feature, "Caravan," arrives not with a bang, but with a deeply resonant hum of lived experience. This is an intimate, thoughtfully sculpted character drama that introduces us to Ester (Ana Geislerová), a mother whose profound weariness is etched into every frame, and her adolescent son, David (David Vodstrcil), who is non-verbal and lives with Down's Syndrome and autism.

Kirchnerová's sensitive directorial hand immediately establishes a reflective, deeply personal atmosphere, drawing us into a world where unspoken realities and potent emotional truths take center stage. The narrative finds its initial spark when Ester's attempt to find a brief period of respite on a holiday with friends quickly disintegrates.

The challenges of David's care, amplified by the unaccommodating environment and the thinly veiled pity of others, starkly highlight Ester's pervasive isolation and the societal incomprehension she frequently navigates. This experience becomes the urgent prompt for the unplanned journey that forms the film's spine.

## On the Road to Unknowing: Narrative Turns and Shifting Tides

Ester's decision to take David and depart in an old caravan is less a planned adventure and more an act of sheer desperation, a primal yearning to escape a life that has become almost unbearably constricting. Their subsequent road trip through the Italian countryside unfolds with a palpable sense of aimlessness, a deliberate break from the rigid routines that have defined their existence.



It's a narrative choice that eschews conventional road movie tropes of clear destinations, focusing instead on the internal mileage. Into this ambiguous space steps Zuza (Juliana Brutovska), a free-spirited young woman whose appearance is a small disruption to their tightly wound dynamic.

Zuza connects with David with an uncomplicated ease that feels like a breath of fresh air, offering Ester fleeting moments of what shared responsibility might feel like. Her presence also subtly brings David's burgeoning sexuality to the surface, an aspect of his growth Ester has perhaps found difficult to confront. The journey itself, with its unpredictable encounters and the texture of new landscapes, functions as a quiet catalyst.

For Ester, it carves out small pockets for introspection, allowing faint glimmers of personal desire—noticeable in her tentative interactions with Marco (Mario Russo), a farm work manager—to coexist with her unwavering love for David and the immense pressure of her role. For David, his reactions to new stimuli, often captured with a gentle observational eye, offer viewers small windows into his perception of the world around him. The stark reality of their dwindling resources grounds their journey, a reminder of the practicalities that always shadow their search for some form of release.

## Embodied Truths: The Performances That Anchor Caravan

“Caravan” rests heavily on the shoulders of its performers, who imbue the film with a profound sense of authenticity. Ana Geislerová is the film's emotional anchor as Ester. She portrays a woman whose deep exhaustion is a constant, yet whose resilience remains, a quiet testament to years of immense personal sacrifice.

Geislerová's genius lies in her subtlety; Ester's internal world, her strength, vulnerability, and strained composure, are communicated through the slightest of expressions, the tension in her posture, a world of unspoken feeling conveyed without

resorting to histrionics. It's a masterful depiction of emotional fatigue. Opposite her, David Vodstrcil, a non-professional actor, brings an undeniable truth to the character of David.

His portrayal is one of dignity; David is presented as a complete, complex individual, never reduced to a mere symbol or a narrative convenience. Vodstrcil's lived experience translates into a natural poignancy, and his palpable connection with Geislerová forms the very bedrock of their shared story. The film honestly captures David's capacity for joy and affection, alongside the behavioral aspects that present daily challenges for his mother.

Then there's Juliana Bratková as Zuzana, who acts as a brief, yet significant, external force. Her character's effortless acceptance provides a crucial contrast to Ester's heavily burdened existence, injecting moments of lightness and reminding both mother and son of the possibility of opening themselves to the wider world. Even fleeting interactions, such as those with Petra's family early on, serve to illuminate the sharp edges of Ester's predicament and her deep-seated yearning for understanding.

## Beyond the Frame: Themes, Style, and Resonant Realism

The film sensitively explores the all-consuming nature of long-term caregiving, that intricate, often painful, tapestry of love binding a parent to a child with profound needs. It delves into Ester's search for an individual identity, a selfhood almost eclipsed by the constant demands of another's dependence. We witness her internal conflict, the push and pull between her duties and her own quietly suppressed desires.



The maturation of David, and Ester's struggle to envision what their future holds, adds another layer of complexity. Kirchnerová's stylistic choices are key to the film's impact. There's an observational, almost documentary-like quality to many scenes, a decision that heightens the sense of realism. Dialogue is sparse, placing a welcome emphasis on visual storytelling – the eloquence of gestures, the meaning in shared glances, and the way characters interact with, and are perhaps shaped by, their environment.

The natural landscapes of their journey often seem to mirror their internal states, from sun-drenched fields suggesting possibility, to more confined, shadowed spaces. This feels like a deliberate step away from more mainstream cinematic language, aligning "Caravan" with a strain of independent cinema that values quiet authenticity over manufactured drama.

The film handles the subject of disability with remarkable sensitivity, avoiding melodrama or easy sentimentality. Its overall tone is one of quiet humanism, creating

an emotionally resonant experience that lingers. What “Caravan” leaves you with is not a tidy resolution but a nuanced understanding of Ester and David’s ongoing reality – perhaps a fragile shift towards a more honest way of being, an acceptance of their path, however uncertain.

*Caravan* is a Czech-Slovak-Italian road drama that premiered on May 22, 2025, in the Un Certain Regard section at the Cannes Film Festival.

## Full Credits

**Director:** Zuzana Kirchnerová

**Writers:** Zuzana Kirchnerová, Tomáš Bojar, Kristína Májová

**Producers and Executive Producers:** Jakub Viktorín, Dagmar Sedláčková, Carlo Cresto-Dina, Ilaria Malagutti, Manuela Melissano

**Cast:** Anna Geislerová, David Vostrčil, Juliana Brutovská-Ořhová, Mario Russo, Jana Plodková, Giandomenico Cupaiulo

**Directors of Photography (Cinematographers):** Dušan Husár, Denisa Buranová, Simona Weisslechner

**Editor:** Adam Brothánek

**Composers:** Aid Kid, Viera Marinová

### THE REVIEW

## Caravan

8

SCORE

"Caravan" is a profoundly moving and quietly powerful debut from Zuzana Kirchnerová. Anchored by outstanding, authentic performances, particularly from Ana Geislerová and David Vodstřel, it navigates the immense complexities of caregiving and maternal love with rare sensitivity and artistic grace. Its unhurried pace and observational style reward patient viewing, offering a deeply human story that focuses on unspoken truths rather than dramatic contrivances. This is a significant piece of empathetic cinema that resonates with quiet force.

#### PROS

- ✓ Exceptional, heartfelt performances from the leads
- ✓ Authentic and dignified depiction of disability and care
- ✓ Sensitive, nuanced direction and visual storytelling
- ✓ Explores profound human

**MORE FROM AROUND THE WEB**

#### CONS

- ✗ Deliberate pacing might not appeal to all viewers
- ✗ Some supporting character arcs feel lightly sketched

mgid



REVIEWS

## Caravan | 2025 Cannes Film Festival Review

By: Nicholas Bell

May 22, 2025

## All About My Martyr: Kirchnerová's Debut Finds the Journey is the Destination



For her directorial debut, "**Caravan**," Czech director **Zuzana Kirchnerová** weaves autobiographical elements into a road trip narrative contending with transitional phases of life, and, moreover, motherhood. Buoyed by esteemed Czech actor Anna Geislerová, captivating in what may stand as one her most prominent performances, it's an internalized relationship film about a woman running away from the inevitable, perhaps mistakenly by turning to relief from remnants of the past. Defined by her somewhat isolating role as a mother to a disabled child, her bond built on codependent emotional survival with her teenage son begins to crumble as both yearn for the independence life has denied them.

What seems to be a much needed vacation for Ester (Geislerová) alongside an old friend in Italy descends into chaos when outbursts from her son David (David Vodstrčil) disrupts the camaraderie. David, who has Down syndrome, exhibits behaviors which alarm the sanguine normality of Ester's friend and her young children, and she overhears them pitying her circumstances. David's behavior relegates them to a garden caravan in the backyard, and the increasingly frazzled Ester decides to abscond in the vehicle, heading south after reminiscing about her own years as a young adult, when life seemed carefree and rife with possibility.



While stopping at a gas station they bump into Zuza (Juliána Olhová), a pink-haired rebel who shares a flirtatious energy with David and, as would luck would have it, needs a ride. Ester is moved by the camaraderie Zuza shares with both of them, and the trio end up in a series of random situations, including neon-lit rave and flirtations with vacationing young men. But Zuza's presence also influences David's budding sexuality, something his mother has tried to overlook, which, in turn, has forced her to sacrifice her own physical needs.

As her funds become depleted, Ester ends up working for a man named Marco, who manages immigrant farm workers near where their caravan is camped. Having repressed previous opportunities for sexual relief, she at last finds an appropriate moment with Marco. But when Zuza suddenly leaves them and Marco doesn't seem entirely excited about Ester having a disabled child in tow, Ester's brief sense of peace dissipates once again.

In several respects, "*Caravan*," plays like a Dardenne Bros. film, replete with an ironic title suggesting a destination or experience of respite, neither of which seem to be in reach for Ester and David. Their character names, also, conjure Biblical allusions to lionized counterparts who both risked themselves for a greater good. But DP Simona Weisslechner plays specifically with lighting and framing to suggest environmental cues as impactful on these characters, particularly David, who is non-verbal yet constantly communicating his interiority.



The film itself is largely an internalized narrative, and it's the physicality shared by Geislerová and Vodstrčil which propels the film's quiet but meaningful relationship driven meaning. Geislerová, who is as effervescent here as she was in Jan Hřebejk's *Beauty in Trouble* (2006), a title which could relate to Ester as well, conjures frustration and empathy as a mother simply trying to do the right thing by her child, but sacrificing herself to what could eventually be obliteration if nothing were to stop her. Zuza is the brief but perfect salvation for a mother and son who are reminded they can (and should) open themselves up to the world even when it's not always comfortable.

Reviewed on May 22nd at the 2025 Cannes Film Festival (78th edition) – Un Certain Regard. 102 Mins.

★★★/☆☆☆☆☆


# Caravan

By **Nicola Mazzi** (<https://cinemany.ch/author/nicola-mazzi/>) - Mag 22, 2025



([https://cinemany.ch/wp-content/uploads/2025/05/Caravan\\_ZuzanaKirchnerova\\_3-scaled.jpg](https://cinemany.ch/wp-content/uploads/2025/05/Caravan_ZuzanaKirchnerova_3-scaled.jpg))

Presentato nella sezione Un Certain Regard della 78esima edizione del Festival di Cannes, *Caravan* è un road movie che lascia il segno. Un film che parla di umanità, libertà e desiderio di vivere. Ma anche di estate, amore e sesso.

La storia si snoda tra la Riviera Romagnola e la Calabria, sotto il sole intenso di un'estate italiana. Ester, madre single di David, un ragazzo con disabilità mentali, parte a bordo di un camper per attraversare il Paese. Il suo piano iniziale era diverso: due settimane di pausa, da sola, a casa di una vecchia amica. Ma all'ultimo momento è costretta a portare con sé il figlio. È l'inizio di un viaggio fisico e soprattutto interiore, che mette a nudo desideri, fragilità e contraddizioni.

La regista, la ceca **Zuzana Kirchnerová**, torna a Cannes dopo il successo del cortometraggio *Baba*, premiato nel 2009 dalla Cinéfondation. In *Caravan* sceglie Anna Geislerová per il ruolo della protagonista. "Cercavo un'attrice capace di entrare davvero in sintonia con la sceneggiatura, che non avesse paura di arrivare al cuore del film", ha spiegato Kirchnerová. "Dal primo incontro ho capito che Anna sentiva profondamente questa storia".

Il film ha anche un'intensa componente autobiografica: la stessa regista è madre di un figlio con sindrome di Down e autismo. *Caravan*, però, non si lascia mai appesantire dal dolore. Al contrario, Kirchnerová sottolinea: "Nonostante il tema difficile, volevo realizzare un film che lasciasse spazio alla leggerezza, alla sensualità e a un umorismo amaro".

La produttrice lo definisce "un film che esplora la genitorialità in modo raro, senza idealizzazioni: pieno di dubbi, desideri e sensi di colpa. Una storia sull'amore e sulla libertà che a volte dobbiamo imparare a concederci."

Ma *Caravan* è più di tutto questo. Non offre risposte né giudizi. Mostra, semplicemente. E lo fa dando centralità al corpo: un corpo esposto, vissuto, spesso vulnerabile. Il contatto fisico tra Ester e suo figlio durante le crisi, la ricerca di intimità nei brevi incontri sessuali con uomini incontrati lungo il viaggio, il corpo che si bagna al mare, che si scotta al sole, che porta i segni — graffi d'amore e di fatica.

Tutto in *Caravan* parla di una vita che non vuole rassegnarsi al tempo che passa, ma che ha ancora voglia di estate, di baci, di carezze. Una vita imperfetta, ma profondamente vera.



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## Caravan

Maximilian Schröter (<https://www.film-rezensionen.de/author/maximilian-schroeter/>)

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Ester (**Anna Geislerová**) macht mit ihrem Sohn David (**David Vodstrčil**) Urlaub bei Freunden in Italien. Wirklich entspannen und fallen lassen kann sie sich dort allerdings nicht: Auch wenn die anderen sich in Esters Gegenwart nichts anmerken lassen wollen, so bekommt sie doch mit, wie David der Gruppe zur Last fällt und für alle Beteiligten immer wieder Stress in den Urlaub bringt. Denn David ist zwar schon im Teenageralter, muss aufgrund seiner geistigen Behinderung jedoch durchgehend beaufsichtigt werden. In einer Spontanaktion stiehlt Ester eines Nachts einfach ein Wohnmobil und macht sich zusammen mit ihrem Sohn und davon. Ziellos fahren die beiden durch die italienische Landschaft und leben in den Tag hinein. Sie lernen die rebellische Zuza (**Juliana Ol'hová**) kennen, die sie bei sich aufnehmen und sind fortan zu dritt unterwegs. Doch wonach suchen sie eigentlich – oder

Datenschutz

schrieb, hatte sie ihre beiden kleinen Kinder um sich, von denen eines eine geistige Behinderung hat. In dem Blick, den *Caravan* auf die Beziehung Esters zu David wirft, steckt dementsprechend nicht nur einiges an Lebensnähe, sondern die Mutter-Sohn-Beziehung bildet auch das Herzstück des Films. *Caravan* kommt dabei wie eine Mischung aus Road Movie und Dokumentation daher. Ohne großen dramatischen Spannungsbogen wirken die Szenen, in denen die Figuren durchs Land streifen, manchmal genauso ziellos wie die Charaktere selbst. Ester, David und Zuza befinden sich gemeinsam mit dem Film und den Zuschauern auf einer Reise der Findung und Entdeckung. Viele der Nebenfiguren werden von Laiendarstellern gespielt, was diese Reise noch einmal realitätsnäher wirken lässt.

Kirchnerová und ihre Figuren haben es alles andere als eilig auf ihrer Entdeckungsreise. Jede Flucht vor der Realität hat es an sich, dass man sich den wahren Problemen gar nicht stellen möchte. Und so wird hier vor allem angedeutet, dass unter der Oberfläche etwas brodelt. Da ist die spürbare Lust nach Ausbrüchen und Regelverstößen, die Ester und Zuza zwar regelmäßig begehen – viel spannender aber wäre zu erfahren, woher diese Sehnsüchte kommen. Diesbezüglich bleibt der Film seinen Zuschauern leider einiges schuldig und man kann etwa nur mutmaßen, dass Ester sich etwa durch die Dauerbetreuung Davids zu sehr unter Druck gesetzt fühlt.

## EINE SUCHE VOLLER ENTÄUSCHUNGEN

Dass im Urlaub die Regeln des Alltags für eine Weile außer Kraft gesetzt werden, weiß jeder aus eigener Erfahrung. Ebenso dürfte jeder den Wunsch kennen, diesen Zustand ins Endlose zu verlängern. Genau diese Sehnsucht spürt man auch bei Ester und Zuza – das sich nicht-Kümmern-Wollen um die realen Probleme des täglichen Lebens, das eine Zeitlang legitim sein kann, aber niemals Dauerzustand. Allein David scheint das erlaubt zu sein; der Film zeigt ihn in einem ständigen Geisteszustand der Unbekümmertheit, den sich die anderen Figuren nicht leisten können.

Was *Caravan* aber auch darstellt, sind die Gefahren, die das von Ester gewählte Leben mit sich bringt. Nicht dazugehören und ständig weiterzuziehen mag seine Vorteile haben, doch in einem fremden Land ist man darauf angewiesen, auf die Hilfsbereitschaft anderer zu vertrauen und macht sich so verwundbar. Und so suchen Ester, Zuza und David fast Tag für Tag aufs Neue nach Anschluss, Nähe und bezahlter Arbeit. Häufig ist ihre Suche mit Enttäuschungen und Gefahren verbunden.

## EIN „IST“ OHNE „WERDEN“

Wie die Charaktere ziellos in den Tag hineinleben, mündert bedauerlicherweise auch der Film selbst lange Zeit vor sich hin. Er beschreibt den Ist-Zustand der Figuren, ohne diese aber vollends daraus ausbrechen und sich weiterentwickeln zu lassen oder auch nur ihre Hintergründe zu beleuchten. Dass man sich vieles über die Motivationen und Lebensgeschichten der Figuren selbst erschließen muss, lässt *Caravan* leider mit fortschreitender Laufzeit zu einem immer unbefriedigenderen Filmerlebnis werden. So sehr der Film einen auch in vielen Szenen durch seine Echtheit und Spontaneität berührt, so fehlen eben doch entscheidende Szenen, die mehr in die Tiefe gehen und der Geschichte und den Figuren zusätzliche Facetten verleihen, welche über den reinen Wunsch hinausgehen, ein anderes Leben zu führen und aus dem Alltag auszubrechen. Das Fehlen dieser Elemente macht *Caravan* zu einem zwar emotionalen, aber auch irgendwie unbefriedigenden Filmerlebnis, bei dem auf allen Ebenen – inszenatorisch, schauspielerisch – mehr drin gewesen wäre, wenn das Drehbuch eine klarere Vision vorgegeben hätte.

(Anzeige)

## CARAVAN

6

von 10

## FAZIT

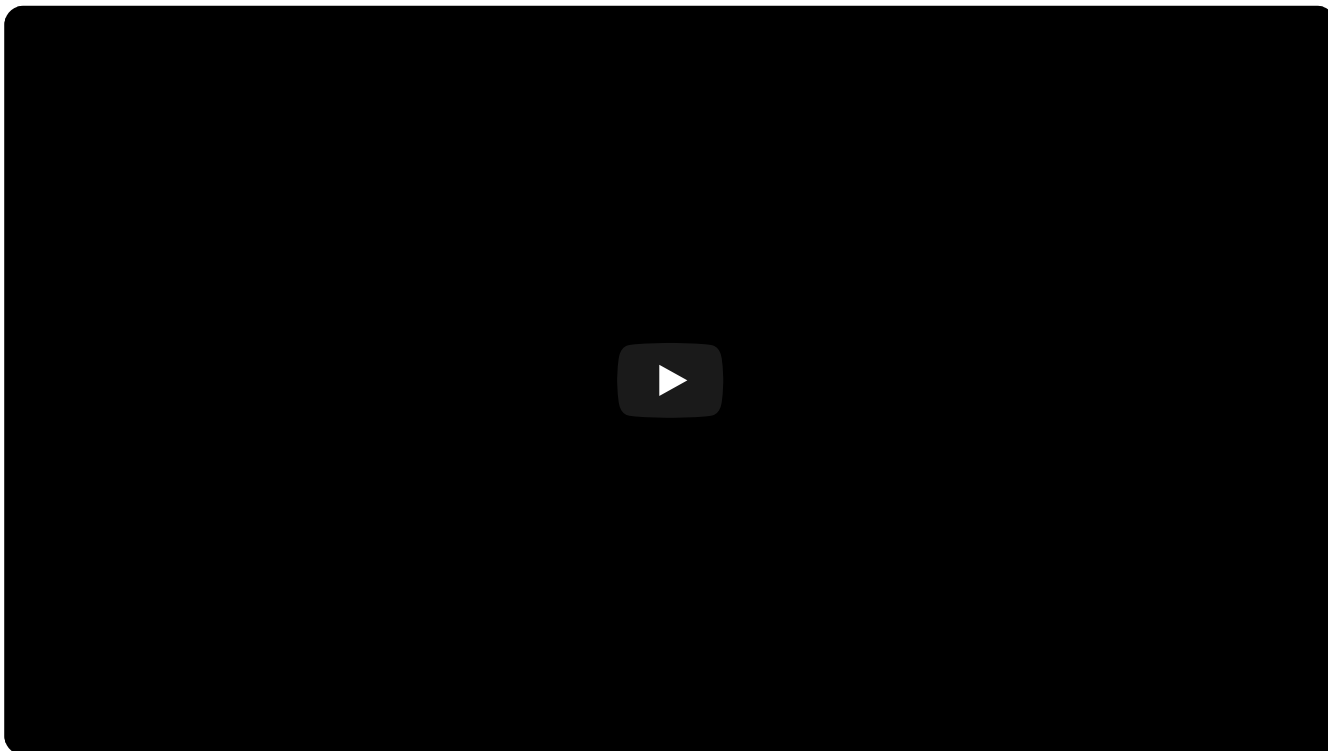
Obwohl „Caravan“ auch ein Road Movie ist und das Thema der Fortbewegung schon im Titel trägt, treten der Film und seine Figuren die meiste Zeit über auf der Stelle. Ohne viele Worte wird hier ein Zustand beschrieben, aus dem Auszubrechen nicht gelingt.

YouTube<sup>GR</sup>

Rechercher



+ Créer



## Caravan | Tráiler oficial | Cannes 2025 | StyleFeelFree. SFF magazine



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31 vues 22 mai 2025

Tráiler-Teaser oficial de 'Caravan' / 'Karavan' dirigida por Zuzana Kirchnerová.

La película tiene su estreno mundial en la Sección Un Certain Regard de la 78ª edición del Festival de Cine de Cannes (del 13 - 24 de mayo de 2025).

Puedes seguir nuestra cobertura especial de Cannes 2025 aquí: <https://www.stylefeelfree.com/tag/cannes-2025>

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CINEMA

CULTURA

## Caravan, il film di Zuzana Kirchnerová girato in Calabria al Festival di Cannes



REDAZIONE · 15 Aprile 2025

La Calabria al Festival di Cannes, in concorso, nella sezione “Un Certain regard” con il road movie **Caravan**, opera prima della regista ceca Zuzana Kirchnerová, sostenuto dalla Fondazione Calabria Film Commission. Il film, dopo le prime 3 settimane di riprese realizzate in Emilia Romagna, è stato girato **per 5 settimane in Calabria**, a Melito di Porto Salvo, Bova, Bova Marina, Palizzi, Condofuri, Porto Saline Joniche, Roghudi, San Lorenzo, Brancaleone, Locri, per concludersi, infine, nella Moravia del Sud in Cechia.

**Caravan** è una coproduzione internazionale tra MasterFilm (Cechia), Nutprodukcja (Slovacchia) e Tempesta Film di Carlo Crestodina, una delle più importanti produzioni italiane, recentemente in concorso nel 2023 a Cannes con il film “La Chimera” di Alice Rohrwacher, già al Festival francese con un film tutto girato in Calabria, “Corpo Celeste” della stessa Rohrwacher.

Il poetico road movie **Caravan** racconta la storia di Ester, 45 anni, che non vuole più essere solo la madre di un figlio con disabilità intellettiva. Ruba una vecchia roulotte e insieme intraprendono un viaggio attraverso l'Italia, approdando in Calabria, dove Ester osa desiderare di più dalla vita.

Il film è finanziato dalla Calabria Film Commission, da Ministrero della Cultura-Direzione Generale Cinema e Audiovisivo, dall'Emilia Romagna Film Commission, dai fondi per l'audiovisivo della Cechia e della Slovacchia, dalle emittenti televisive ARTE, RTVS e Televisione Ceca e dal prestigioso finanziamento europeo alle coproduzioni Eurimages.

Il film è stato già selezionato in numerosi mercati di coproduzione come Atelier di Cannes, Venice Production Bridge di Venezia ed è stato sviluppato all'interno del TorinoFilmLab: indicatori della qualità del progetto e della scelta industriale e culturale di sostenere il film da parte della Fondazione Calabria Film Commission.

#cinemacalabria





## CARAVAN: UN VIAGGIO TRA LIBERTÀ E MATERNITÀ

0 Autismo, Disabilità, film e disabilità, Sindrome di Down

Hai mai pensato a quanto sia difficile essere una mamma?

Non quella versione da copertina, sempre perfetta e sorridente, ma una madre vera, con la stanchezza negli occhi e il cuore a pezzi a volte.

Beh, il film **“Caravan”** di **Zuzana Kirchnerová** parla proprio di questo, e lo fa in un modo che ti arriva dritto al cuore.

### La storia di Ester e David

Ester è una madre single, stanca e sfinita dalla sua routine quotidiana.

Ha un figlio adolescente, **David**, che ha una **disabilità intellettiva**.

Un giorno, esausta dalla vita che conduce, decide di prendere il figlio e partire.

Via da tutto, via dalla fatica, via dai giudizi.

Si mettono in viaggio verso l'Italia, alla ricerca di un po' di libertà.

## Libertà e maternità: un equilibrio impossibile?

Quello che inizia come una fuga diventa un viaggio interiore.

Ester capisce presto che la libertà non è solo un luogo lontano, ma uno stato d'animo.

Il problema è che questo stato d'animo sembra quasi irraggiungibile quando sei madre di un figlio che ha bisogno di te costantemente.

Nonostante tutto, però, quella voglia di essere altro oltre che **“mamma”** è sempre lì, e non se ne va.



## Il coraggio di raccontare la verità

Zuzana Kirchnerová sa bene di cosa parla.

Anche lei è madre di un figlio con **sindrome di Down e autismo**.

Racconta che per lei il cinema è stato una via d'uscita, un modo per esprimere quei sentimenti di ribellione e stanchezza che spesso si vergogna a confessare.

Il film, quindi, non è solo una storia inventata: è un pezzo della sua vita, trasformato in un viaggio tra dolore e speranza.

## Accettare i propri limiti senza vergogna

Ester non è una madre perfetta.

Si arrabbia, si sente in colpa, vorrebbe solo sparire.

Ma chi di noi non ha mai pensato, almeno una volta, di voler essere semplicemente sé stesso e non solo una mamma o un papà?

Questo film ha il coraggio di dirci che è umano sentirsi così e che ammetterlo non ti rende una persona peggiore.

## David: il cuore pulsante del film

David non è solo un ragazzo con disabilità.

È un ragazzo con sogni, sorrisi e la capacità di vivere il momento.

È il figlio che, con la sua semplicità e il suo bisogno di cura, ricorda a Ester che la libertà non è sempre fare ciò che vuoi, ma imparare a vivere serenamente anche nelle difficoltà.

## Perché guardare “Caravan”

Perché non parla solo di maternità.

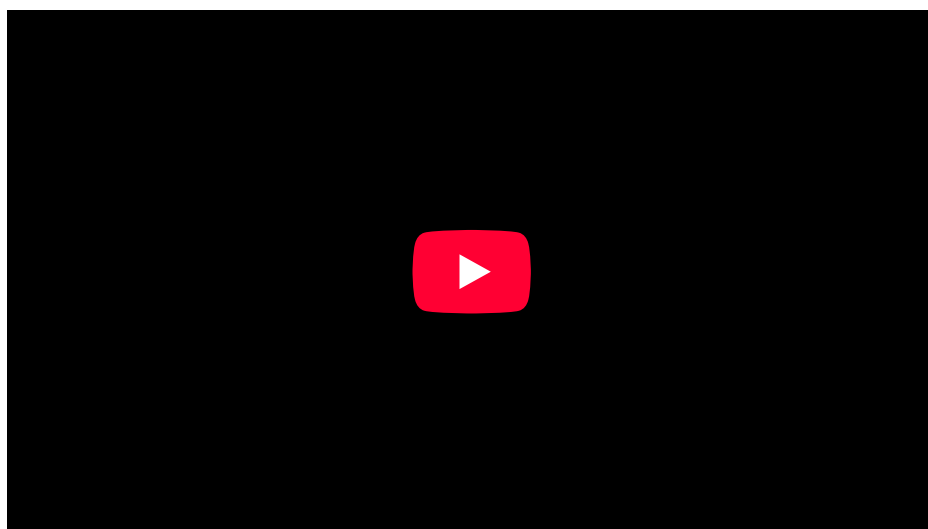
Parla di persone. Parla di amore e fatica.

Di voler scappare e poi rendersi conto che forse non hai bisogno di fuggire, ma solo di accettarti, imperfezioni comprese.

Non c'è un lieto fine da favola, ma c'è una verità che ti resta addosso: si può desiderare di essere liberi e continuare ad amare, anche quando sembra impossibile.

Guardalo.

Ti farà riflettere, ti commuoverà, e forse ti farà sentire meno solo in quei giorni in cui essere genitore sembra un'impresa impossibile.



## Giulia Gaioni

Volontaria Altravoce

AUTISMO

DISABILITÀ

ESSERE GENITORI

SINDROME DI DOWN

## Cinephilia [Cinephilia.Gr] - Caravan

Administrator

Zuzana Kirchnerova  
(criticism: Kalliopi Poitouroglou)



A mother whispered to her teenage son. She reassures him. She tells him not to be afraid. It is summer and from the window the sound of the sea is heard, while the light that sneaks into the room gives a dimension to the space almost dreamy. The reality is anything but ideal. Esther who has come with her wheelchair in Italy from the Czech Republic, a guest in the luxurious house of old friends, is now almost undesirable, since with her she carries her beloved David, who has Down syndrome. In a tense atmosphere and a climate of delicate balances, an unpredictable explosion of the boy will bring the reversal to the tranquility of their summer holidays and will have a rush on the road, on an adventurous journey to the Italian south.

Focusing on a woman with stubbornness and passion for life, tired of taking care of a disabled child, Zuzana Kirchnerova's first feature film is a classic street movie with a strong element of wandering, which stands out for her honesty and tenderness. At its core a constant point of reference, the immersed in David's world, silent but visible with his gaze and desires, the starting point and conclusion of every inner thought and energy of his mother. The film moves around it in a discreet and low-key way. Shooting corners that record the environment through the boy's eyes, shadows and blurred shapes that gradually slip and take shapes, while the camera often focuses on surfaces and body parts through the child's subjective gaze. The third person who will dynamically invade the course of the route will become a catalyst in narrative development, since the bonds created now change not only the external but also the emotional landscape of the closed in the caravan of a single-parent family. It is Zuza, a spirit unruly but generous that will awaken to mother and son the oppressed love for freedom.

Following the adventures of his passengers (excellent interpretations of all three), their desires, the temporary follies and their deep disappointments, **Caravan** crosses the seaside roads of a low-baget touristic Italy, surrendering to cheap entertainment and privatization and the provincial roads of a countryside struggling to survive by any means. The stories unfolding in his path, innocent light, sensual or traumatic make up the alternating scenery in which the mother always remains the main heroine. Her own desperate efforts and guilt are explored by the film, with realism but also in poetic ways that determine its style. Through doubts and missteps, with miraculous narrative economy and condensation, using the human gaze, not only plunges the viewer into the closed world of a difficult parenthood but also into the liberating power of accepting life itself and its challenges.

*Cannes Film Festival (Un Certain Regard) 2025*

# SCREEN

DAY  
8

TUESDAY, MAY 20 2025

AT CANNES FILM FESTIVAL

For full market coverage and insight go to [ScreenDaily.com](https://www.screendaily.com)



FESTIVAL DE CANNES  
2025 OFFICIAL SELECTION  
UN CERTAIN REGARD

# Caravan

a film by Zuzana Kirchnerová

## MARKET SCREENINGS

BUYERS ONLY/RSVP INVITATION  
TUE 20th 14:00, Lerins 3

## OFFICIAL SCREENINGS

WORLD PREMIERE  
THU 22nd, 14:00, Debussy  
FRI 23rd, 08:30, Debussy  
FRI 23rd, 11:45, Cineum X  
SAT 24th, 13:00, Cineum X

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N° 139, Village International  
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Barbara Van Lombeek  
The PR Factory  
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# LA ESTATUILLA



Críticas

## Crítica: "Caravan", un corazón dividido en el camino (Cannes 2025)

Por: Ricardo Gallegos

Mayo 23, 2025



Cuando se habla sobre discapacidad, es común encontrar narrativas que hacen a un lado a la persona que tiene la labor de cuidadora, invisibilizando su experiencia y sus desafíos cotidianos. **Caravan** de **Zuzana Kirchnerová** hace lo contrario y más bien pone en el centro la historia de una madre soltera que, si bien ama y hace todo por cuidar a su hijo con síndrome de Down y autismo, en el fondo desea escapar de su complicado rol.

La madre en cuestión tiene 45 años y se llama Ester (**Aňa Geislerová**). Un día, después de que pierde el control de su hijo David (David Vodstrčil) en casa de sus amigos durante una visita a la costa italiana, Ester se roba una casa rodante y emprende un viaje sin rumbo. En el camino encuentran a Zuza (Juliána Brutovská), una joven trotamundos de cabello rosa que rápidamente se convierte en amiga, compañera de aventuras y apoyo emocional. Juntas buscan trabajo, se divierten y cuidan de David.

*Caravan* es un road trip con dosis de melancolía y optimismo en el que dos personas inevitablemente codependientes intentan huir de lo inevitable. Tanto Ester como David, quien ya está en la adolescencia, añoran una independencia que parece imposible obtener. También hay un aspecto de coming-of-age en el sentido que Ester se está reencontrando y reconciliando consigo misma: durante el viaje abraza su derecho de sentirse asfixiada y harta por el compromiso de por vida que el destino le impuso.



"Caravan" | Cortesía de THE PR FACTORY

Partiendo de la carismática actuación de Juliána Brutovská, el personaje de Zuza es crucial en el camino emocional de Ester. Su aparición trae emoción, atrevimiento y rebeldía, tres palabras que Ester desesperadamente necesita en su vida. Su espíritu es contagioso y le abre la puerta a Ester para desahogarse y aceptar sus deseos reprimidos.

Zuza también es importante en el desarrollo de David, pues es ella quien, a veces a escondidas de su madre, le permite sentirse independiente y experimentar cosas previamente prohibidas como una cerveza en la playa. Sin embargo, en este punto Kirchnerová quizás desperdicia la oportunidad de tocar el tema de la sexualidad burbujeante de David, mismo que es sugerido literalmente en los primeros minutos del filme, pero que, pese a los coqueteos que el joven expresa cuando está con Zuza, es explorado de manera débil durante el resto del metraje. Una lástima, pues este tema, que parte de la idea errónea de que personas con síndrome de Down son como niños para siempre, rara vez es explorado en el cine (la maravillosa *Especial* es de los pocos que lo ha hecho) y le hubiera dado otra capa a *Caravan*, sobre todo porque tenía todos los elementos en la mesa para hacerlo. Pese a este pequeño pecado, la directora y sus coguionistas, Tomáš Bojar y Kristina Májová, hacen un gran trabajo dándole personalidad a David sin caer en retratos anticuados o reductivos.

Quien sí abraza su sexualidad es Ester. Cuando conoce y comienza un amorío en secreto con un apuesto italiano (Mario Russo) que también le da trabajo, es como si fuera sacudida por una ola. Es como entrar a un nuevo mundo en el que, por algunas horas, puede vivir sin el compromiso de cuidar de David. Es una probadita de lo que sería la vida sin él. Y eso la revoluciona, quizás hasta planta la idea de huir con este hombre sin mirar atrás, pero también la hace entrar en conflicto porque sabe que ama profundamente a su hijo y éste necesita de ella.

Una dirección de fotografía hermosa no puede faltar en un road trip, mucho menos en uno que se desarrolla en Italia, y Denisa Buranová y Simona Weisslechner cumplen y con creces, entregando tomas llenas de calidez y vistas deslumbrantes, así como texturas difusas que reflejan la idea de que este viaje espontáneo es como un sueño o una pequeña fantasía. Sutilmente, el diseño de producción de Cristina Bartoletti dentro de la caravana es bastante importante para oponer la sensación de libertad que otorga el camino frente al caos, desorden y reducido espacio que encontramos en el interior de la vivienda rodante; es la contraposición de libertad que añoran sus personajes contra la realidad de su situación.

*Caravan* logra abordar estos temas de manera sensible, sin romantizar a sus personajes y sin caer ni en la miseria ni en el morbo. Y el motor propulsor es siempre una magnífica Aña Geislerová, quien utiliza su fisicalidad para expresar una combinación de incertidumbre, agotamiento emocional, añoranza por independencia y amor por su hijo. Es gracias a su actuación que Kirchnerová logra trazar un mapa que plantea la posibilidad de volar lejos, pero que siempre apunta a un único destino: el amor de una madre por su hijo.

"Caravan" formó parte de la sección *Un Certain Regard* del *Festival de Cannes 2025*.

Foto de portada cortesía de THE PR FACTORY.

## Czech road movie 'Caravan' secures French deal for Alpha Violet

BY **REBECCA LEFFLER** | 7 MAY 2025



**SOURCE: MASTERFILM  
'CARAVAN'**

**EXCLUSIVE:** Les Alchimistes has acquired French rights to Un Certain Regard title *Caravan* from Paris-based Alpha Violet.

Czech director Zuzana Kirchnerová's feature debut is a road movie about a woman overwhelmed with motherhood who steals a caravan and flees to southern Italy with her son who has an intellectual disability. They meet a young drifter whose open heart transforms their makeshift family and gives them hope.

*Caravan* is produced by the Czech Republic's MasterFilm and Slovakia's nutprodukcia, with Italy's Tempesta co-producing.

Kirchnerová won the Cinefondation's best short film prize in Cannes for *Baba* in 2009. Alpha Violet previously sold Lila Avilés' Oscar-shortlisted *Tótem* to Les Alchimistes for a 2024 release.

It is the first time in more than 30 years that a majority Czech film has been in the festival's official selection.

- **Full Cannes Film Festival 2025 lineup with sales info - updating**



## Český Karavan v Cannes neuspěl, cenu pro debutující filmaře má snímek z Chile

Autor: iDNES.cz, ČTK  
24. května 2025 12:12

Cenu pro debutující filmaře a artové snímky v sekci Un certain regard na mezinárodním filmovém festivalu v Cannes získal film *La misteriosa Mirada del Flamenco* (Záhadný pohled plameňáka) chilského režiséra Diega Céspedes. Informovala o tom agentura AFP. Mezi dvacítkou soutěžních filmů byl i český film *Karavan* režisérky Zuzany Kirchnerové.



Vítězný snímek z chilsko-francouzsko-španělsko-belgické koprodukce vypráví podle stránek festivalu očima jedenáctileté Lidie příběh skupiny transvestitů žijících v roce 1982 v drsném hornickém městečku v Chile. Do jejichž života tragicky zasáhne onemocnění AIDS, o němž jsou místní přesvědčeni, že se dokáže šířit pohledem. A je na Lidii, aby záhadě přišla na kloub.

Teprve třicetiletý režisér Céspedes podle AFP vzpomíná na temnou představu o AIDS jako čehosi strašného, nečistého a nebezpečného, kterou prý vnímal také z postoje své vlastní matky. Proto se podle svých slov rozhodl natočit příběh o transgenderových

**Pro pokračování vyberte, jakou formou vám máme zobrazovat obsah.**

Geislerová září

Než se rozhodnete, využíváme pouze technické cookies.



Karavan, celovečerní debut scenáristky a režisérky Zuzany Kirchnerové, zase před publikem v Cannes otevřel téma života lidí s mentálním postižením a autismem. Jednou z hlavních postav je David, chlapec s mentálním postižením, kterého ztvárnil David Vodstrčil. Sám představitel mužské role, který je úspěšný sportovec, žije s Downovým syndromem. Ve filmu ale hraje chlapce s poruchou autistického spektra.

Pětačtyřicetiletá Ester, kterou ztvárňuje Aňa Geislerová, po letech péče o syna Davida přijímá pozvání přátel přijet za nimi do Itálie. V cizím prostředí je ale David nepředvídatelný a působí problémy.

### Úspěch po 30 letech. Český film vybrali do oficiálního programu festivalu v Cannes



Ester nechce být nikomu na obtíž, nastartuje proto starý karavan a vyrazí sama se synem na cestu napříč Itálií a tak začíná poetická road movie o svobodě, různých podobách lásky, a touze začít žít, nejen přežívat. Snímek Karavan bude mít v kinech premiéru 28. srpna 2025.

Letošní 78. ročník festivalu v Cannes skončí v sobotu 24. května, kdy se budou předávat hlavní ceny.

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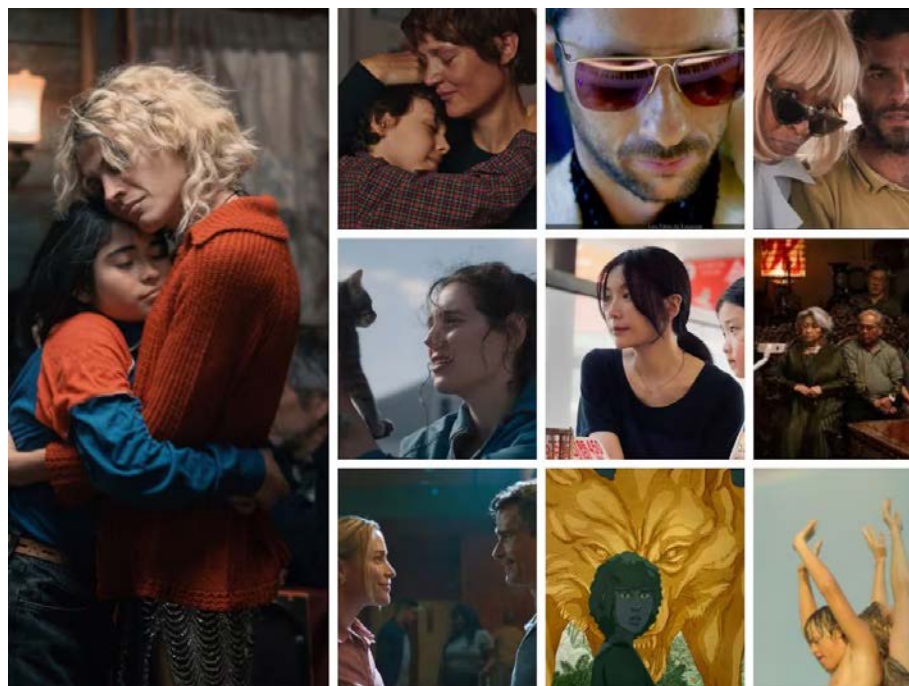


El cine en la SER

Cine y TV

## Diez títulos fuera de la competición de Cannes a los que seguir la pista

Más allá de la sección oficial, plagada autores consagrados y una nueva generación de cineastas, las secciones paralelas ofrecen diferentes miradas que descubren a los talentos del futuro



Diez títulos fuera de la competición de Cannes a los que seguir la pista



**Pepa Blanes** ✕

**Cadena SER** 14/05/2025 - 13:25 CEST

**Cannes** • 2909 es la cifra total de películas vistas por el comité de selección del Festival de Cannes este año. De ellas, solo una veintena compiten por la Palma de Oro. Están en el club más prestigioso del cine de autor, como los nuevos trabajos de Wes Anderson, Ari Aster, los Dardenne o Joachim Trier. Sin embargo, el festival tiene mucha vida más allá de la competición, donde todos los periodistas centran los esfuerzos. El propio Cannes agrupa las películas seleccionadas en otros muchos espacios. Por ejemplo, Sesiones Especiales, Sesiones de Medianoche, Cannes Première, con Spike Lee o Raoul Peck, Fuera de Competición, donde veremos el final de Misión Imposible, y Un certain regard. Pero además, alrededor del festival se organizan tanto la Quincena de los cineastas como la Semana de la crítica. De modo, que el número de filmes se amplía considerablemente. Aquí os dejamos una pequeña selección de algunos títulos que prometen.

### **1.- *Love me tender*, Anna Cazenave Cambet. Un certain regard**

La directora francesa adapta la novela de Constance Debré, en la que cuenta cómo su ex marido le quitó a su hijo al enterarse de que era lesbiana. Una conmovedora y desgarradora historia que ahora llega a la gran pantalla con la actriz Vicky Krieps. A medio camino entre la literatura punk y la confesión, la novela es una manera diferente de entender la maternidad.

### **2.- *Karavan*, Zuzana Kirchnerová. Un certain regard**

La directora checa Zuzana Kirchnerová debuta con esta historia de una madre y su hijo en un viaje por carretera italiana en pleno verano. La película explora los temas de la maternidad y la culpa con profundidad y humor. Es una poderosa invitación a dejarse llevar, a vivir el momento y a considerar los desafíos de la vida como regalos inesperados. Ganadora del concurso de la Cinéfondation en Cannes en 2009 gracias a su cortometraje *Bába*, la directora escribió este guion que muestra a una mujer en los márgenes de una sociedad que no permite un solo fallo y que deja fuera a los diferentes. Aña Geislerová es la protagonista, actriz galardonada con la Concha de Plata en San Sebastián por *Something Like Happiness*.

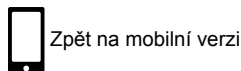
### **3.- *O Riso e a Faca*, Pedro Pinho. Un certain regard**

Después del premio FIPRESCI en La Quincena de Cineastas con *La fábrica de nada*, una película sobre las dinámicas de la explotación laboral en nuestros días, el director portugués, Pedro Pinho presenta en Un certain regard *O Riso e a Faca*, es un drama portugués experimental que cuenta el viaje de un portugués a una metrópolis de África Occidental para trabajar para una ONG como ingeniero ambiental en un proyecto vial entre el desierto y el bosque. Allí, se involucra en una relación íntima pero desequilibrada con dos residentes locales, Diara y Gui. A medida que la dinámica neocolonial dentro de la comunidad de expatriados se desmorona, este frágil vínculo se convierte en su único refugio contra un colapso inminente en la soledad o la barbarie. Una mirada al colonialismo a través del deseo.

### **4.- *Peak Everything*, Anne Émond. Quincena de Cineastas**

Que no se diga que Cannes no deja espacio para las comedias románticas. Ganas de ver la vuelta de Piper Perabo, la actriz que se convirtió en estrella efímera con *El Bar Coyote* y a la que hemos visto en la serie *Yellowstone*, y ahora protagoniza esta película indie canadiense. Patrick interpreta a Adam, un bondadoso dueño de una perrera, hipersensible y con un cuadro depresivo. Para combatir su ecoansiedad, Adam encarga una lámpara solar terapéutica, lo que le lleva a conocer a Tina, una mujer con una voz que alivia todas sus preocupaciones.

### **5.- *La misteriosa mirada del flamenco*. Diego Céspedes**



# iROZHLAS

## Chtěla jsem vyprávět o znovunalezené životní radosti, říká Kirchnerová. Její Karavan uvede festival v Cannes

Po více než 30 letech míří do soutěže francouzského festivalu v Cannes český film. Celovečerní debut Karavan režisérky Zuzany Kirchnerové vybrali pořadatelé do sekce Un Certain Regard, v níž se zaměřují na snímky s neobvyklými autorskými pohledy. Tuzemský snímek vypráví o cestě matky a handicapovaného syna karavanem až na jih Itálie. „Do poslední chvíle jsme měli strach,“ popsala Kirchnerová pro Český rozhlas Plus.

**ROZHOVOR** Cannes 11:04 12. dubna 2025 [f](#) [t](#) [in](#) [p](#) [d](#)



Zuzana Kirchnerová | Foto: Monika Hlaváčová | Zdroj: ČTK

**Gratulujeme za tento úspěch. Dívala jste se už, jaké další snímky porota do soutěže vybrala? Je tam třeba režisérský debut od hollywoodské hvězdy Scarlett Johanssonové.**

Ano, dívala jsem se a debut Scarlett Johanssonové mě velice zajímá. I ta synopse se mi líbila, že je to příběh starší dámy, která začíná nový život. To mě velmi oslovilo.

Kirchnerová: Do poslední chvíle jsme měli strach. Její Karavan bude v Cannes psát historii českého filmu

Pak mám radost, že tam potkám i lidi, které znám osobně. Režiséry, se kterými jsem se setkala při vývoji scénáře v Torino Film Labu, což je třeba chilský režisér, který tam má film *The Mysterious Gaze of the Flamingo* (Tajemný pohled plameňáka).

Stejně tak se těším, že v hlavní soutěži je taky moje kamarádka, Carla Simón, španělská katalánská režisérka, která vyhrála Berlinale.

**Vaše poetická roadmovie o vztahu syna a matky vychází částečně z vašich životních zkušeností. Proč jste se rozhodla zasadit příběh do Itálie?**

Pro mě bylo důležité vyprávět nejenom příběh o matce a handicapovaném synovi, ale taky o svobodě, o nějaké lehkosti a radosti ze života, o znovunalezené radosti ze života.

Měla jsem takový intenzivní pocit, že bych ráda natočila něco, co v sobě má nějaké světlo, moře, teplo. Zároveň mi to přišlo velice logické, protože ženy mé generace tenkrát, před těmi 20 lety, opravdu do Itálie jezdily. Jezdilo se tam hodně na brigády a byla to pro Čechy po revoluci taková vysněná země na dovolenou. Dávalo mi to logický smysl, že to takto do příběhu zapadá.

**Hlavní roli ztvární Aňa Geislerová. Byla vaší jasnou volbou hned od začátku?**

V podstatě ano, protože pro mě je Aňa fenomenální herečka, fascinující člověk, fascinující žena. Jsem už léta její obrovská fanynka, už od Jízdy se mi strašně líbila.

Pro mě je ale u herců vždycky důležité, abych cítila, že se na tu látku dokážou niterně a hluboce napojit a přemýšlet o ní. A u Aňy jsem měla pocit, že se to stane.

Když jsme se poprvé setkaly nad scénářem, tak to bylo moc hezké setkání, protože ty otázky, které mi kladla a ty komentáře... Strašně mě to potěšilo, protože jsem měla pocit, že ona naprosto přesně chápe, o čem já chci ten příběh vyprávět. A samozřejmě je taky Aňa máma tří dětí, takže se velice hodila do příběhu o mateřství.

**Ztvárňuje tedy matku chlapce s Downovým syndromem. Toho si zahrál David Vodstrčil, jde o jeho první roli. Jak jste ho objevila? A vyžadoval nějaký specifický režisérský přístup?**

Dělali jsme obrovský casting. Musím poděkovat Maje Hamplové, castingové režisérce, která nám poskytla své studio a vůbec své know-how.

Pracovali jsme na tom opravdu víc než půl roku, casting nám trval dlouho. Viděli jsme opravdu velké množství chlapců nejen z Čech, ale i ze Slovenska a snažili jsme se k tomu přistupovat poctivě.

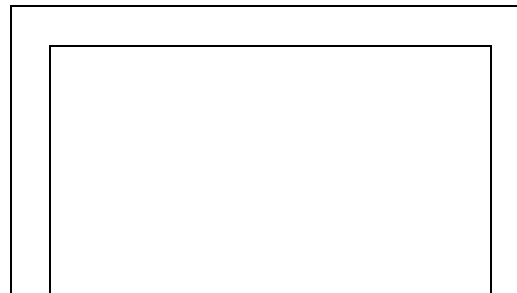
Pak jsme měli i dlouhé přípravy, měli jsme Helenu Polákovou, skvělou dětskou koučku, vlastně i Aňa s Julii Olhovou se do těch příprav intenzivně zapojily. Dělali jsme společně různá fyzická cvičení, napojování, různé věci s prvky muzikoterapie, fyzického divadla... A Aňa s Davidem se do sebe opravdu „zamilovali“.

Aňa vždycky říká, že je to její další čtvrté dítě a myslím si, že to z toho filmu je cítit, jak je ten jejich vztah silný a hluboký. Potom na natáčení - nechci říct, že už to šlo samo, ale oni ten stav nehráli, oni ho opravdu žili.



Festival v Cannes uvede po víc než 30 letech v soutěžní sekci český snímek. O cenu zabojuje Karavan

Číst článek 🇨🇪



Zírám na lidi. Zajímají mě jejich příběhy a energie, přiznává oceňovaná castingová režisérka

Číst článek 🇨🇪

**Na festivalu v Cannes jste jeden snímek už uvedla, konkrétně krátký film Bába z roku 2009. Také jste získala jednu z cen. Myslíte si, že váš film porota podpořila i díky tomu, že pro festival v Cannes už nejste neznámým jménem, že vám ta zkušenost pomáhá?**

Určitě to tomu pomůže, ale dozvěděla jsem se, že letos se hlásilo skoro 3 000 filmů a do hlavní soutěže a na Un Certain Regard vybrali celkem jenom 35 filmů.

Těch filmů, které byly v Cinéfondation nebo na nějakém jiném festivalu, je vlastně velké množství. Do poslední chvíle jsme opravdu měli strach. Sice nás tam měli zahrát, protože jsem vyhrála hlavní cenu Cinéfondation, ale taky to mohlo být v nějaké vedlejší, velmi „off“ sekci, někdy poslední den ráno.

To, že nás vybrali do Un Certain Regard, je pro mě prostě obrovský úspěch. Včera jsem ještě děkovala pánu Gilles Jacobovi, který vedl Cinéfondation a založil ji, za to, že mě kdysi dávno objevili a vybrali s Bábou. A on mi odepsal, že je šťastný, že ten film mluví sám za sebe, že ho tam nemusel nikam doporučovat nebo tlačit. To mě potěšilo.

epilepsia que en realidad es un síntoma de una cirrosis que le puede llevar a la muerte en poco tiempo, lo que obliga a los dos amigos a la necesidad de tener una estabilidad laboral para no acabar en prisión y abandonar el consumo de alcohol y drogas para

evitar un desenlace fatal. Daniel sin embargo es un alcohólico que no tiene la fuerza de voluntad para dejar la bebida, aunque Mika está empeñado en ayudarlo a conseguirlo. **Météors** (Hubert Charuel, 2022) sigue siendo por tanto una historia de supervivientes, aunque el desastre de la caída de un meteorito ya no forme parte de la historia.

La toxicidad de la relación entre Mika y Daniel es representada de manera demasiado obvia con la introducción de una planta de residuos nucleares en la que está subcontratada la empresa de Tony, cuando éste les da la oportunidad a sus amigos de incorporarse a su plantilla. Pero las medidas de seguridad no parecen demasiado estrictas y el riesgo de radiación preocupa a Mika, mientras que para Daniel se trata de un trabajo que le permitirá salir del círculo de inestabilidad en el que se encuentra. El Noreste de Francia ha estado pendiente de las consecuencias de la radiación desde el accidente de Chernobyl, mientras acoge un vertedero nuclear. La simbiosis entre el envenenamiento que sufre Daniel con el alcohol y el veneno que permanecerá bajo tierra durante los próximos sesenta años se convierte en una metáfora que convierte la última parte de la película en una representación más simbólica: un laberinto de paredes del que no pueden encontrar la salida los dos protagonistas, un túnel de oscuridad impenetrable o la posibilidad de conseguir mejor sueldo arriesgando la vida en un trabajo que se desarrolla a más de 400 metros de profundidad. Son recursos que acaban resultando demasiado evidentes y simples, igual que **Météors** se desarrolla progresivamente por el terreno menos complejo del melodrama de amistad, impulsado por una sólida interpretación de Paul Kircher, una de las fulgurantes estrellas jóvenes del cine francés desde que protagonizó **Dialogando con la vida** (Christophe Honoré, 2022), y una dolorosa representación de la negación del personaje de Daniel que hace Idir Azougli, al que el director descubrió en **El teorema de Marguerite** (Anna Novion, 2023). Pero lejos de profundizar en un estudio de personajes, **Météors** acaba derivando en un drama rústico que se apoya en simbologías obvias para aportar cierta redención a los personajes.



#### CARAVAN

ZUZANA KIRCHNEROVÁ

REPÚBLICA CHECA, ESLOVAQUIA, ITALIA 2025 | UN CERTAIN REGARD | ★★★☆

Desde su experiencia real como madre de un hijo con síndrome de Down que desarrolló autismo la directora Zuzana Kirchnerová (1978, República Checa) ha presentado su primer largometraje de ficción en el que se intuye un reflejo de la realidad en los aspectos mostrados en las primeras escenas en las que Ester (Aňa Geislerová) se siente juzgada como madre ante el comportamiento poco adecuado de su hijo David (David Vodstrčil) con otros niños en el entorno de unas vacaciones familiares. Separados de la casa y aislados en una caravana, Ester toma la decisión de evitar las miradas y los comentarios a sus espaldas, que la responsabilizan de la forma en que su hijo se relaciona con los demás, y conduce la caravana para dirigirse hacia Calabria, recordando las vacaciones que pasaba cuando era joven. **Caravan** (Zuzana Kirchnerová, 2025) explora de esta forma la intimidad entre una madre y su hijo, a través de una relación de cariño que en algunos momentos se expresa de una forma más brusca cuando el joven David sufre arrebatos de violencia que la madre trata de apaciguar abrazándolo y sufriendo por tanto las cicatrices del forcejeo hasta que consigue tranquilizarle. Mientras David se encuentra en una etapa en la que comienza a sentir los arrebatos de la sexualidad, su madre parece haber renunciado a recuperar ella misma el deseo, sometida al cuidado constante de un hijo al que no puede dejar solo. Por eso cuando un granjero (Michele Abbondanza) que les deja pasar la noche, pretende cobrarse el favor a través del abuso sexual, Ester se entrega completamente, y más adelante, cuando comienza a trabajar en otra granja en la que el olor de los excrementos parece insoportable, siente una mezcla de atracción y repulsión por Marco (Mario Russo). En **Caravan**, la representación de los personajes es muy sensorial, desde los olores hasta los roces de los cuerpos y las manos, o la sensación de la arena sobre la piel en un verano caluroso. Pero en su recorrido por Calabria, Ester se da cuenta de que cada vez quedan menos espacios que no son propiedad de alguien: la expulsan de una playa reservada y la acogen en un terreno privado en una sucesión de lugares ocupados, como si el entorno natural se hubiera ido redefiniendo hacia la propiedad privada.

A través del subgénero de la road-movie, la película refleja la rebeldía de los personajes, especialmente representado en Zuzana

(Juliána Brutovská Ořhová), una joven que se incorpora a la caravana cuando se detiene en una gasolinera. Su presencia permite que Ester tenga cierta libertad para trabajar y conseguir algo de dinero, pero también despierta aún más la transformación del cuerpo y el deseo de David. Hay pocas películas que aborden una mirada normalizada hacia las necesidades afectivas de las personas neuro divergentes en toda su dimensión, y **Caravan** lo hace con sutileza y con la complejidad de las relaciones diversas que a veces pueden resultar confusas. Aunque a la película le falta un mayor impulso para conseguir que sus personajes traspasen la pantalla más allá de una representación esbozada carente de una mayor profundidad emocional. En su planteamiento visual, trata de ofrecer una descripción matizada de las relaciones personales y se apoya en la cercanía de la cámara a los cuerpos, casi sin mostrar en muchos momentos los rostros de los personajes. Pero finalmente se queda en una representación discreta que reflexiona sobre cómo el vínculo entre madre e hijo se mantiene íntegro aunque evolucione de distintas maneras, y la necesidad de que ambos encuentren una forma de experimentar un respiro más allá de esa burbuja maternal que les une.

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#### **Películas mencionadas:**

**Flow, un mundo que salvar** se puede ver en Filmin.

**Sound of metal** se puede ver en Prime Video.

**Her** se puede ver en Filmin, Movistar Plus+ y Prime Video.

**No obvious signs** se puede ver en dafilms.com y GuideDoc.

**The winter garden's tale** se puede ver en dafilms.com.

**Un héroe singular** se puede ver en Filmin y Movistar Plus+.

**Dialogando con la vida** se puede ver en Tivify.

**El teorema de Marguerite** se puede ver en Movistar Plus+.

Publicado por [Miguel A. Reina](#) el [viernes, mayo 23, 2025](#)



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**Sobre la directora:** a [Viquipèdia](#), a [Wikipedia](#), a [Tmdb](#), a [Filmaffinity](#), a [AlloCiné](#), a [MyMovies](#), a [Letterboxd](#).

**Directora:** prolífica actriu, dotada de gran bellesa i talent amb què enriqueix tota mena de produccions cinematogràfiques, ha treballat per directors com [Robert Redford](#), [els germans Coen](#), [Sofia Coppola](#), [Jonathan Glazer](#), [Woody Allen](#), [Noah Baumbach](#), [Christopher Nolan](#), [Justin Chadwick](#), [Jon Favreau](#)... Entre les seves memorables interpretacions, cal remarcar la perduda Charlotte de *Lost in Translation* (2003), la pagesa ajudant i model de Johannes Vermeer de *La jove de la perla* (2003), la tèrbolament desitjada Nola Rice de *Match Point* (2005), la Mary de *Les germanes Bolena* (2008), la misteriosa presència femenina d' *Under the Skin* (2013) i la no menys seductora veu de *Her* (2013), la dona actriu que brega contra el seu divorci esgotador de *Marriage Story* (2019)... Ha dirigit anteriorment el molt i molt curt *These Vagabond Shoes* (2009) -en què un home ronda per la ciutat de Nova York per aconseguir un famós frankfurt de Nathan's- i ha co-signat el film de concert musical *American Express Unstaged: Ellie Goulding* (2015). **Anteriorment,** al [Festival de Canes](#) (com a actriu). **Filmografia:** a [FilminCat](#) (com a actriu), a [Filmin](#) (com a actriu).



FOTO: "Caravan" ([Alpha Violet](#)).

De [Zuzana KIRCHNEROVÁ](#), "[Karavan](#)" / "Caravan".

**Producció:** Txèquia, Eslovàquia, Itàlia. **Any:** 2025. **Durada:** 1h40.

**Nota sinòptica:** Aclaparada per la maternitat, l'Ester roba una caravana i fuig al sud d'Itàlia amb el seu fill David, que té una discapacitat intel·lectual. Coneixen una jove rodamón el cor obert del qual transforma la seva família improvisada en quelcom més lliure, lleuger i ple d'una esperança inesperada.

**Sinopsi:** L'Ester, de 45 anys, ha dedicat la seva vida a cuidar del seu fill David, que té síndrome de Down i autisme. El seu vincle és intens, però també ho és el seu esgotament. Mentre visiten uns amics a Itàlia, les tensions augmenten: el comportament d'en David inquieta la llar i els demanen que dormin en una caravana. Aquella nit, l'Ester se'n va. A la vella autocaravana que serpenteja pel sud d'Itàlia, l'Ester s'atreveix a voler més de la vida. Però en David també comença a canviar: s'obre gradualment al món i a la Zuza, una vibrant rodamón que es converteix en la seva companya. Junts, el trio descobreix una alegria fràgil, un nou ritme i la possibilitat de llibertat.

**Amb:** [Anna Geislerová](#) (Ester), [David Vodstrčil](#) (David), [Juliana Olhová](#) (Zuza), [Jana Plodková](#), [Mario Russo](#), [Giandomenico Cupaiuolo](#).

**Guió:** [Zuzana Kirchnerová](#), [Tomáš Bojar](#), [Kristína Májová](#).

**Muntatge:** [Adam Brothánek](#). **Fotografia:** [Simona Weisslecher](#), [Denisa Buranová](#). **Música:** [Ondřej Mikula](#), [Viera Marinová](#).

**Informació:** [Òpera prima](#).

**Enllaços:** [Tmdb](#), [Imdb](#), [Filmaffinity](#), [AlloCiné](#), [MyMovies](#), [Letterboxd](#). **VI:** [Alpha Violet](#).

**A Canes:** [Festival de Canes 2025 – Un Certain Regard](#) | [Ressons](#) |

**Sobre la directora:** a [Tmdb](#), a [Wikipedia](#), a [Filmaffinity](#), a [AlloCiné](#), a [MyMovies](#), a [Letterboxd](#).

**Directora:** Zuzana Kirchnerova, casada amb [Simon Spidla](#) i per això anomenada **Zuzana Kirchnerova-Spidlova**, és autora de dos curts, entre els quals *Bába* (2008) -“*La mare no em va preguntar res. Simplement va acollir l'àvia. Ara està estirada al mig de la meua habitació. I jo l'he de cuidar. Sempre*“-, guanyador del **Primer Premi de la Cinéfondation del Festival de Canes**. Ha dirigit també la sèrie *Ctyri v tom* (2013). **Filmografia:** a [FilminCat](#), a [Filmin](#).



FOTO: “Pillion” ([A24](#)).

De [Harry LIGHTON](#), “**Pillion**“.

**Producció:** Anglaterra, Irlanda. **Any:** 2025. **Durada:** 1h43.

Nota: Un ‘pillion’ és un coixí o seient secundari darrere del seient principal o de la sella d’una motocicleta o ciclomotor. Es diu que un passatger en aquest seient “viatja com a passatger”.

**Nota sinòptica:** Un home tímid queda bocabadat quan un motorista enigmàtic i increïblement guapo l’accepta com a submís.

**Sinopsi:** En Colin és un home tímid que deixa passar la vida. Això és així fins que en Ray, el líder impossiblement atractiu d’un club de motocicletes, el pren com a sotmès seu. En Ray treu en Colin de la seva trista vida suburbana, presentant-lo a una comunitat de ciclistes homosexuals i perversos i li lleva tota mena de virginitats pel camí. Però a mesura que en Colin s’endinsa més en el món de les regles i misteris d’en Ray, comença a qüestionar-se si la vida d’un submís 24/7 és per a ell. Ha trobat la seva vocació o simplement ha canviat una forma d’ofec per una altra?.

**Amb:** [Alexander Skarsgård](#) (Ray), [Harry Melling](#) (Colin), [Zamir Mesiti](#) (Usher), [Georgina Hellier](#) (Reese), [Brian Martin](#) (Colton), [Paul Tallis](#) (‘pillion’), [Kavcic Miha](#) (‘pillion’), [Douglas Hodge](#) (Pete), [Lesley Sharp](#) (Peggy).

**Guió:** Harry Lighton, basat en el llibre ‘[Box Hill](#)’, d’[Adam Mars-Jones](#). **Muntatge:** [Gareth C. Scales](#). **Fotografia:** [Nick Morris](#). **Música:** [Oliver Coates](#).

**Informació:** [Òpera prima](#). A la producció, [Element Pictures](#).

**Enllaços:** [Tmdb](#), [Wikipedia](#), [Imdb](#), [Filmaffinity](#), [AlloCiné](#), [MyMovies](#), [Letterboxd](#), [Variety](#), [The Hollywood Reporter](#). **VI:** [Cornerstone Films](#). **D-EUA:** [A24](#). **D-Anglaterra:** [Picturehouse Entertainment\\*](#).

**A Canes:** [Festival de Canes 2025 – Un Certain Regard](#) | [Ressons](#) |

**Sobre el director:** a [Tmdb](#), a [Wikipedia](#), a [Filmaffinity](#), a [AlloCiné](#), a [MyMovies](#), a [Letterboxd](#).

**Director:** fill de Sir Thomas Hamilton Lighton, 9è baronet Lighton de Merville, com son pare, va estudiar a l’Eton College. Director de curtmetratges, entre els quals *Knitlab: XY* (2016) –*sobre una línia de roba inicialment masculina, finalment unisex, per andrògina-*, *Sunday Morning Coming Down* (2016) – en el qual, dos germans bessons es dirigeixen a la ciutat costanera de Hastings, on un d’ells ha quedat amb un home. Ambientat el 1994, és una història d’amor fraternal que tracta l’exploració homosexual i la naturalesa del fetixisme en un món pre-internet-, i *Wren Boys* (2017), nominat als BAFTA, als BIFA, a Sundance –és l’endemà de Nadal, i el pare Conor, un sacerdot catòlic del comtat de Cork, porta

# Festival de Cannes 2025 | Caravan – A Road Trip of Growth

by [Cara-Lynn Branch](#) – May 23, 2025



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It's been a long road for Czech cinema to return to the official selection at [Cannes](#). The last time the country had a film in the main program was Jan Švankmajer's *Faust* in 1994, only a few years after the dissolution of Czechoslovakia. They return in *Un Certain Regard* with director [Zuzana Kirchnerová](#)'s film, *Caravan*, about a road trip a mother and full-time caregiver takes with her disabled son, inspired by her experience as a mother to a child with Down syndrome and autism.

The film begins with Ester (played by [Anna Geislerová](#)) and her son, David (played by [David Vostřil](#)), visiting her sister's family. She is there for a vacation and to see her sister, whom she hasn't seen in years. However, after a restless night that culminates in a morning filled with damage in the living room, she and David are moved into

their family's camper van. When she overhears her sister and brother-in-law saying hurtful things about her role as David's caregiver, disguised as well-meaning concern, she is prompted to take the van and hit the road with her son.

Vostricil's David is non-verbal. Whether this was always part of the script (written by [Zuzana Kirchnerová](#), [Tomás Bojar](#), and [Kristina Majova](#)) or a result of casting, Vostricil gives a performance filled with emotion in the quiet. It also has a lot of humour. The moments captured as he tries on shades while also seeing Zaza (played by [Juliana Olhová](#)) for the first time were incredibly charming and humorous. It also did a great job of setting up their dynamic going forward, and a reason for Ester being so quick to bring Zuza into their world.

Like any road movie, the characters face wins, losses, and challenges on their journey. Ester has been the sole caregiver to David, but with Zuza joining them, there is someone else, even if they don't always agree. For example, Zuza encouraged David to eat raw eggs with her because he was hungry and they had no other food. You also see Zuza challenging Ester to recognize that David is becoming an adult, even if she still mothers him.

The film allows its characters to be messy, to be real, to be human. They care for each other, but they are not perfect. Ester loves David more than anything, and yet she can still act in opposition to this love. The first time you see this is when they get jobs on a farm they trespassed on. While trying to use the shower, the owner engages her sexually. He cornered her in a vulnerable position, and while the consent is murky, the film indicates she is a willing participant, confirming it after Zuza (who did not believe it was consensual) broke up the act. However, Zuza was not the only, nor the first, witness to the act; David was, and we are left unclear whether Ester saw him, or would have stopped if Zuza hadn't come along. One can assume she did not see David, and in her lust, she did not think to check where he might be. However, later she begins a flirtation with another employer. While she acknowledges David's existence due to her tattoo, she hides that he is her son. Too often, caregivers are not portrayed as having needs or wants of their own. Allowing Ester to have not only her own desires but also those that conflict with her usual role as David's number one advocate makes her a more complex and complete character.

Seasons come to an end, bringing natural changes with them. The film uses the end of summer as a natural endpoint to signal the transition into the final act, and in the last scene, we encounter a bookend to the opening, highlighting the transformation of our characters. In the opening scene, Ester comforts and reassures David about their summer vacation; in the final scene, it is David who provides comfort to Ester.

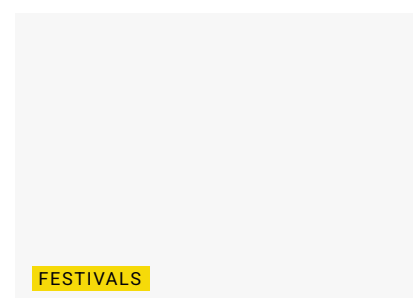
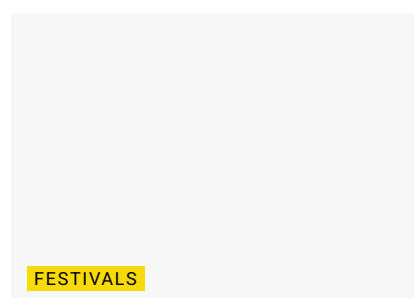
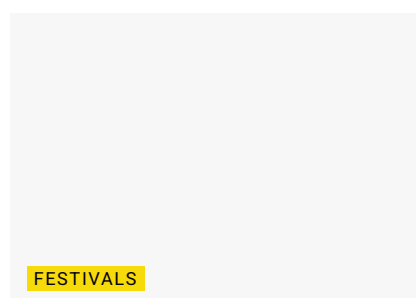
*Caravan* had its World Premiere at the 78th annual Cannes Film Festival in the Un Certain Regard section.

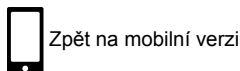
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# iROZHLAS

## Festival v Cannes uvede po víc než 30 letech v soutěžní sekci český snímek. O cenu zabojuje Karavan

Mezinárodní filmový festival v Cannes uvede ve světové premiéře českou roadmovie Karavan v režii Zuzany Kirchnerové. Celovečerní snímek vypráví o vztahu matky s handicapovaným synem, kteří společně vyráží obytným autem na jih Itálie. Hlavní roli ztvárnila Aňa Geislerová. Festival v Cannes se letos koná od 13. do 24. května.

**AKTUALIZOVÁNO** Cannes 13:07 10. 4. 2025 (Aktualizováno: 13:24 10. 4. 2025) [f](#) [t](#) [in](#) [print](#) [share](#)



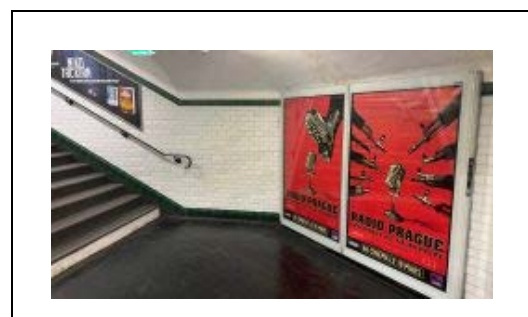
Hlavní roli soutěžního filmu Karavan ztvárnila Aňa Geislerová | Zdroj: Masterfilm, Státní fond audiovizí

Poetická roadmovie o svobodě, různých podobách lásky a šířavé touze začít konečně žít, nejen přežívat, vznikla v produkci Dagmar Sedláčkové ze společnosti MasterFilm a jako česko-slovensko-italská koprodukce. V Cannes bude soutěžit v sekci Un Certain Regard.

Kirchnerová se pro obsazení Ani Geislerové do role Ester rozhodla hned na začátku projektu. „O Aně Geislerové jsem přemýšlela dlouho. Toužila jsem po herečce, která by se na scénář opravdu napojila, byl jí blízký a nebála se jít na dřeň,“ vysvětlila.

Režisérka v Cannes slavila úspěch už v minulosti, a to s krátkometrážní Bábou, za kterou získala v roce 2009 prestižní cenu za nejlepší krátký film v sekci Cinéfondation. Ta patří mezi nejvýznamnější ocenění pro mladé filmaře na světě.

Uvedení Karavanu v hlavním programu festivalu je pro českou audiovizí historickým momentem. Posledním majoritně českým filmem uvedeným v programu tohoto



nejprestižnějšího festivalu na světě byl v roce 1994 surrealistický film Lekce Faust režiséra Jana Švankmajera.

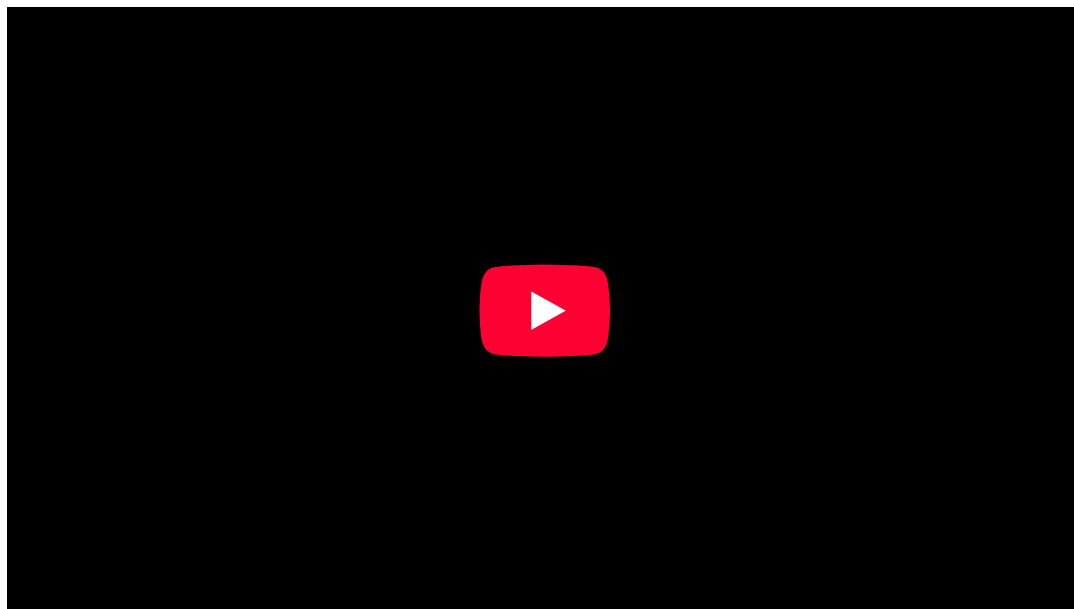
Jedinou českou režisérkou, která se do programu festivalu Cannes probojovala, byla Věra Chytilová s filmem Ovoce stromů rajských jíme vybraným do soutěže v roce 1970.

3:50



„Není samozřejmé prodat český film o událostech roku 1968.“ Snímek Vlny je ve Francii o 15 minut kratší

Číst článek



Martin Hrnčíř, jar

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Suche...

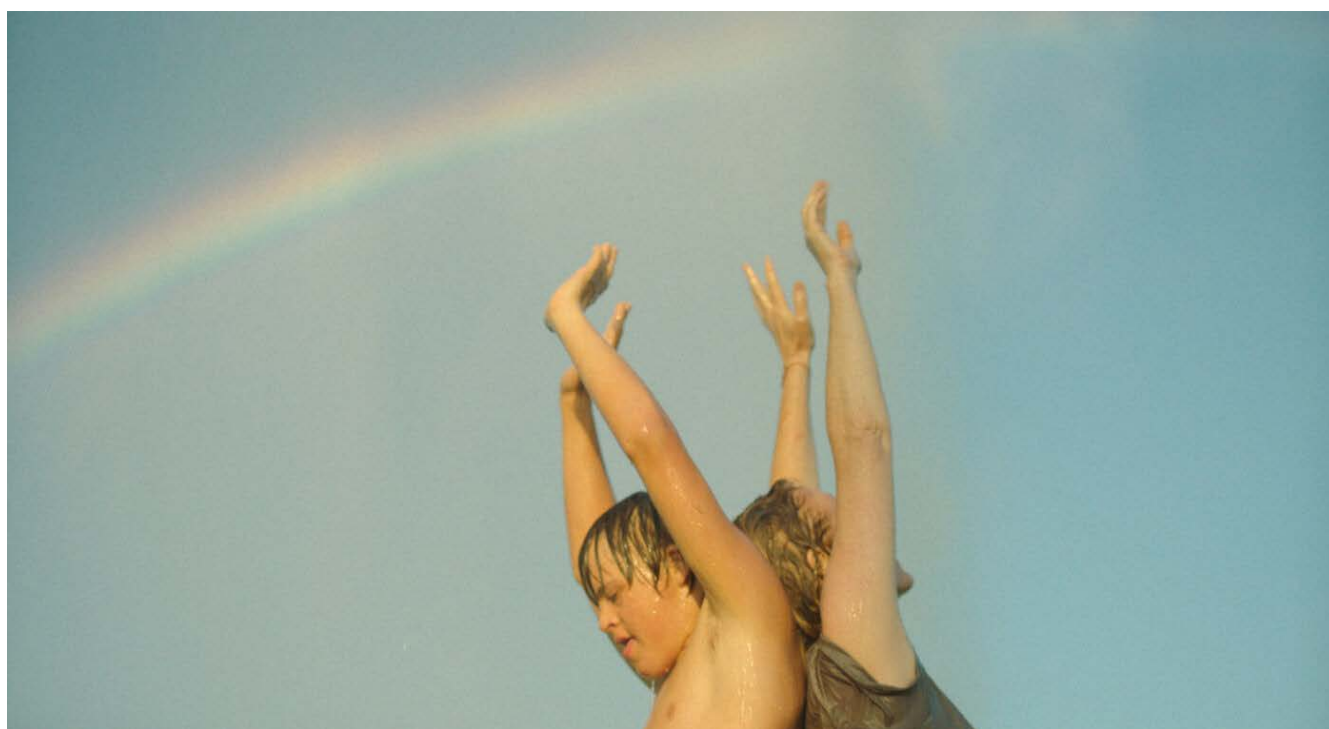


## Caravan - Karavan (2025)

★★★★★ • Drama • Tschechien, Italien, Slowakei

# Filmkritik: Dolce far campeggio

78e Festival de Cannes 2025



Taste the rainbow © Studio / Producer

Die alleinerziehende Ester (Anna Geislerová) ist Mutter eines kognitiv beeinträchtigten Sohnes. Ihr David (David Vostrčil) hat Trisomie 21 und widersetzt sich liebend gerne den Anweisungen seiner überforderten Mutter. Diese hat genug vom stressigen Alltag. Als sie bei Freunden zu Besuch sind und David deren gesamtes Wohnzimmer verwüstet, beschliesst Ester, sich einen Camper zu kaufen und mit David dem Alltagstrott zu entfliehen. Sie fahren nach Italien, wo sie zufällig die junge Zuza (Juliana Bratová) kennenlernen, die in den Tag hinein und von der Hand in den Mund lebt. Zuza begleitet Ester und David in der Folge auf deren Roadtrip durch Italien, auf der Suche nach Gelegenheitsjobs und Erfüllung.

**Karavan** wird vom Gesellschaftsdrama zum Roadmovie. Dabei gehen dem Film von Zuzana Kirchnerová irgendwann die Themen aus, welche er ursprünglich erzählen wollte. Das in der zweiten Hälfte primär aus atmosphärischen Vibes bestehende Filmkonstrukt kommt nicht mehr wirklich voran in seinem Erzählfluss und wird langatmig.

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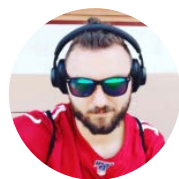
Die tschechische Produktion **Karavan** nimmt sich eine Mutter-Sohn Beziehung zum Thema, welche alles andere als einfach ist. Für die Etablierung der Beziehung zwischen den beiden mit all ihren Schwierigkeiten, lässt sich der Film Zeit. Dabei wird klar, dass die liebevolle Beziehung zwischen Mutter und Sohn für Ester sehr anspruchsvoll ist, sie durch die Beeinträchtigung ihres Sohnes bald nicht mehr weiter weiss. Denn David hat seinen eigenen Kopf, welchen er gerne durchsetzt. Die Spannung wird förmlich spürbar, Ester ist durch ihre Lage exponiert und wird zum Gesprächsthema bei Bekannten. Diese schwierige Situation wird durchaus authentisch dargestellt - und während David das Mobiliar eines Hauses zerlegt, wird Ester immer verzweifelter.

In der ersten Hälfte des Filmes hat die Story ein gutes Tempo und etwas zu erzählen. Mit der Abreise der Charaktere und ihrem anschliessenden Roadtrip ändert sich das und die Pace nimmt rasant ab. Die Anzahl der Ereignisse wird sehr überschaubar, wie die Charaktere in den Tag hineinleben und sich regelrecht treiben lassen. Ohne abschliessende Dringlichkeit wird nach einer Einkommensquelle gesucht oder Begegnungen gemacht. Dieses Einfangen von stimmungsvollen Momenten mag zwar optisch gefallen und mit einer angenehmen Grundatmosphäre aufwarten, wird aber mit der Zeit langfädig, da die Geschichte nur noch wenig zu erzählen hat.

Die anfängliche Problematik tritt in den Hintergrund und wird nur noch nebensächlich behandelt; aus einem Drama ist ein Roadtrip geworden. Der anfänglich aufgemachte gesellschaftliche Diskurs um den Umgang mit einem kognitiv beeinträchtigten Kind und die Last, welche auf den Eltern liegt, verliert zunehmend an Relevanz. Immerhin, die Stimmung zwischen den beiden Frauen und David ist durchaus angenehm gestaltet. Bloss macht dies allein macht **Karavan** eben noch nicht zum ergreifenden Drama. Dafür hat der Film in der zweiten Hälfte zu wenig Tempo und vorantreibende Handlungselemente.

★★★★★ 31.05.2025

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### Yannick Bracher [yab]

Yannick ist Freelancer bei OutNow seit Sommer 2015. Er mag (Indie-)Dramen mit Sozialkritik und packende Thriller. Seine Leidenschaft sind Filmfestivals und die grosse Leinwand. Er hantiert phasenweise noch mit einem Super-8-Projektor und lernt die alten Filmklassiker kennen und schätzen.

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Movies > Caravan - Karavan (2025) > Filmkritik

## Filmy u nás vznikají za obrovských obětí tvůrců. Karavan je i můj příběh, říká Kirchnerová

© 3. červen 2025

[Vizitka](#)

Její hraný debut ocenili diváci v Cannes dlouhým potleskem ve stoje. Základ poetické road movie po Itálii o svobodě a až agresivní touze začít konečně žít je autentický. Celý dramatický oblouk pak fabulace. „V Itálii se nad člověkem s Downovým syndromem pozastavují mnohem míň než u nás,“ říká ve Vizitce. Proč je důležitý filmový sub žánr Coming of Age? A jak to, že čeští filmaři běhají v jarmilkách? Ptá se Ondřej Cihlář.



Režisérka Zuzana Kirchnerová během fotografování filmu Karavana v soutěži v kategorii Un Certain Regard na 78. ročníku filmového festivalu v Cannes 22. května 2025 | foto: Sarah Meyssonnier, Reuters

autoři: [Martina Rasch](#), [Ondřej Cihlář](#)

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## Interview with Simona Weisslechner and Denisa Buranová about the film *Caravan*

7. MAY 2025

The feature film *Caravan* explores timeless themes of freedom, love, and the courage to choose one's own happiness through the story of a mother, Ester, and her mentally disabled son, David. The Slovak-Czech-Italian co-production, directed by Zuzana Kirchnerová, was filmed based on her own script (co-written with Tomáš Bojar and Kristína Majová), which draws from her personal life experience as a mother of a son with Down syndrome and autism. Ahead of its world premiere at the Cannes Film Festival, where this poetic road movie was included in the Un Certain Regard competition section, we spoke with the film's two principal cinematographers, Simona Weisslechner and Denisa Buranová, about their approach to filming, communication with the actors, and the challenges of shooting on the road.

**How did your collaboration with director and screenwriter Zuzana Kirchnerová unfold, and could you describe the specifics of your and her work? Did all three of you share a common vision from the beginning, or did it evolve over time?**

**Denisa Buranová:** I worked as the cinematographer on the film during the shoot in the Emilia-Romagna region and later passed the project on to Simona Weisslechner, with whom I had collaborated several times before. Since she was already working in that region as a camera operator, she was a natural choice. Our collaboration with the director was organic, and we worked from the initial ideas she brought. As the story is personal for her, we focused on an intimate, bodily, and specific perception of the world from the perspective of the main character, the disabled David. Equally important was the gentle and sensitive depiction of the mother, who, after years of caring for her son, finally goes on a dream vacation by the sea, where she experiences a gradual sense of liberation. During location scouting, we inspired each other and developed our view of both characters—David and his mother.

**Simona Weisslechner:** I joined the film during the first third of shooting in the Emilia-Romagna region. After Denisa left, I was given the opportunity to take over the project as the lead cinematographer. Before the next stage in Calabria, I had over a month of preparation time with director Zuzana. The visual character of the film was already defined—Denisa's cinematography was close to my own style, so I could naturally continue from there. Our shared vision with Zuzana continued to evolve as we worked together in detail, for each scene, we defined a color palette, storyboard, and moodboard, which served as a shared visual compass. Our collaboration was built on trust, which we had to establish in a very short time. From the start, we knew we didn't want a visually flashy film but rather sought truthfulness, simplicity, and emotional presence.

The camera was meant to be an observer—sometimes invisible, other times very close. Zuzana had a clear idea of the atmosphere but also allowed space for responses to the specific circumstances, locations, lighting, or actors' inner states.

**Visually, the film uses detailed shots, soft and natural light, and a color palette that moves in pastel tones. How did this approach develop and what does it express?**

**Simona Weisslechner:** The visual approach was built very sensitively, in close dialogue with Zuzana and her personal experience raising a

son with a disability. *Caravan* is about the desire to escape, the strength to rebel, and the courage to live fully – and these very themes shaped the film’s visual language.

When I took over the project, it was important for me to continue the existing visual poetry and also develop it further in line with the atmosphere of the second phase of shooting. *Caravan*, in the meantime, had traveled from the north of Italy all the way to the very “tip” of the boot, and along with this physical journey, the rhythm, light, space, and energy of the surrounding environment gradually changed. We tried to perceive these changes and translate them delicately into the film’s visual style.

We deliberately kept the color palette in pastel, muted tones. It expresses the fragility of the situations, the vulnerability of the characters, and a kind of gentle distance—as if looking at the world through a veil. We weren’t aiming for realistic color but for an emotional state hovering between documentary and dream.

Zuzana has an extraordinary sense for color and composition, working intuitively with tones, materials, and light. We closely collaborated with Italian architect Cristina Bartoletti on the visual conception of the spaces – both interiors and exteriors – as she prepared everything in Italy. We exchanged many emails, references, and sketches. Zuzana even furnished the caravan with some of her personal items, contributing to its authenticity and creating a space that naturally extended the character.

### **Did you have any specific sources of inspiration?**

**Simona Weisslechner:** Our inspiration wasn’t tied to one specific visual model but came intuitively, through the poetics of films that work with space, silence, and incompleteness. Initial references included the films of Alice Rohrwacher and Andrea Arnold, whose approach to reality, magical realism, and physicality of characters was important to the director. Personally, I also drew inspiration from films by Jean-Marc Vallée, Chloé Zhao, Derek Cianfrance, and Sean Baker—filmmakers who can combine intimacy, a sense of place, work with non-professional actors, and strong emotional presence.

What mattered more than a specific style was the feeling—whether the image felt natural, unobtrusive, and meaningful. For the final visual grading, we worked closely with colorist David Koubík at UPP and editor Adam Brothánek.

**Denisa Buranová:** Among our sources of inspiration were the aforementioned films by Alice Rohrwacher, especially *The Wonders*, and the attempt to convey the sun-drenched atmosphere of summer. We deliberately contrasted this light mood with dark, immersive scenes reflecting the mother’s inner unrest and insomnia.

### ***Caravan* is marked by a closeness that extends into the intimacy of the characters and actors. The camera closely captures their bodies, faces, and gestures, often through various fabrics. How did the communication with the actors unfold?**

**Simona Weisslechner:** The lead role was played by Aňa Geislerová alongside non-actor David Vodstrčil, and she was able to sensitively perceive and react to the environment. This blend of fiction and documentary approach required a camera that was constantly alert, yet unobtrusive. I worked mainly with natural light, handheld camera, and long takes, allowing for organic moments without interference. I filmed with respect and attention to both the space and actors, often simply just observing silently, at other times adapting to the of the characters and the dynamics of the situation. The work with both actors and non-actors was built on trust and natural contact. The camera was physically close, so we all had to build mutual trust to make its presence non-disruptive. I remember one long take in the heat when my sweat was dripping onto Aňa Geislerová. She wasn’t fazed, even during an intense scene. It was deeply professional but also profoundly human.

David Vodstrčil, who played the disabled character David, despite not being a professional actor, has natural talent and strong charisma. His humor, openness, and sporting spirit quickly won over the whole crew, many of whom played football with him during breaks. He was accompanied by a close support circle—his older sister, mother, and child coach Helena Poláková, who ensured his comfort on set. Zuzana, being a mother of a son with Down syndrome, had a close connection with him. For me too, this wasn’t a first experience, I used to be involved with a foundation for children with intellectual disabilities.

### **The performances feel very natural. How was this authenticity achieved?**

**Simona Weisslechner:** Although the final result may seem spontaneous, many scenes were carefully prepared. David rehearsed movement choreography with his coach, Aňa Geislerová, and Júlia Olhová, which we would then go over again on set before filming. This preparation wasn’t about control but about enabling us to respond precisely and sensitively to the live space and spontaneous moments.

Intimacy coach Amy Hack was a key support for preparing intimate scenes. She helped especially with scenes between Aňa Geislerová and Mario Russo, which we went through point by point, shot by shot. We agreed in advance on the movements, timing, and camera positions. Everything was prearranged, and this clarity and trust created space for intimacy to unfold naturally, with mutual focus and understanding.

**Denisa Buranová:** We had a multi-day acting workshop with the main cast. The goal was to deepen their relationships and prepare David for filming in close physical proximity to the camera. David is a miracle—an actor with exceptional focus. A huge asset was the above-mentioned coach, Helena Poláková, who prepared David and watched his wellbeing during the shoot.

### **You mentioned that filming started in Emilia-Romagna and continued in Calabria, where Simona took over. What technical challenges**

### **did you face, whether due to the crew's moving around or shooting in the tight space of the caravan?**

**Denisa Buranová:** A week before filming in Emilia-Romagna, we were hit by a major flood. We were very lucky that the main villa was undamaged, but the beach was covered in driftwood. We had to reorganize the shooting schedule, but we used the wood creatively to build shelters. Evening shoots were made harder by the number of mosquitoes.

**Simona Weisslechner:** Since the budget didn't allow for a low loader (a special low-floor trailer used during filming to carry a vehicle so that actors can "drive" without actually operating it), the biggest challenge for me was filming inside a moving caravan and pickup truck under real driving conditions. Because of the tight space and safety concerns, we had to limit the number of people inside. In the caravan, it was just me, my grip Vojta (who physically supported me), the sound recordist, assistant director, and the actors. Aňa Geislerová actually drove the vehicle, though occasionally the prop master replaced her for some shots, wearing a wig. Zuzana and the rest of the crew – the sound mixer, script supervisor, focus puller, video operator, and others – followed in a support van, where they had a live video feed. I was in constant communication with Zuzana via walkie-talkie. She directed me in real-time, telling me whom to film and where to focus. It was physically demanding and intense work. I'm very grateful to my small Czech camera team, who traveled with us to Calabria and supported me throughout the 28-day shoot.

To stabilize the camera while driving, I used a grip called La Bouée. It translates to lifebuoy, I'd call it more of an inflatable ring. It's a cushion filled with polystyrene balls that supports the elbows and distributes the camera's weight. This helped stabilize shots even during movement. I also wore knee pads to be able to kneel and stay low during long takes.

### **These are truly demanding conditions for a cinematographer. How did you adapt to working in an unfamiliar environment?**

**Simona Weisslechner:** A week before the shoot, I often got up before sunrise to feel the atmosphere of Calabria in its quietest moments. I needed to "tune into" the light, rhythm, and mood of the setting. Many night and evening scenes were shot during the so-called blue hour—the short window after sunset when the light is soft, diffused, and visually magical. It lasts only about 40 minutes, so precise planning and timing were crucial.

In Calabria, the locations changed at the last minute. It was not an ideal situation, but we adapted quickly. Often the entire team, including two local location scouts, producers Dagmar Sedláčková and Jakub Viktorín, and production manager Zuzana Jankovič, drove around the region looking for visually and dramatically suitable locations.

### **Do you recall any specific locations?**

**Simona Weisslechner:** For instance, we searched multiple times for the panorama for the final scene—we discovered it completely by accident. While driving through the mountains, I felt sick from the altitude change and we had to stop the car. When we got out, a beautiful view opened up. And that's exactly where we filmed the scene. Another time, while looking for a suitable gas station, locals treated us to a three-course lunch. These unplanned moments were not only heartwarming but often helped us build a personal connection to the space before shooting.

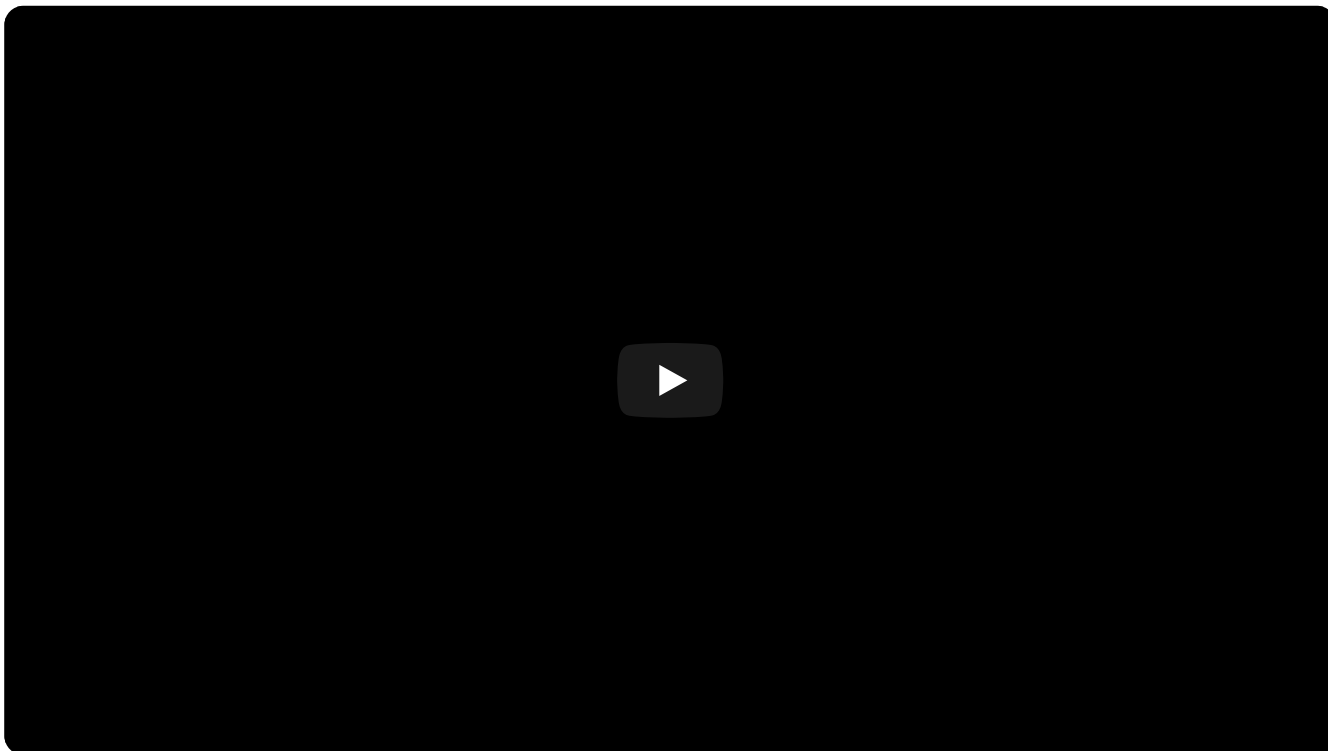
A specific chapter was the reshoot in Moravia, which took place in the fall. After the warmth of Italy, we suddenly faced cold. The actors' breath was visible during exterior dialogues, which was a visual challenge. We had to find creative solutions to maintain continuity with the scenes shot in Italy.

### **With the arrival of lighter camera gear, more women are entering cinematography, though it's still relatively rare to see them in this profession. How do you perceive the position of women behind the camera in Slovak cinema?**

**Denisa Buranová:** I see that the position of women in cinematography is gradually changing, but it's still important to talk about it. It's not just about technical skills, but also about a specific sensitivity to working with the body, emotion, and visual rhythm, which women can bring to a team.

**Simona Weisslechner:** I think technological progress in this area has certainly played a role. In the past, film equipment was much heavier and physically demanding, which may have discouraged women or simply made it harder to access this profession. A major inspiration for me is the cinematographer Autumn Arkapaw, who this year became the first woman to shoot a film on wide-format IMAX 70mm. It shows that women can handle even the most demanding technical challenges when they are given trust and space. We also have great female cinematographers in Slovakia, such as Lucia Zavarčíková, who is also the president of the Slovak Cinematographers Association. And she's not the only one. I think this is a significant and important shift.

Personally, I am very proud that *Caravan* not only has a female lead, but also a female cinematography team – and in fact, that most of the key roles in its creation were held by women. I believe that when other women, regardless of age or experience, see this film, it will give them the courage and impulse to realize that their dreams are within reach and they have their place in technical and leadership roles in film production.



### It's About Freedom' Zuzana Kirchnerová Talks Cannes Entry 'Caravan,' Upcoming 'Sensorial' Feature '



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21 vues · 18 mai 2025

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freedom,freedom lyrics,freedom official video,rebecca ferguson freedom,freedom 90!,religious freedom,freedom time,kygo freedom,it's freedom,freedom! '90,freedom song,that's freedom,freedom is a verb,there is freedom,it was for freedom,freedom of choice,fr. mike on freedom,christian freedom,freedom in america,religious freedom in the us,kygo freedom lyrics,freedom of the night,religious freedom argument,freedom and its owner

#### Transcription

Suivez la vidéo à l'aide de la transcription.

[Afficher la transcription](#)



## KARAVAN (2025) CANNES FILM FESTIVAL 2025 ★★★★★

MAY 22ND, 2025

Author: Meredith Taylor

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**CARAVAN** (Czech Rep / Slovakia / Italy) 100'

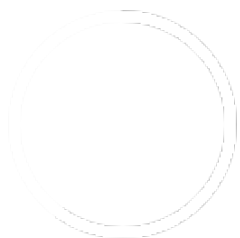
However much you love your offspring being the full time carer for a disabled teenage son is emotionally and physically gruelling, especially when your much needed solo holiday plans go awry.

This is the case for a Czech single mother Anna Geislerova from The Noonday Witch) who finds herself stranded with a cheeky but lovable adolescent in a lovely villa in the middle of Italy where David promptly wreaks havoc on the white sofas

First time director Zuzana Kirchnerova relies on a dreamy atmosphere and some gorgeous visuals in this limpid laid-back summer coming of age drama that certainly has its moments of high tension when the boy plays up.

A friendship develops with another Czech woman and Caravan turns into an eventful freewheeling road movie as the two try some holiday work to earn a few Bob working on the land and attract some attention from the local males and David turns into a man. @Meredith Taylor

UN CERTAIN REGARD | Thursday, May 22nd, 16:00 / 4pm CET



- 0 0 · Deine Bewertung



- 100 Min [Drama](#)
- Regie [Zuzana Kirchnerová](#)
- Drehbuch [Zuzana Kirchnerová](#)[Tomás Bojar](#)[Kristína Májová](#)
- Cast [Anna Geislerová](#), [David Vostreil](#), [Juliana Oľhová](#), [Jana Plodková](#), [Mario Russo](#), [Giandomenico Cupaiuolo](#)

## Inhalt

Eine hingebungsvolle alleinerziehende Mutter träumt von einem Solurlaub im Haus ihrer Freundin in Italien, doch als die Pläne scheitern, muss sie ihren behinderten Sohn im Teenageralter zu dem mitnehmen, was eigentlich ihre private Flucht sein sollte.

[MB-Kritik](#) [User-Kritiken](#)

## Kritik

Für gewöhnlich sind es männliche Charaktere, denen auf der Leinwand ein Manic Pixie Dream Girl begegnet. Wenn Frauenfiguren wie die Protagonistin [Zuzana Kirchnerová](#)s persönlichen Spielfilm-Debüts diese wandelnde Trope treffen, finden sie meist nicht romantische Liebe, sondern Selbstliebe. Letzte haben diese Figuren über die Jahre, die sie Kindern und Familie geopfert haben, meist vernachlässigt. So auch die alleinerziehende Ester ([Ana Geislerova](#)), die sich nahezu ununterbrochen um ihren vom Down-Syndrom und ASD betroffenen Sohn David ([David Vodstrcil](#)) kümmert.

Ein Urlaub im Ferienhaus eines befreundeten Paares sollte ihr eine kleine Flucht erlauben. Doch Tommaso

([Giandomenico Cupaiuolo](#), [Calcinculo](#)) und Giulia (**Magdalena Teresa Olhova de Pas**) ist mit Davids unberechenbarem Verhalten überfordert und die Kinder der zwei sprechen aus, was die Eltern offenbar denken: Sie wollen David nicht bei sich haben. Aus Trotz macht Ester mit David in Tommasos Camper buchstäblich ihre eigene Tour. Mittels dezenter Exposition hat die Regisseurin und Drehbuchautorin da bereits Esters Hauptkonflikte etabliert.

Sie hatte einst eine Beziehung mit dem Freund, der womöglich Davids Vater ist. Umso älter David wird, umso weniger toleriert ihn Esters Umfeld und sie kann ihren fast erwachsenen bei seinen Wutanfällen kaum unter Kontrolle halten. Ein belauschtes Gespräch macht Ester bewusst, dass andere sie bemitleiden. Könnte sie nicht irgendein Hausmädchen anstellen, das ihr mit David hilft, fragt Giulia in diesem Gespräch. Und wie herbeigerufen trifft Ester an einer Raststätte die unkonventionelle Zuza (**Juliana Brutovska**).

Esters lebenslustige neue Freundin wirkt nicht zufällig wie eine jüngere Version ihrer selbst oder die Person, die Ester ohne ihren Sohn hätte sein können. Intuitiv scheint Zuza zu wissen, was Ester braucht, und gegenüber David hat sie in jeder Hinsicht keinerlei Berührungsängste. Während Zuza ihn als großes Kind zu sehen scheint, ist sein Interesse auch sexuell. Doch nicht nur dieser sich scheinbar anbahnende Konflikt versandet. Die Story läuft ins Leere und endet bevor sie in Fahrt kommt.

## Fazit

6.0



Die interessantesten Momente Zuzana Kirchnerová's autobiografisch geprägten Road Movies entstehen durch die einfühlsame Übernahme von Davids Perspektive und die Beobachtung seiner innigen Beziehung zu seiner Mutter. Zuzana Kirchnerová hat selbst ein Kind mit ASD und Down-Syndrom und ihre Erfahrungswerte scheinen durch diese zärtlichen Szenen. Deren Authentizität fehlt jedoch der übergreifenden Story, die sich an narrativen Stereotypen entlang hangelt. Zuza bleibt als Schlüsselfigur seltsam seelenlos; eine Dea ex machina, die dem nuanciert gespielten Mutter-Sohn-Drama Momentum verleiht.

Kritik: [Lida Bach](#)

## Moviebreak empfiehlt

-

## Karavan se líbil i slavnému kameramanovi Ryanovi, pochvaluje si režisérka filmu z festivalu v Cannes

© 24. květen 2025

[Ranní interview](#)

Cenu na mezinárodním filmovém festivalu v Cannes pro začínající filmaře získal snímek Záhadný pohled plameňáka chilského režiséra Diega Céspedes. Mezi dvacítkou nominovaných filmů byl ale i jeden český. Aňa Geislerová ve snímku Karavan hraje matku, která se s autistickým synem vydá na cestu do Itálie, aby unikla každodenním starostem. Film režírovala Zuzana Kirchnerová.

Sice jste nevyhrála žádnou cenu, ale český celovečerní film se díky Vám dostal do oficiálního festivalového programu po více než třiceti letech. Považujete to za úspěch?

**V Cannes bude po 30 letech soutěžit český snímek. Road movie Karavan ukazuje stinné stránky mateřství**

Určitě to považuji za obrovský úspěch. Tady člověk potkává filmaře z celého světa, kterých si váží. Včera jsem po vyhlášení potkali slavného kameramana Robbieho Ryana, který si nás odchytl a říkal nám, jak se mu moc líbil Karavan. Takže to jsou krásné zážitky.

**Ve filmu zazářil také debutující herec David Vodstrčil jako syn Anny Geislerové. Jak dlouho trvalo, než jste ho vybrali? A jak se zatím vypořádává se slávou?**

Casting jsme dělali skoro půl roku, ale důležité byly pak i přípravy, dlouhou dobu jsme se setkávali. David se dlouho setkával i s Aňou, s mým synem, setkával se s Julianou. Ale David je na slávu zvyklý, protože je vynikající atlet, má přes 60 medailí ze všech různých šampionátů. Když jsme třeba plánovali premiéry v průběhu italské distribuce, tak David nemůže, protože reprezentuje v Austrálii. Takže on je zvyklý na pozornost, je to v podstatě výjimečný chlapec.

**Kdy se filmu dočká české publikum? Poslechněte si celý rozhovor.**

autoři: [Jiří Chum](#), [prh](#)

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MOHLO BY VÁS ZAJÍMAT



Český snímek Karavan nezískal v Cannes cenu v sekci Un Certain Regard. Dostal ji film chilského

# Karavan: Český film se po třech dekáдах podívá do prestižní soutěže v Cannes

Redakce Totalfilm.cz

Scenáristka a režisérka Zuzana Kirchnerová v Cannes vyhrála se svým studentským krátkým snímkem *Bába* (2009) a letos se na tento filmový festival vrací se svým celovečerním debutem *Karavan*. Tento film zde bude mít světovou premiéru v prestižní soutěžní sekci Un Certain Regard. Na filmový festival v Cannes, který je jednou z nejvýznamnějších světových filmových akcí, se tak do jeho soutěže vrací český celovečerní film po 31 letech.

Přijměte prosím souhlas se soubory cookie

## Konečně naplno žít

Slunce, moře, nemuset nic. Pětačtyřicetileté Ester to po letech péče o syna Davida s mentálním postižením připadá jako sen. Přijímá proto pozvání přátel přijet za nimi do Itálie. V cizím prostředí je ale David nepředvídatelný, plný emocí, působí problémy. Ester nechce být nikomu na obtíž, nastartuje proto starý, odstavený karavan a vyrazí sama se synem na cestu napříč Itálií. Žádný plán, povinnosti, jen oni dva. Do jejich života vpadne bezprostřední Zuza, před kterou mohou být sami sebou. Ester si také díky ní uvědomí, že její syn už není dítětem, a konečně najde odvahu chtít od života i něco pro sebe. Film *Karavan* je poetická road movie o svobodě, různých podobách lásky, o agresivní touze začít konečně žít, nejen přežívat.

**Scénář k tomuto intimnímu snímku napsala společně s Tomášem Bojarem a Kristinou Májovou,** přičemž Zuzana Kirchnerová do příběhu otiskla svou vlastní zkušenost s výchovou syna s handicapem. Scénář ke *Karavanu* byl v roce 2019 oceněn FILMOVOU NADACÍ a cenou Torino Production Award.



Aňa Geislerová



David Vodstrčil

## Herečka a matka

**Zuzana Kirchnerová se rozhodla hned na začátku projektu pro obsazení Ani Geislerové do hlavní role Ester:** „*O Aně Geislerové jsem přemýšlela dlouho, toužila jsem po herečce, která by se na scénář opravdu napojila, byl jí blízký a nebála se jít na dřev. První setkání s Aňou bylo velmi krásné, neboť jsem od prvního momentu cítila, že scénář přesně chápe, že se jí hluboce dotýká a vnímá všechny jeho vrstvy. Já Aňu považuji nejen za fantastickou herečku, ale také za matku tří dětí, která hluboce chápe všechny polohy mateřství a nebojí se ukázat i jeho temné stránky.*“

Roadmovie **Karavan** se natáčela převážně na severu Itálie v regionu Emilia-Romagna a na jihu Itálie v Calabrii. **Do kin vstupuje 28. srpna a režisérka Zuzana Kirchnerová divákům vzkazuje:** „*Karavan je film pro všechny rodiče, kterým se někdy chtělo utéct od všech povinností a vrátit zpět jejich mládí. Na konci léta by mohl diváky potěšit i poetický výlet do trochu jiné Itálie, než na jakou jsou zvyklí z dovolené.*“

**O úspěchu českého filmu, který je letos zastoupen v Cannes v sekci Un Certain Regard, řekla více jeho producentka Dagmar Sedláčková:**

**„Je pro nás ctí představit Karavan právě v Cannes, v sekci, která vyzdvihuje autorské hlasy a citlivé filmařské přístupy.** Pro mě osobně je Karavan filmem, který otevírá téma rodičovství tak, jak se o něm často nemluví – bez idealizace, s pochybnostmi, touhou i vinou. Příběhem o lásce a o svobodě, kterou si někdy musíme teprve dovolit. Zuzana Kirchnerová do něj otiskla hlubokou osobní zkušenost a díky její režii vznikl snímek, který je zároveň syrový i něžný, křehký i osvobozující. Práce na filmu – spolu s týmem a partnery, kteří mu věřili a stáli za ním – pro mě byla důležitá i lidsky. Jsem pyšná, že většinu klíčových rolí při jeho vzniku zastávaly ženy. Možnost uvést Karavan právě v Cannes je samozřejmě obrovská radost – ale i zodpovědnost vůči všem, kteří se na jeho vzniku podíleli. Beru to jako úspěch celého českého filmu, který se do této soutěžní sekce vrací po více než třiceti letech.“



Karavan – Anna Geislerová a David Vodstrčil

Film vznikl v koprodukcii se slovenskou společností nutprodukcia a italskou společností Tempesta. **Tato společnost stojí za filmy režisérky Alice Rohrwacher**, které jsou pravidelně uváděné právě na festivalu v Cannes. Získat takového partnera již na základě scénáře bylo pro tvůrčí tým silným potvrzením, že projekt a jeho téma rezonují i mezinárodně.

**Film Karavan** bude mít v kinech **premiéru 28. srpna**. Producenty filmu jsou **MasterFilm** a **nutprodukcia**, koproducenty **Tempesta**, **Česká televize**, **Slovenská televizia** a **rozhlas**, **Amygdala Pictures** a **innogy**. Distributorem filmu je **CinemArt**.

-red-

foto/video: © MasterFilm, nutprodukcia, CinemArt 2025

zdroj: P. Slavík

proprio spazio. Dunque Charuel gira un melò sul collasso, sulla disillusione creata da queste realtà, combinando l'esplorazione documentaristica della realtà circostante (alimentata anche dalla macchina a mano di alcune sequenze) ad un linguaggio cinematografico molto giovanile, pieno di scenografie al neon, musica techno, panoramiche improvvise e un montaggio frenetico che intrattiene lo spettatore e che incalza la narrazione, rendendo questa "bromance" molto divertente nella sua esposizione.

**Caravan**, di Zuzana Kirchnerová



Zuzana Kirchnerová dopo aver vinto nel 2008 la sezione Cinéfodation col suo film *Bàba*, torna a Cannes nella categoria Un Certain Regard col suo ultimo lavoro *Karavan*. Un film intimista che racconta il rapporto tra Ester e il figlio David. I due sono felici, ma il resto del mondo sembra volerli tenere distanti, soprattutto a causa di David che ha 15 anni e la sindrome di Down. Kirchnerová affronta le difficoltà di una donna che ama suo figlio ma si sente anche schiacciata dall'incomprensione e il pietismo degli altri. La storia si svolge durante una vacanza in Italia a casa di amici, che dopo un po' reputano il comportamento di David pericoloso e invitano madre e figlio a dormire nel caravan anziché in casa. Per Ester questo trattamento è la goccia che fa traboccare il vaso, e una notte decide di partire con David proprio a bordo di quel caravan. Nel corso del viaggio Ester e David faranno la conoscenza di tante persone che li aiuteranno, tra cui Zuza, una ragazza Ceca, che starà vicino a madre e figlio e gli farà vivere momenti felici e spensierati. Kirchnerová si presenta con un *road movie* che non vuole tanto mostrare i paesaggi italiani, ma vuole essere più un viaggio alla scoperta dell'io da parte di Ester. Durante questo cammino vediamo la donna cambiare e comprendere che non è obbligata ad essere la madre di David 24 ore su 24, ma tornerà anche a ricordarsi cosa significava essere se stessa, libera da tutto e tutti.

**Militantropos**, di Alina Gorlova, Simon Mozgovyi e Yelizaveta Smith



Una nuvola nera si staglia sull'orizzonte di Kiev, mentre un giovane soldato la guarda smarrito. Già da questa prima immagine noi spettatori siamo portati a chiederci: come ci rapportiamo con la visione dell'orrore? Come reagiamo di fronte alla distruzione e all'incombente della morte? Da questi interrogativi parte lo studio di osservazione del collettivo composto da Alina Gorlova, Yelizaveta Smith e Simon Mozgovyi, che attraverso le riprese dei militari al fronte e dei cittadini delle zone riabitate durante la guerra, cercano di dare una nuova prospettiva alle modalità con cui il conflitto russo-

**CANNES 2025** Un Certain Regard**Review: *Caravan***by [VERONICA ORCIARI](#)

23/05/2025 - CANNES 2025: A Czech mother and her son with Down syndrome journey through Italy in Zuzana Kirchnerová's road movie about fatigue, love and human connections



Ana Geislerová and David Vodstrcil in *Caravan*

Czech director **Zuzana Kirchnerová's** feature debut, which she co-wrote with **Tomas Bojar**, is a classic road-trip movie, mostly set in Calabria, a region in Southern Italy. The title of *Caravan* [+], screened in **Cannes' Un Certain Regard**, refers to the form of transport used by its main characters, Ester (**Ana Geislerová**) and David (**David Vodstrcil**), a stressed-out single mother and her 15-year-old son, who has Down syndrome. The pair will meet several characters along the way, including Zuza (**Juliana Brutovska**), a free-spirited girl with bright-pink hair who is also Czech and decides to join the duo on their Italian adventure.

Nothing is really explained about Ester's past, apart from a very quick opening scene that sets the tone, and all we know is that her whole life revolves around taking care of her son, a task that has been draining her energy. She is also in need of romance, which she seems to find in an Italian man, Marco (**Mario Russo**).

*Caravan*, which marks the return of a Czech production to the Cannes official selection after more than 30 years, is a film that starts off as a story that clearly comes from the heart (Kirchnerová herself has a disabled son), but which falls into a lot of clichés and lacks real cohesion in some of its narrative choices. While technically impressive, the movie seems to waste a lot of opportunities to set up truly compelling situations or moments of real human connection among its characters, and unfortunately, many of its scenes feel repetitive, overly familiar or forgettable.

The road-movie structure proves to be the feature's greatest flaw, confining the story to genre conventions where characters must pass through set encounters, meet a range of people and glean predictable lessons from their experiences. Way too many scenes feel stitched on to the story with no real outcome, and even the side characters, including Marco and even Zuza, at times, are written in very predictable ways. The feeling is that all of them have been created to fit the story, rather than having the story adapt to them. This imperfection makes the film feel artificially constructed and rather distant, as the only characters worth considering are Ester

and David.

The sense of fatigue plaguing Ester is possibly the most authentically portrayed element of the film. It is not difficult to empathise with this woman, who clearly tries to do her best for her son but who also needs to let her own needs be fulfilled. If *Caravan* had only had the courage to have a bolder structure, a less stereotypical choice for a summer escape than Italy, and more refined writing for all of its characters, it wouldn't have fallen just short of being a great road movie revolving around motherhood. Nevertheless, it still remains a work worth watching for people interested in moving stories with great cinematic execution.

*Caravan* was produced by [MasterFilm](#) (Czech Republic) and [Nutprodukcia](#) (Slovakia), while [Alpha Violet](#) is handling its international sales.

### more about: Caravan



#### Interview: Zuzana Kirchnerová • Director of *Caravan*

**"I wanted to show a mother who is also a sexual being — someone who protests, who desires, and who loves freedom"**

CANNES 2025: The Czech director Zuzana Kirchnerová discusses her first feature, the return of Czech cinema to the festival's official selection after more than 30 years ▶

26/05/2025



#### Review: *Caravan*

CANNES 2025: A Czech mother and her son with Down syndrome journey through Italy in Zuzana Kirchnerová's road movie about fatigue, love and human connections ▶

23/05/2025 | Cannes 2025 | Un Certain Regard



#### Cannes adds four new titles to the Official Selection

The festival welcomes Bi Gan in competition, Lise Akoka and Romane Gueret in Cannes Première, Martin Bourboulon out of competition and Eugene Jarecki in the special screenings ▶

08/05/2025 | Cannes 2025



#### Alpha Violet to wager on *Caravan* in Cannes

The French international sales agent will negotiate on behalf of Czech director Zuzana Kirchnerová's first film, set to be unveiled in the Un Certain Regard section ▶

29/04/2025 | Cannes 2025 | Marché du Film



## 15 projects have been selected for Cannes' Cinéfondation Atelier

Representing Europe are Hanna Slak, Evi Kalogiropoulou, Zuzana Kirchnerová, Lukas Valenta Rinner, Kaspar Astrup Schröder, Srđan Vuletić, Michaël Sewandono and Fabrice Aragno ▶

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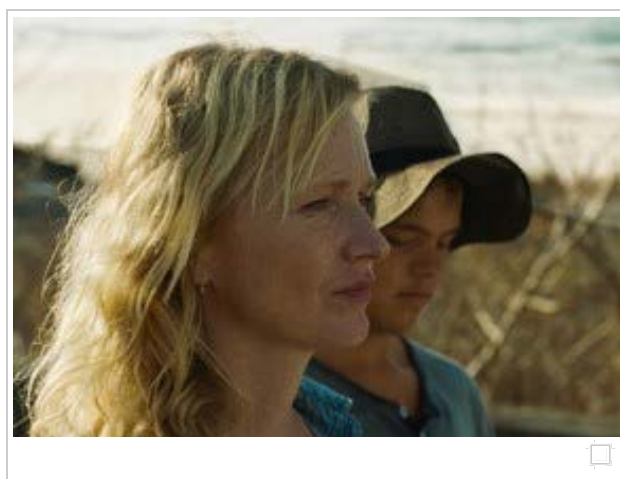
Review: *Beef*

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### trailers & videos

**international title:** Caravan

**original title:** Karavan

**country:** [Czech Republic](#), [Slovakia](#), [Italy](#)

**sales agent:** [Alpha Violet](#)

**year:** 2025

**directed by:** [Zuzana Kirchnerová](#)

**screenplay:** [Zuzana Kirchnerová](#), [Tomáš Bojar](#), [Kristina Majova](#)

**cast:** [Anna Geislerová](#), [David Vodstrčil](#), [Juliana Brutovská Ol'hová](#)

[main awards/selection](#)

Pilar Fogliati, Emanuela Fanelli, Maria Chiara Giannetta, Claudia Pandolfi, Vittoria Puccini, Marco Giallini, Maurizio Lastrico, Rocco Papaleo, Claudio Santamaria.  
*How well do we really know ourselves when we make a decision? What if there were multiple versions of ourselves, each with its own opinion? A delightful romantic comedy that goes beyond appearances, diving into the minds of the two main characters, Piero and Lara, and revealing their most hidden thoughts and the inner battles that we all face.*  
**Olympia 2**

**MIKUSU MODAN**

(Japan) Children's. 104mins. Axxon Media. Dir: Toshizo Fujiwara. Cast: Daiki Ido, Toshizo Fujiwara, Rino Tsuneishi.  
*Hiro (53) and his wife Sono (42) run an okonomiyaki restaurant which employs ex-youth offenders to help support their rehabilitation. Since an incident with a former employee a year ago, Hiro has been hounded by hate speech online. Nevertheless, he sticks to his principles at the restaurant.*  
**Lerins 1**

**MUMBAI NA SAMACHAR, CHUHE KA POSTMORTEM, ANSUNI CHEEKHEIN, RISHTA, SINGH & SINHA**

(India) Drama. 145mins. Wings To Bollywood Entertainment. Dir: Ajet Mahato Rajni Acharya, Mohan Das, Partha Sarathi Mahanta. Cast: Seema Biswas, Utkarsh Singh, Palash Dutta, Shilpa Mehta, Surbhi Agarwal.  
*The story of the oldest newspaper in Asia. In 'Chuhe Ka Postmortem' a person risks both his job and home for justice in his quest to send a rat's killer to jail. While 'Ansunni Cheekhein' sets a narrative about the irony of a girl child being born in India, 'Rishta' showcases the bond between humanity and motherhood. 'Singh & Sinha', a LGBTQ film with HIV at its core, follows Singh's emotional journey as he navigates the fragile line between love, loss and the harsh new reality of living with HIV.*  
**Online #3 All badges (no press)**

**NEXT FROM SPAIN**

(Spain) 110mins. 110 ICEX — España Exportación E Inversiones/Trade Commission Of Spain.  
**Riviera 1**

**PASTORIS**

(Spain) Historical. 107mins. House Of Film. Dir: Pablo Moreno. Cast: Marian Arahuetes, Sergio Cardoso, Laura Contreras, Antonio Reyes.  
*Domingo, a shepherd presumed dead during the Spanish War of Independence, returns home to find his world forever changed. Circumstances force him to accept a job from a local landowner; a journey full of risk and danger.*  
**Palais #C Online All badges and press**

**THE PERFECT GAMBLE**

(US) Crime. 82mins. Bleiberg



**MARKET**

**13:30**

**CARAVAN**

(Czech Republic) Road movie. 102mins. Alpha Violet. Dir: Zuzana Kirchnerová. Cast: David Vodstrcil, Juliana Brutovská, Ana Geislerová.  
*Overwhelmed by motherhood, Ester steals a caravan and flees to southern Italy with her son David with an intellectual disability. They meet a young drifter whose open heart transforms their makeshift family into something freer, lighter and full of unexpected hope.*  
**Un Certain Regard**  
**Lerins #4 Online All badges (no press)**

Entertainment. Dir: Danny A Abeckaser.  
*Two gamblers released from prison decide to open an illegal casino but get entangled with the mafia, with one gambler's girlfriend caught in the middle.*  
**Palais C**

**THE PRANK**

(Germany) Family. 90mins. Picture Tree International. Dir: Benjamin Heisenberg.  
*When 12-year-old Chinese exchange student Xi Zhou's April Fools' prank goes disastrously wrong, it drags his host family, their son Lucas and his crush Charlotte (Charly) into a tumultuous adventure filled with gangsters, cash and chaos. With the mafia, a crew of rappers and a bumbling police duo in pursuit, Lucas and Xi must team up to fix the mess they've made. Their only hope? Pulling off one final, genius prank.*  
**Palais E**

**UGLY SWEATER**

(US) Drama. 80mins. Iris Indie International. Dir: Lauren Musgrove. Cast: Deja Monique Cruz, Brendan Egan, Kallie Tabor.  
*Determined to study astrophysics at an Ivy League college, high-school senior Ruby faces her anxiety as it appears vividly in her dreams, prompted by a seemingly magical ugly Christmas sweater.*  
**Lerins #1 Online On invite or request**

**13:00**

**VAMAL — WHIRLPOOL**

(India) Drama. 147mins. Wings To Bollywood Entertainment. Dir: Lehru Sanjay.  
*Both Devji and Mavji were friends. Mavji's wife is Mani and Devji's wife is Rudi. Both Devji and Mavji work together as fishermen. Story revolves around mainly these two characters.*  
**Online #1 All badges (no press)**

**13:30**

**AISHA CAN'T FLY AWAY**

(Egypt) 120mins. Arab Cinema Center. Dir: Mostafa Morad. Cast: Ziad Zaza, Mamdouh Saleh, Buliana Simona.  
*The underworld of migrant society in Cairo and the tension between the different groups as witnessed by Aisha, a Somali caregiver.*  
**Palais J Priority badges only**

**CARAVAN**

See box, above

**DEATH DOES NOT EXIST**

(Canada) Animation. 75mins. Best Friend Forever. Dir: Félix Dufour-Laperrière.  
*After a failed armed attack on wealthy landowners, Hélène abandons her companions and flees into the forest. Manon, one of her friends and accomplices, returns to haunt her. Hélène has to revisit her convictions and choices, in a valley where metamorphoses and great upheavals disrupt the natural order of things.*  
**Directors' Fortnight**  
**Olympia 3**

**GLADIATOR UNDERGROUND**

(Thailand) Martial arts. 91mins. Bleiberg Entertainment Llc. Dir: Chaya Supannarat.  
*Duke and Yan, two long-time rivals, are competing in the world's most dangerous underground fighting tournament, where powerful crimelords can gamble and influence who they fight, the terrain they fight on and what weapons will be used. In this high-stakes bloodsport where one*

*wrong move can mean certain death, they must decide whether to play by the rules or to cast their honour aside and team up against the dark syndicate running the tournament and bring the entire system down.*  
**Palais #D Online On invite or request**

**KHALID'S SHIVAJI**

(India) 113mins. Maharashtra Film, Stage & Cultural Development Corporation. Dir: Raj More.  
*Khalid is teased by all boys of the same class by calling him 'Afzal Khan'. Because of this, he is left alone. 'Why do the children tease me by the name of Afzal Khan? Because I am a Muslim?' There are so many questions roaming in Khalid's mind; with his innocent eyes, he searches for Shivaji Maharaj.*  
**Palais #B Online All badges (no press)**

**LITTLE ANGELS**

(US) Comedy. 120mins. Pinnacle Peak Pictures. Dir: Dean Cain. Cast: Dean Cain, Torrance Coombs, Helena Mattsson, Carla Jimenez, Juliet Donenfeld.  
*Jake Rogers, a Division I college football coach, uses a female placekicker as a publicity stunt. When she misses a field goal, he makes offhand comments in the media about female athletes and soccer, and gets suspended by the university and the NCAA. To regain his position, he must coach a young girls' soccer team.*  
**Palais B**

**ONE BIG HAPPY FAMILY**

Drama. 122mins. Electric Entertainment. Dir: Matt Sohn.  
*When a DNA test completely upends a woman's life, she embarks on a journey with her mother to find out who she is.*  
**Palais D**

**RE-CREATION**

(Ireland) Crime. 88mins. Latido Films. Dir: Jim Sheridan, David Merriman. Cast: Vicky Krieps, Aidan Gillen, Colm Meaney.  
*In a fictitious trial, 12 members of a jury must decide whether British journalist Ian Bailey is guilty of the murder of French filmmaker Sophie Toscan Du Plantier in 1996. Based on real events, the film reconstructs, through the discussions between these 12 people, a case that ultimately invites the viewer to draw their own conclusions.*  
**Olympia 9**

**THE COLLABORATOR**

(US) Drama. 124mins. Iris Indie International. Dir: Travis Hodgkins. Cast: Rudi Dharmalingham, Nitin Ganatra, Mayur Puri, Nikhil Singh Rai, Rashaana Shah.  
*As war rages, a young man from a nearby village is recruited by an army officer to perform a grim task, to go into the conflict zone where militants have been killed and retrieve their weapons and ID cards.*  
**Arcades 3**



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## Six TorinoFilmLab-branded films at the 78th Cannes Film Festival

by VITTORIA SCARPA

🕒 16/04/2025 - Two titles in competition, three in Un Certain Regard and one in Critics' Week were developed at the hotbed of international talent organised by Italy's National Cinema Museum



*Renoir* by Chie Hayakawa

Two works in competition, three in Un Certain Regard and one in [Critics' Week](#): this year, six [TorinoFilmLab](#) titles, the hotbed of international talent organised by the National Cinema Museum with the support of [Creative Europe Media](#), presented in the programme of the 78th [Cannes Film Festival](#) (13-24 May). Of these, the five films in Official Selection are characterised by a strong female connotation, not only by the fact that three of them are directed by women, but also for the share of stories they tell.

For the first time, two films developed within the TFL will compete for the Palme d'Or. Japanese filmmaker **Chie Hayakawa**, already noticed for her previous [Plan 75](#) [\[+\]](#) (Special Caméra d'Or in Cannes in 2022) is in the race with [Renoir](#) [\[+\]](#), with which she participated in the 2023 FeatureLab and won the Coproduction Award worth €50,000. Set in Tokyo in 1987, *Renoir* follows 11-year-old Fuki, whose father Keiji has been battling cancer, and her mother Utako, constantly stressed by her caretaking for her husband and by her work. Developed in 2020 thanks to TFL, **Carla Simón's** [Romería](#) is also in competition on the Croisette. The Spanish director also took part on the 2018 ScriptLab with her previous project, [Alcarràs](#) [\[+\]](#), winner of the Golden Bear at the 2022 Berlinale. The film's protagonist is Marina, a young orphan who must join the Atlantic coast of Spain to obtain a signature for a scholarship application from her paternal grandparents, whom she has never known, awakening buried emotions and wounds from the past.

The titles supported by the Turin lab and selected in the Un Certain Regard section are three debut features. [Caravan](#) by **Zuzana Kirchnerová** (Czech Republic) was developed within the 2018 ScriptLab and the 2020 FeatureLab, also receiving the Production Award worth €40,000. The film is an international co-production with the participation of Italian outfit [Tempesta Film](#): shot in Italian, it tells the story of Ester, the single mother of a disabled child, who only has one dream: to spend two weeks in Italy with an old friend and without her son. [The Mysterious Gaze of the Flamingo](#) by **Diego Céspedes** (Chile) took part in the 2020 FeatureLab and won the Coproduction Award worth €50,000. Set in the Chilean desert at the beginning of the 1980s, the film follows 11-year-old Lidia who lives with her queer family in a mining town. The legend goes that it is transmitted between two men when they fall in love. [Aisha Can't Fly Away](#) by **Amr El Bahy** was developed within the 2022 Red Sea Lodge. Aisha, a 26-year old Somali woman, lives and works in a neighbourhood of Cairo with a big

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community of African immigrants, controlled by different gangs.

Finally, standing out in the Critics' Week lineup is *Sleepless City* by **Guillermo Galoe**, whose script was developed within the ScriptLab 2020 programme. A France-Spain production, the film by the Spanish auteur – already in Cannes in the past with his short films – follows Toni, a 15-year old Roma boy living in the biggest illegal shantytown in Europe, on the outskirts of Madrid. Proud of belonging to his family of scrap merchants, he follows his grandpa everywhere. But when the notices of demolition start to get closer to their land, the family breaks apart and Toni is forced to make a choice.

“Year after year, the TorinoFilmLab confirms its title as one of the most vital and dynamis labs, able to support young works that know how to catch the attention of the most prestigious international festivals”, declared **Carlo Chatrian**, director of the National Cinema Museum. The president of the museum, **Enzo Ghigo**, stated: “The beauty of our museum is that it is always straddling the past, present and future of the world of cinema [...] the future intercepts new audiovisual languages and helps create talent, support who believes in cinema, with the desire to grow and learn”.

(Translated from Italian)

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CANNES FILM FESTIVAL FILM FESTIVAL

## Space to Breathe, Room to Change

Chris Jones — May 22, 2025

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### MOVIE REVIEW

Caravan (Karavan)

**NOT RATED** - ★★☆☆☆

**Genre:** Drama

**Year Released:** 2025

**Runtime:** 1h 36m

**Director(s):** Zuzana Kirchnerova

**Writer(s):** Tomás Bojar, Zuzana Kirchnerová, Kristina Majova

**Cast:** Aňa Geislerová, Juliana Olhová, David Vodstrčil, Jana Plodková, Mario Russo, Giandomenico Cupaiuolo

**Where to Watch:** shown at the 2025 Cannes Film Festival

**RAVING REVIEW:** Sometimes the most revealing journeys happen quietly, through subtle gestures and emotions that don't announce themselves. That's the guiding force behind CARAVAN, a character drama wrapped in the skin of a road movie but far more

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focused on the internal miles than the ones on the odometer. It doesn't aim to redefine a genre or shake up convention—it simply wants to make space for a truth often overlooked: the emotional labor of caretaking and the ache that comes from never being asked what you need.

Ester's situation is immediately understood by the cycles of her life. She's spent years bound to her son David, whose disabilities shape nearly every part of their daily routine. The film doesn't linger on diagnoses or medical terms. Instead, it shows us what it feels like to live in a space where responsibility is constant and selfhood becomes a luxury. Something quietly snaps when Ester's long-anticipated trip falls apart and she's forced to bring David along, not in anger or rebellion, but in resolve.

What could've been framed as a dramatic escape plays more like an exhausted exhale. The movie's strength is in how it reframes expectations. Instead of leaning on crisis or confrontation, it builds tension through stillness. Being crammed in a camper with an emotionally complex teenager and no destination isn't a recipe for excitement. But it does create space for silence, for breath, for the kind of reflection that only happens when the usual pressures are paused.

This narrative approach asks for patience from its audience. It's not concerned with ticking off specific moments or delivering obvious payoffs. That works in its favor. Too often, films that address caregiving fall into overly sentimental traps or force growth through trauma. Here, change is glacial and nonlinear. Ester's journey is less about self-discovery than remembering who she was.

Aña Geislerová plays that weight with precision. Her performance doesn't demand your attention—it earns it through restraint. Her movements are small, her voice rarely rises, but everything she does feels loaded with years of compromise. You see her calculating every interaction, every choice, as though her freedom must always be balanced against David's needs. What she delivers isn't emotional fireworks—it's emotional fatigue. And that's what makes it effective.

David Vodstrčil, making his acting debut, brings something no script could write: lived experience. His presence in the film isn't performative—it's participatory. He's not treated as a plot device or a symbol. The film allows him to exist as himself, offering glimpses into how he perceives the world without framing him as a teaching moment. Camera choices gently shift into his perspective, not to manipulate sentiment but to build understanding. This isn't representation used to score points—it's representation rooted in authenticity.

Juliána Brutovská's Zuza enters the story and blends in seamlessly. She doesn't disrupt the established dynamic; she absorbs into it, gradually becoming part of it without needing to justify her presence. Her relationship with Ester is full of potential as an emotional mirror and a philosophical foil, but that potential is left largely unexplored. The film hints at

Chris Jones on  
Friendship, Faking It,  
and Finding Yourself

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deeper differences but never commits to examining them. There's an opportunity there that could've added a sharper edge.

The dialogue stays sparse, avoiding speeches or unnecessary explanation. This movie invites you to interpret body language and pauses, trusting the audience to stay engaged without being guided at every turn.

What elevates CARAVAN is how it handles disability without turning it into a spectacle or a burden. David isn't inspirational or hapless. He's present, opinionated, and complicated. The story doesn't flatten him into a lesson or force him to change to validate Esther's growth. If anything, her growth depends on accepting that he doesn't need to change—she does. That inversion flips so many tropes on their heads, and the movie subtly handles it. Having a family member with Down syndrome and autism, I see so much in David that feels familiar; there's a certain heart that you can't fake!

By the end, we're left with something more grounded—a sense that life may not have gotten easier, but perhaps it's become more honest. Ester, David, and Zuza aren't transformed in the conventional sense. But they've moved—emotionally, psychologically, and quite literally—toward something closer to balance.

This rare kind of story respects its characters too much to simplify their lives into easy arcs. And it respects its viewers enough not to tell them how to feel about it. By sidestepping drama and focusing instead on presence, CARAVAN becomes a quiet argument for nuance, one frame at a time.

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*[photo courtesy of ALPHA VIOLET, MASTERFILM, NUTPRODUKCIA, TEMPESTA]*

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# ZUZANA KIRCHNEROVA

*Caravan*  
Un Certain Regard

Photographed by Adam Ol'ha in Prague



# PAULINE LOQUES

*Nino*  
Critics' Week

Photographed by  
Kris Dewitte in Paris



# Unseen Films

A collection of reviews of films from off the beaten path; a travel guide for those who love the cinematic world and releases.

Thursday, May 22, 2025

## Caravan (2025) Cannes 2025



Ester is a single mother who is forced to take her mentally challenged son on a trip to Italy

This is a very intense drama that is there is justice will be in the running for a lot of awards. This is a film that looks at parents and disabled children and doesn't shy away from the tough bits. It's a film that comes from director Zuzana Kirchnerová's personal experience with her son not only has Downs Syndrome and Autism, as a result the film shows both the ups and downs of the mother and child relationship. More importantly the film makes sure that we know how much love is there.

Anna Geislerová, plays Ester and should be on the Oscar short list. Because this isn't a big flashy foreign film the odds are it's not going to get the notice it needs to clean up. That's a shame because it is a fully invested performance that completely feels natural. I was moved.

David Vodstrcil is incredible as David the young man with issues. As I write this just over two weeks from the film's premeire at Cannes it appears that CARAVAN is his first film, but I highly doubt that it will be his last. It's a staggering first cinematic performance.

I don't know what else to say other than this is one of the great films at Cannes.

Track this down.

Posted by Steve Kopian at [May 22, 2025](#)



Labels: [cannes 2025](#), [drama](#), [italy](#)

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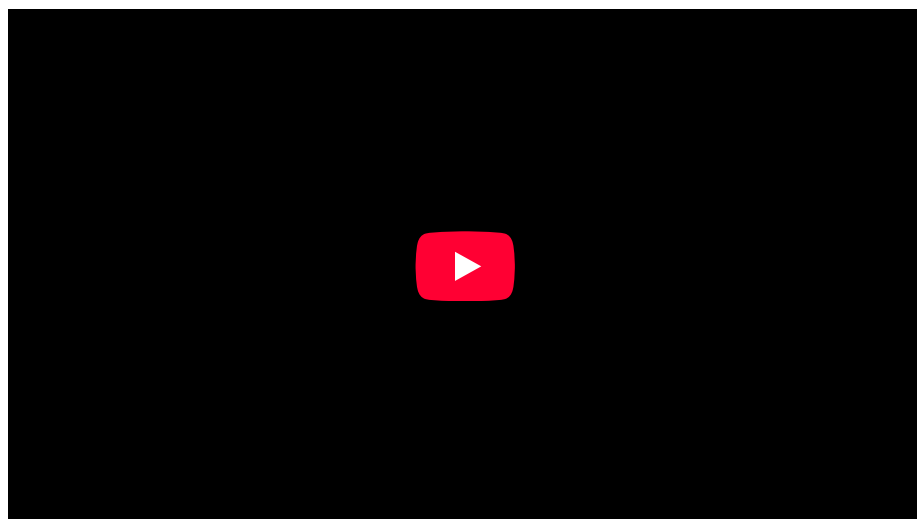
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## V Cannes bude po 30 letech soutěžit český snímek. Road movie Karavan ukazuje stinné stránky mateřství

© 22. květen 2025

[Premiéry Pavla Sladkého](#)


Slunce, moře, rackové a nicnedělání. Za podobnou představou o krásné dovolené utíká v novém filmu Karavan herečka Anna Geislerová. Ta se dnes projde po červeném koberci na festivalu v Cannes, kde má snímek premiéru v hlavní soutěži. „Je to obrovský úspěch, protože se snímek Karavan probojoval mezi desítkami filmů z celého světa. V soutěžní sekci je tak nakonec třeba společně s debutem herečky Scarlett Johanssonové,“ říká kulturní redaktor Českého rozhlasu Martin Hrnčář.



autoři: [Jiří Chum](#), [Martin Hrnčář](#), [krt](#)

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MOHLO BY VÁS ZAJÍMAT


**CANNES 2025** Un Certain Regard

## Young talents gear up to take part in Cannes' Un Certain Regard

 by [FABIEN LEMERCIER](#)

🕒 10/04/2025 - The selection includes works by duo Alessio Rigo de Righi and Matteo Zoppis, Hubert Charuel, Stéphane Demoustier, as well as the directorial debuts by Harris Dickinson and Scarlett Johansson



*Heads or Tails?* by Alessio Rigo de Righi and Matteo Zoppis

**UPDATE (24 April 2025):** The selection has been completed with new titles. Read about them [here](#).

Nigeria, Egypt, Tunisia, Palestine, Chile, India, Japan, Italy, the Czech Republic, the UK, the USA and France: these are the territories covered by the 16 films (for the time being) on the Un Certain Regard programme, which was unveiled today, just like the entirety of the Official Selection (see the [article](#)) of the 78th [Cannes Film Festival](#) (13-24 May). It's a showcase dedicated to emerging talents and includes eight feature debuts that Cannes selector **Thierry Frémaux** indicated would be more focused on genre and less radical than at past editions.

European countries shine bright in the 2025 Un Certain Regard selection, particularly thanks to two Italian sophomore features: *Heads or Tails?* by **Alessio Rigo de Righi** and **Matteo Zoppis** (who first rose to fame in the Directors' Fortnight in 2021 with *The Tale of King Crab* [+]), toplined by **Alessandro Borghi**, **Nadia Tereskiewicz** and **John C Reilly**; and *Le città di pianura* by **Francesco Sossai** (*Other Cannibals* [+], First Feature Competition at the Tallinn Black Nights Film Festival).

Also worth highlighting is *Caravan*, the feature debut by Czech helmer **Zuzana Kirchnerová** (Cinéfondation Award at Cannes in 2009 with her short film *Bába*), which is a Czech-Slovakian-Italian co-production.

Two French filmmakers are also among the chosen few. **Hubert Charuel** will present *Meteors*, his second feature (*Milk* [+]) (unveiled in the 2017 Critics' Week) and will be banking on the skills of young rising star **Paul Kircler**. **Stéphane Demoustier** will reveal his fifth feature, *The Great Arch*, which sees **Claes Bang**, **Sidse Babett Knudsen**, **Swann Arlaud**

and **Xavier Dolan** among the cast.

The UK will also be banking on two feature debuts: *Urchin*, which marks the transition to the other side of the camera for British actor **Harris Dickinson** (seen last year in *Blitz* [+] and *Babygirl*); and *Pillion* by **Harry Lighton** (in competition at the Sundance Film Festival in 2017 and nominated for the BAFTA for Best Short Film for *Wren Boys*), an Irish-UK production staged by **Element Pictures**, and starring **Alexander Skarsgard** and **Harry Melling**.

Young US cinema is represented by two feature debuts: *Eleanor the Great* by famous actress **Scarlett Johansson** (which will no doubt be the selection's buzziest title as far as the media is concerned) and *The Plague* by **Charlie Polinger**.

South America is also showing off its wares with the feature debut *The Mysterious Gaze of the Flamingo* by Chile's **Diego Céspedes**.

Africa is in the running with three titles, including the feature debuts *Aisha Can't Fly Away* by Egypt's **Morad Mostafa** (a winning project at Cinemed Meetings 2022 and at the 2024 Atlas Workshops) and *My Father's Shadow* by British-Nigerian director **Akinola Davies**, which are joined by *Promised Sky*, the second feature by Tunisia's **Erige Sehiri** (who rose to fame in the 2022 Directors' Fortnight with *Under the Fig Trees* [+]).

Lastly, a further three titles hail from Asia, with *Homebound* by India's **Neeraj Ghaywan** (who is returning to Un Certain Regard, where he won an award in 2015 with *Masaan* [+]), *A Pale View of Hills* by Japan's **Kei Ishikawa** (see the [news](#) – an adaptation of the novel of the same name by **Kazuo Ishiguro**, a Japanese-UK-Polish co-production), who took part in Venice Orizzonti in 2016 and 2022, and *Once Upon a Time in Gaza* by Palestinian brothers **Arab and Tarzan Nasser** (previously popular in the 2015 Critics' Week with *Dégradé* [+]) and in Venice Orizzonti in 2020 with *Gaza mon amour* [+]), a production that brings together France, Germany, Palestine and Portugal.

Here is the list of films selected:

### Un Certain Regard

*The Mysterious Gaze of the Flamingo* - Diego Céspedes  
*Meteors* - Hubert Charuel  
*My Father's Shadow* - Akinola Davies Jr  
*L'inconnu de la Grande Arche* - Stéphane Demoustier  
*Urchin* - Harris Dickinson  
*Homebound* - Neeraj Ghaywan  
*A Pale View of Hills* - Kei Ishikawa  
*Eleanor the Great* - Scarlett Johansson  
*Caravan* - **Zuzana Kirchnerová** (Czech Republic/Slovakia/Italy)  
*Pillion* - Harry Lighton  
*Aisha Can't Fly Away* - Morad Mostafa  
*Once Upon a Time in Gaza* - **Arab & Tarzan Nasser** (France/Germany/Portugal/Palestine)  
*The Plague* - Charlie Polinger  
*Promised Sky* - **Erige Sehiri** (France/Tunisia)  
*Heads or Tails?* - Matteo Zoppis, Alessio Rigo de Righi  
*Le città di pianura* - Francesco Sossai

(Translated from French)

### related links

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May 17, 2025 8:15pm PT

## 'It's About Freedom': Zuzana Kirchnerová Talks Cannes Entry 'Caravan,' Upcoming 'Sensorial' Feature 'Bodies' (EXCLUSIVE)

By [Marta Balaga](#) ▾



Courtesy of Alpha Violet

Czech director [Zuzana Kirchnerová](#) might be heading to Cannes with “[Caravan](#),” but she’s already shooting a miniseries tackling domestic violence — “with a very strong female character” — and developing a new feature under the working title “[Bodies](#).”

“I want it to be a very sensorial project, exploring the subject of aging,” she told *Variety*.

“I like it when you can ‘touch’ a film. Every time I make one, I need to deeply connect to its theme. It needs to be something I think about every day.”

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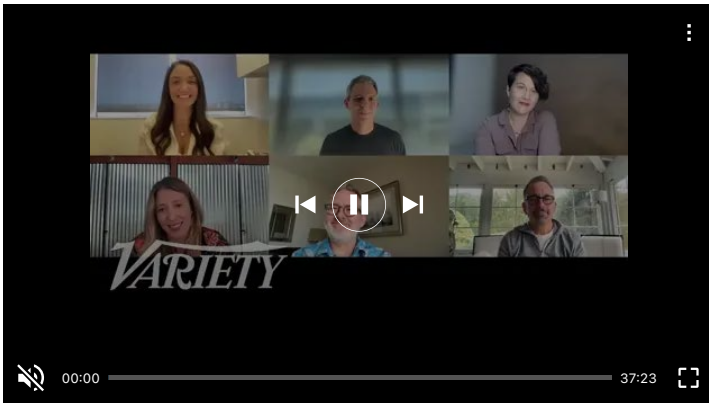


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In her feature debut “Caravan,” selected for [Un Certain Regard](#) — marking the first return to the official selection of a majority Czech production in over 30 years — she decided to reference her own experiences as a mother of a disabled child.

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“I wouldn’t say I ‘regret’ being a mother, not at all. I’m really happy to have kids, but sometimes, I would love to escape and get my old life back. It used to be so difficult for me to admit, even to my closest friend or to my sister, or to say it out loud. But it’s so important to be able to do that,” she said.

“There will be many people who won’t exactly punish me for it, but they will comment on it. It’s one of our last taboos, for sure. We have this idea that once you become a mother, you turn into a saint. Especially when it comes to disabled kids. It didn’t happen to me. I love my child, but I also wanted to be a filmmaker and have my career. I wanted to be more than a mother.”

In the film, Ester and her teenage son David head out on a road trip to Italy.

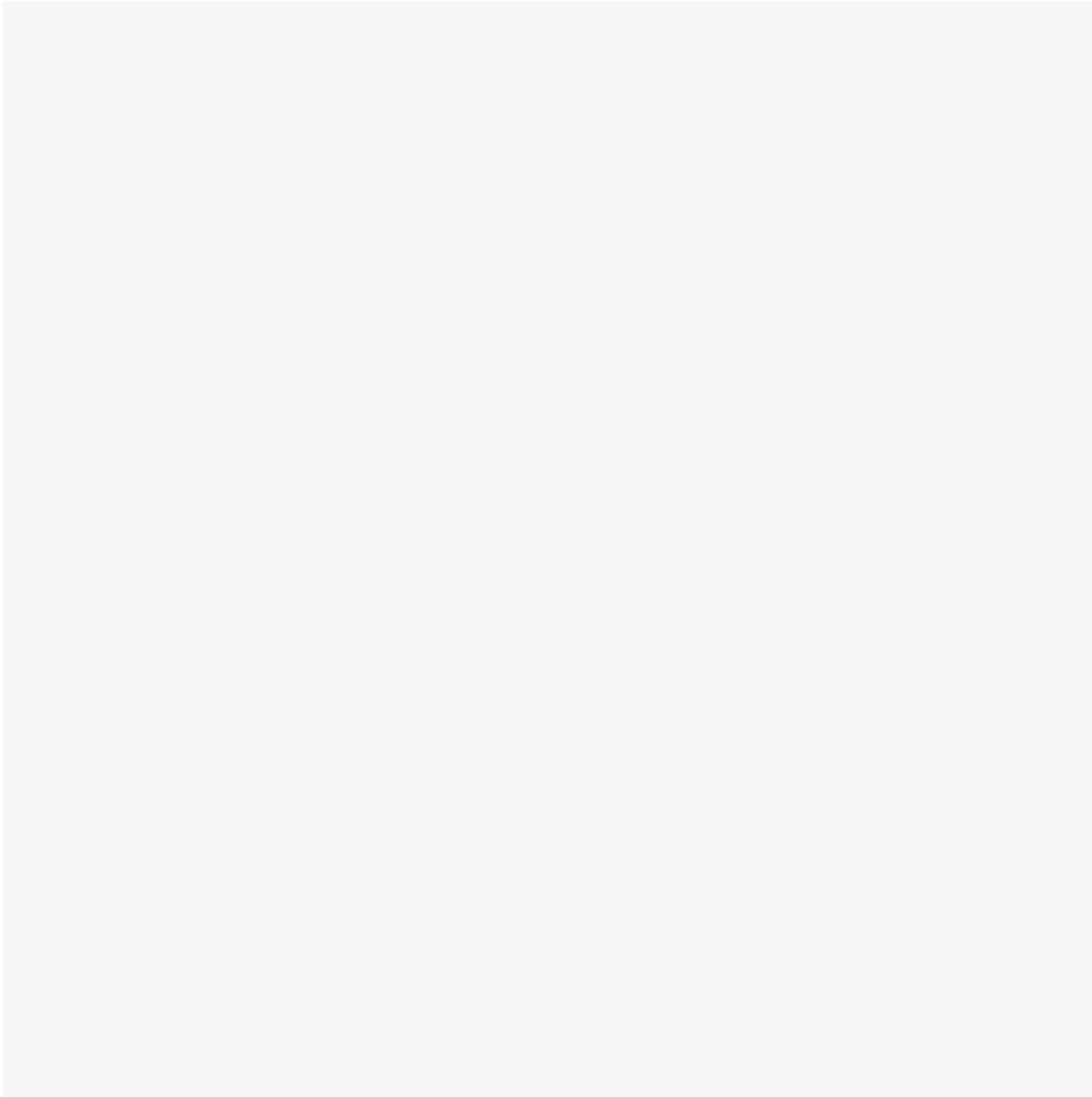
“When I started to write, I was a single mother with a disabled son and second son who was just a baby. I was sitting in Prague, in my room, and realized: ‘I don’t want to make a depressing film,’” admitted Kirchnerová.

“I wanted to make a film which would be joyful and full of sun and colors. I wanted something which would open up the horizon and feel transcendental.”

Imagining Anna Geislerová in the lead role helped her distance herself from the story.

“This way, Ester became more like her and not me. But there’s a bit of me in every character. I really enjoyed writing Zuza [their new friend played by Juliána Brutovská Ol’hova]. She reminded me of how I used to be with my friends when I was younger. Italy is basically a metaphor of a summer dream. Ester becomes more open also because of Zuza — she’s the one who triggers this playfulness in her.”





"Caravan"

She spent six months looking for David, played by David Vodstrčil.

"The funniest thing is that he goes to the same school as my son. I had him right under my nose. I saw many families, which in a way was a good thing – they shared so many stories. Unlike his character, he's completely independent and has no trouble communicating, he doesn't need assistance, so he really needed to play that role. With Anna, they had a great chemistry. She calls him her fourth child."

Despite lighthearted approach, Kirchnerová wanted to be honest – also about her protagonists' sexuality.

"I didn't want to hide these aspects, and when we talk about the dignity of disabled people, we have to acknowledge their sexuality as well. They are sexual, just like you and me. We accept these kids when they are small and cuddly. But once they become teenagers, it's harder. This is something we need to talk about," she said.

"If you are a mother of a disabled child, you are not allowed to be joyful or passionate. For me, sex means energy. It makes you feel alive. When Ester embarks on an affair, it feels like she's saying: 'I want to be alive. I want this for myself, because I am giving so





“In the Czech Republic, it was harder. Not because of this subject, but because I wanted to make a film in Italy. They probably thought it was too personal, even though I’ve never gone on a trip like that, and didn’t finance it for many years. There were many men who couldn’t connect with the main character. They would say she’s ‘unlikeable’ and ‘doesn’t know what she wants.’ Or that the film should be more plot-driven, with some big ending. I would always ask: ‘Do you want me to go to Hollywood? They like big endings over there.’”

Ultimately, the project was picked by Cannes’ L’Atelier. Before, Kirchnerová was also awarded the Cinéfondation Prize for best short film for “Baba.” Now, she hopes “Caravan” will make people less afraid of portraying disability in their work.

“Fear is probably the right word. Disabled people are just like other people. Zuza is such a great character, because she’s not prejudiced. She looks at David and sees a teenage boy, not a diagnosis. She would behave the same with everyone else,” she said.

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“For me, it’s about freedom. People push you into the prison of what you should be. Especially when you’re a mother, you’re supposed to fulfil all these societal expectations. Making this film was like delivering a final ‘fuck off.’ Saying: ‘Ok, now I’m going to do what I want. I’m going to live.’”

“Caravan” was produced by Dagmar Sedláčková of MasterFilm, with Nutprodukcia (Slovakia) and Tempesta (Italy) co-producing. Alpha Violet handles sales.

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**Read More About:** Cannes Film Festival, Caravan, Un Certain Regard, Zuzana Kirchnerová

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CANNES 2025 Un Certain Regard

## Zuzana Kirchnerová • Director of *Caravan*

"I wanted to show a mother who is also a sexual being — someone who protests, who desires, and who loves freedom"

by ANA STANIC

CANNES 2025: The Czech director Zuzana Kirchnerová discusses her first feature, the return of Czech cinema to the festival's official selection after more than 30 years



07:41

mp4 (1280x720) 7:41

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Czech director **Zuzana Kirchnerová** discusses her first feature [Caravan](#) [+], screened in the Un Certain Regard section of the 78th [Cannes Film Festival](#), a road-trip movie mostly set in Southern Italy and the return of a Czech production to the festival's official selection after more than 30 years.

### See also

- [Caravan \[CZ, SK, IT\] \(2025\): film profile, film review](#)

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**"CARAVAN"**By **Dan Bayer** May 22, 2025**THE STORY** – A burned-out mother embarks on an Italian road trip with her intellectually disabled son.**THE CAST** – Anna Geislerová, David Vostrčil & Juliana Olhová**THE TEAM** – Zuzana Kirchnerová (Director/Writer) & Tomáš Bojar (Writer)**THE RUNNING TIME** – 100 Minutes

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Ester (Anna Geislerová) just wants some time to herself. Her life caring for her disabled son, David (David Vostrčil), is tiring, and she was looking forward to time alone at her friend's house in Italy. But when her arrangements for David's care fall apart, she's forced to take him with her. She escapes with David in an old camper van, driving around the countryside to find a way to enjoy herself without abandoning David. Eventually, they meet some young fellow Czechs also on holiday, including a spitfire with magenta hair named Zuzana (Juliana Olhová), who decides to ditch her friends and travel with Ester after taking a liking to her and David. With another adult on board, Ester starts to take more chances to live for herself, but will she ever be able to reconcile her own desires with her duty to David?

Based on director and co-writer Zuzana Kirchnerová's own experiences raising a child with Down syndrome and autism, "Caravan" has the kind of lived-in quality that can only come from an artist who has experienced the very thing they're making art about. The film has a texture to it that makes it feel like a documentary at times, overflowing as it is with sharply observed behavior from each of its characters and a relaxed style that allows the film's story to wash over you like gentle waves. The film represents naturalism at its peak, a striking example of just how much a film can achieve with as little cinematic editorializing as possible.

That said, the film also shows the limitations of this naturalistic style. While watching the film is often an intoxicating experience, the story has so little shape to it that it can try one's patience. We drift alongside Ester, David, and Zuza as they flit from location to location, eating and drinking and dancing their way through the Italian countryside without any sense of direction or defined purpose. This works as an extension of Ester and Zuza's aimlessness, but it leads to the film feeling just as aimless as they are. All of the big story events feel culled from old road movie and family drama clichés. Zuza and Ester look like they might have a dalliance; after the initial thrill has worn off, Zuza starts getting bored with David, and then becomes outright hostile towards him; Ester seeks a man for an affair; David goes missing. These clichés don't help the aimlessness, as everything that does happen feels rather expected. While character dynamics evolve over the course of the narrative, the characters themselves stay pretty much the same, always remaining fundamentally who they were at the start of this journey.

Not that these characters aren't fascinating to watch. Even though the screenplay fails them on some levels, the performers all bring a layered nuance to their roles that deepens the connection between them and the audience. The intensely charismatic Olhová, as the enigmatic drifter who comes between mother and child for a time, achieves a striking balance between Zuza's more mature and more immature tendencies, finding increasingly interesting places to let her more petulant, childlike nature peek through. Vostrčil doesn't have much to do compared to the women, but his winning presence and complete commitment shine through, making David easy to root for even though he's the cause of much of Ester's distress. Geislerová find the tenderness in Ester even when she's unleashing her pent-up frustration on her companions, turning in a performance of rare sensitivity. Ester is often at her best when she's at her messiest, which can be entertaining to watch, but Geislerová makes sure that we never lose sight of the fact that this is a woman desperate to find herself after so long repressing her own wants and needs to care for her son. All three actors create a wholly believable rapport that makes it easy to root for them all to find their bliss in the world, which is key to the film's success.

Kirchnerová's solid work in the director's chair isn't just relegated to the strong ensemble work, though. The soft-focus cinematography gives the film the feeling of a hazy, half-remembered memory, especially when paired with some moments of beautifully impressionistic editing. The score by Aid Kid and Viera Marinová conjures up feelings of wonder and beauty, amplifying the freedom of being on the road with no immediate responsibilities. The cinematic style makes it easy to get lost in the world alongside Ester and David, immersing you in their headspace. That makes "Caravan" an engrossing experience, even if its issues prevent it from being great.

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## WHERE TO WATCH

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 Review by **Donosdalocadora**
**Caravan** 2025

★★★

Watched 26 May 2025

[www.instagram.com/p/DKIV8t4uj3t/?img\\_index=1](https://www.instagram.com/p/DKIV8t4uj3t/?img_index=1)

Uma jornada crua e sentimental pelo litoral da Itália.

Caravan é um road movie contemplativo, que mesmo com poucos diálogos consegue dizer bastante sobre os sentimentos e aflições de seus personagens.

Como protagonista e fio condutor da história, temos a figura de uma mãe solo que está à deriva, sem rede de apoio e cercada por relacionamentos líquidos. Ela precisa cuidar de seu filho David, que tem Síndrome de Down, mas também precisa cuida de si enquanto enfrenta os olhares alheios, uma porção de perrengues pela estrada e a vontade de descansar e viver.

Em meio a praias, festas, trabalhos braçais e algumas muitas crises de David, o sentimento que impera acaba sendo, curiosamente, o do tédio (e isso passa também para o espectador). Mas um pouco mais do que isso, bate uma certa desesperança e também um desespero ao notar o quão difícil e cruel a vida pode ser quando não temos figuras de confiança por perto.

Mais por gestos do que por palavras, uma jornada de amor, paciência e compreensão entre mãe e filho.

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Review by **filmfestival** PATRON

## Caravan 2025

Watched 21 May 2025

In Zuzana Kirchnerová's CARAVAN, Ester spends the summer in Italy with her teenage son David, who has Down syndrome and autism, and free spirited Zuza, who quickly clicks with David and eases Ester's burden for a period. It is inspired by Kirchnerová's own life. She has a son with similar conditions, but the film is not autobiographical. The performances here tower over everything else. Anna Geislerová, Juliana Ol'hová, and neurodivergent actor David Vostrčil, who brings his own experiences to the film, are all exceptional. The handheld camera and its shifting focus are used effectually to mirror the instability and the turmoil Ester faces every day. The script does not have any big surprises in store, but Caravan is a skillfully constructed drama that will connect with many.

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Review by **Michael O'Keefe****Caravan** 2025

Watched 22 May 2025

Caravan is a raw movie, in a realistic sense, the first scene shows an affluent dinner party and you'd be fair in thinking that this would be a bunch of Northern Italians living a cozy life for the rest of the time. However, one character at the dinner table says she doesn't live a cozy life, whatsoever; she lives with another woman and this challenged man in rural environments, and it's basically this uncomfortable dynamic for the rest of the movie. If you have lived in an uncomfortable fashion with people that are decent or maybe not exactly decent, but you find a dynamic and you find a way to like each other, then this movie may speak to you. There are a lot of feminine kinds of compromises along the way, the sheer horrors are hidden, but you'll get the idea, and there isn't the type of resolution in the end where everyone gets rich. I felt like it was realistic grit because it shows gentle suffering, it is not misery porn and the poor people are not shown as diabolical or twisted, although some are mean. The discomfort was enjoyable in a way, it is a rewarding journey and a realistic tale with good actors and very nice scenery, it's a type of Italian movie which I don't usually watch but never regret it when it's asked of me to do so.

♥ No likes yet

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# Канны-2025: Триер № 2 и автобиографическое «Паломничество»



Кадр из фильма «Сентиментальная ценность»

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КАННЫ-2025. ДНЕВНИКИ ФЕСТИВАЛЯ

23 МАЯ 2025

Одним из потенциальных призеров Каннского фестиваля может оказаться драма, имеющая некоторую «сентиментальную ценность»

## «Сентиментальная ценность» Йоакима Триера

«Сентиментальная ценность» (Sentimental Value) норвежца Йоакима Триера — объемный кинороман, литературную версию которого уютно было бы читать на диване под клетчатым пледом: он дает легко усвояемую «пищу для размышления», не нарушая при этом спокойствия читателя — ни интеллектуального, ни душевного. По сравнению с предыдущей картиной Триера № 2, «Худший человек на свете», это в меньшей степени хипстерский «молодежный» продукт — автор еще не впал в «папино кино», но уверенно направляется по этому адресу. Он желает быть новым Бергманом, технично komponуя в кадре лица двух сестер, пока еще — опять же для легкости употребления — не искаженные непереносимыми страданиями. Среди его вдохновений, несомненно, и Чехов: не зря персонажи фильма — все представители творческой интеллигенции — время от времени его упоминают.

Это история старого дома и его обитателей — членов дисфункциональной семьи, чьи основы сотрясает непомерное артистическое эго ее патриарха, режиссера Густава Борга (выдающийся артист Стеллан Скарсгард убедителен даже в роли кинематографического авторитета прошлых времен, хотя это задача почти непосильная, особенно если кадры из его военной драмы, снятые

## «Караван» Зузаны Киршнеровой

Еще один участник конкурса «Особый взгляд», чешский «Караван» (Karavan) Зузаны Киршнеровой — безвыходная история материнской любви, облеченная в форму то предсказуемого, то непредсказуемого роуд-муви. Мать (главная чешская кинозвезда Анна Гейслерова) путешествует по Италии в доме на колесах с подростком-сыном и случайно прибившейся компаньонкой. Сын с синдромом Дауна не говорит, познавая окружающий мир в основном посредством прикосновений. В возрасте созревания и здоровые подростки часто делаются невыносимы, что уж говорить о симпатичном и несчастном Давиде: он начинает кусать и даже поколачивать (пока еще несильно и в шутку) свою столь же симпатичную и несчастную маму, в то же время испытывая смутные чувства по отношению к их попутчице с розовыми волосами, которые он тоже часто трогает. Для матери путешествие по не самым гламурным, хотя и приморским, местам Калабрии — последняя попытка «зацепиться», как это некогда удалось ее подруге по сбору фруктов. Теперь у соотечественницы есть итальянский муж, дом, «нормальные» (как формулирует она сама) дети — а у героини «Каравана» есть только сын «с особенностями», с которым становится все сложнее и сложнее, и что будет дальше, не знает никто.

Трагизм этих отношений напоминает о «Долгих проводах» Киры Муратовой, где у героини Зинаиды Шарко был вполне себе «нормальный» сын, хотя тоже не лишенный, как и все мы, своих «особенностей». Героиня Гейслеровой, точнее какая-то ее часть, явно задумывается о том, как бы попрощаться с Давидом, пока на нее еще делают стойку калабрийские фермеры, но выхода в этой истории нет, помимо еще большего отложенного трагизма. Мир «нормальности» раз за разом отторгает героиню, и ей не остается ничего, кроме как с достоинством нести свой крест.



Кадр из фильма «Караван»

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## 'Caravan' Review – A Long Road To Understanding [Cannes 2025]

👤 By Dave Giannini 📅 May 22, 2025 💬 No Comments



I cannot count the number of times I have seen a mother or a father with a child acting up and thanked my lucky stars that I have not ever signed on for that kind of responsibility. This is compounded when the child has any sort of disability that makes behavior an extra struggle. I sometimes wonder how parents in that situation stay so calm and measured. The truth is, of course, that they don't. Not always, at least. In part, this is what director Zuzana Kirchnerová is hoping to explore in *Caravan*, premiering at Cannes Un Certain Regard.

The narrative is supremely **impacted by Kirchnerová's life experience as the mother of a child with Down Syndrome**, and it is filmed in such a way that it removes most of the artifice of feature filmmaking. This is a film that throws you immediately into the relationships without much, if any, background or context. Quickly, we follow Ester (Ana Geislerova), who is the sole caretaker of her 15-year-old son, David (David Vodstrcil), who has Down Syndrome and continually struggles with behavioral outbursts when frustrated. These moments of lashing out immediately put us in Ester's corner, especially after her friends, with whom she is visiting, ask them to stay in the caravan outside to avoid future incidents and further injury.



Courtesy of Cannes

Geislerova is good throughout, but especially in these quiet moments. We see her desperation, her sense of being trapped in her own life. So much so that when she takes the caravan, we barely blink despite the fact that it is not her property. Raising a child with different needs is difficult in the best of circumstances, but given that she is a single mother, it puts things in a new and worse perspective. From there, sadly, the film becomes pedestrian. It is a road movie, for better or worse. However, it does receive a much-needed boost from Zuza (Juliana Brutovska) whom they pick up on their travels.

Given David's consistent (and understandable) struggles, some of his interactions with Zuza border on inappropriate; he is, regardless of diagnosis, still a teenage boy. Zuza serves a dual purpose, she is the object of David's affection and a strange sort of North Star for Ester. Ester is dying to lash out, to be something more than a struggling single mother. The problem becomes the predictability of the narrative. If you have ever seen a road movie, you can feel the problems and the solutions (such as they are) coming from miles down the highway. The narrative structure is meandering, which could be fine if there were more points of interest. When you have one character who is mentally struggling and another who tends toward silence, a film can slow down just a bit too much. With Brutovska being the force of nature pushing *Caravan* forward, it unfortunately becomes a bit of a slog. The screenplay, from Kirchnerová, documentarian Tomás Bojar, and Kristina Majova, focuses too much on stops that the crew make rather than the relationships that are being built mile by mile.

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'Hurry Up Tomorrow' Review - The Weeknd's  
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Disguised As A Terrible Movie



Courtesy of Cannes

As a pure exercise in understanding a woman who wants something more, something different, the film works perfectly well. But as a film in regards to structure, it creates a sense of impatience that is nearly impossible to shake. However, the directors of photography, Denisa Buranová and Simona Weisslechner, repeatedly steal the show. As any decent road movie should, *Caravan* features many vistas that will take your breath away. Does it help that the film was shot in Calabria and Emilia-Romagna? Of course, but the work from this pair of cinematographers outshines the natural beauty. Frankly, there is a lot to like about the film. The three lead performances, the desire to be more, freedom as a concept vs as a reality; all of these ideas come shining through, but the work that the audience needs to do makes *Caravan* a slight struggle. It is a film that seems better looking back than it is during the process, which one could argue is the experience of a road trip, as well.

***Caravan held its World Premiere in the Un Certain Regard section of the 2025 Cannes Film Festival.***

**Director:** Zuzana Kirchnerová

**Screenwriters:** Zuzana Kirchnerová, Tomáš Bojar, and Kristina Majova

**Rated:** NR

**Runtime:** 102m

6.8

As any decent road movie should, *Caravan* features many vistas that will take your breath away. Does it help that the film was shot in Calabria and Emilia-Romagna? Of course, but the work from this pair of cinematographers outshines the natural beauty. Frankly, there is a lot to like about the film. The three lead performances, the desire to be more, freedom as a concept vs as a reality; all of these ideas come shining through, but the work that the audience needs to do makes *Caravan* a slight struggle. It is a film that seems better looking back than it is during the process, which one could argue is the experience of a road trip, as well.

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## 'Caravan' review: A mother and her disabled son take to the road in Italy

BY ALLAN HUNTER | 22 MAY 2025

Czech debut from Zuzana Kirchnerova is born from her own personal experience and her Cinefondation-winning short



SOURCE: CANNES INTERNATIONAL FILM FESTIVAL  
'CARAVAN'

Dir: Zuzana Kirchnerova. Czech Republic/Slovakia/Italy. 2025. 103 mins

The burden of care is all-consuming in *Caravan*. Zuzana Kirchnerova's accomplished debut feature charts the bond between a weary mother and her disabled son as they embark on a liberating road trip. Sensitive handling draws out the complex emotions at in a film which focuses on price of family obligation in a similar way to Kirchnerova's short film *Baba* (2008) which won the Cinefondation prize at Cannes in 2009. The director herself is the mother of a disabled son and *Caravan* confronts the feelings of guilt, shame and frustration of a parent whose whole world revolves around the needs of her child.

### ***A gentle, effective humanist drama***

This deeply personal story should earn sustained festival exposure following a world premiere in Un Certain Regard, with CinemArt scheduled to release in the Czech Republic in late August. *Caravan* is very much in the social realist tradition of the Dardenne brothers and has affinities with Agnes Varda's *Vagabond* (1985). Marked by its emotional truths and finely judged performances, *Caravan* ultimately emerges as a gentle, effective humanist drama.

Ester (Ana Geislerova) is a single-mother to David (David Vodstrcil), a non-verbal adolescent with Down's Syndrome and autism. She has welcomed the chance to join old friend Petra (Plodkova) and her family on holiday in Italy. Kirchnerova sets the scene of a summer idyll with a soundtrack of gently lapping waves and the call of seagulls. Sunlight shimmers across the sea as they enjoy a lazy afternoon at the beach. Ester reassures David that he will make friends and feel at ease but the holiday becomes a rude awakening.

ra, meanwhile, pities Ester whilst her Italian husband Tomasso (Giandomenico Cupaiulo) offers trite suggestions to make Ester's life better. Ester

overhears one of Petra's children saying, "I don't want him here."

*Caravan* captures the reality of how unpredictable David can be as he switches from loving and playful to wilful and violent. Ester carries the signs of scratches and bites. She spends her life apologising and clearing up any mess but we never lose sight of the love that guides her.

Seizing the chance to escape, Ester and David take to the road in an old caravan, driving the backwaters of Calabria and acquiring a travelling companion in the free-spirited Zuza (Juliana Brutovska) who is entirely at ease with David. Breaking out of their routine creates a sense of freedom. Kirchnerova provides lyrical moments in which both mother and son have time to stop and reflect. There are nights of dancing and even the tentative possibility of a romance between Ester and Marco (Mario Russo) who manages immigrant farm workers. Ester is granted a guilty taste of the life she might have beyond mother and care-giver. She is also painfully aware of the signs that David is maturing into a young man and questions how much longer she can carry on.

Ana Geislerova's commanding central performance conveys both the strength and vulnerability of Ester. She brings a strained steeliness to the character but also a sense of how quickly that might crumble in the face of a kind word or a human touch. Chosen after a lengthy casting process, non-professional Down's syndrome actor David Vodstrcil (who has the look of a young *Gilbert Grape*-era Leonardo Di Caprio) invests David with an ear-piercing charm and poignancy. The intimate bond between characters and between performers is the bedrock of the film.

Changes in the weather reflect emotional upheavals but the similarities seem most pronounced in a central character marginalised by the mainstream, self-reliant and subject to both the kindness and cruelty of strangers as she travels into unknown territory.

Production companies: MasterFilm, Nutprodukcia

International sales: Alpha Violet [info@alphaviolet.com](mailto:info@alphaviolet.com)

Producers: Dagmar Sedlackova, Jakub Victorin

Screenplay: Zuzana Kirchnerova, Tomas Bojar, Kristina Majova

Cinematography: Simona Weisslechner, Denisa Buranova

Production design: Cristina Bartoletti

Editing: Adam Brothanek

Music: Ai Kid, Viera Marinova

Main cast: Ana Geislerova, David Vodstrcil, Juliana Brutovska, Jana Plodkova



## 'Caravan': Czech drama with Aňa Geislerová picked up for world sales ahead of Cannes premiere

April 26, 2025 [\(https://www.praguereporter.com/home/2025/04/26/\)](https://www.praguereporter.com/home/2025/04/26/)

[Czech Films \(https://www.praguereporter.com/home/category/czech-films/\)](https://www.praguereporter.com/home/category/czech-films/), [Czech Movie News \(https://www.praguereporter.com/home/category/czech-movie-news/\)](https://www.praguereporter.com/home/category/czech-movie-news/)

🕒 **Caravan** (*Karavan*), the debut feature from Czech director Zuzana Kirchnerová (<https://www.praguereporter.com/home/tag/zuzana-kirchnerova/>), will have its world premiere at the Cannes Film Festival next month, screening in the Un Certain Regard section. The road movie starring Anna Geislerová (<https://www.praguereporter.com/home/tag/anna-geislerova/>) has also been acquired for international sales by Paris-based Alpha Violet ahead of its Cannes premiere.



✓ Ter plaatse eten ✓ Afhalen ✓ Bezorging



The film marks a rare return for Czech cinema to the Cannes official selection: the last Czech film to play in the main competition at Cannes was **The Painted Bird** (<https://www.praguereporter.com/home/2019/9/13/movie-review-marhous-masterful-painted-bird-rates-among-the-best-czech-films-ever-made/>), which vied for the Palme D'or in 2019; the last Czech film to play in the Un Certain Regard section was Jan Švankmajer (<https://www.praguereporter.com/home/tag/jan-svankmajer/>)'s **Faust** in 1994.

**Caravan** follows Ester, a mother caring for her intellectually disabled son, as the two journey through Italy in a camper van. Geislerová plays the lead role in what the filmmakers describe as a poetic story about freedom, love, and the desire to truly live rather than merely survive. The film was shot in the Italian regions of Emilia Romagna and Calabria.

Kirchnerová, who previously won the Cinéfondation Prize in Cannes for her 2009 short *Bába*, drew on her personal experience as a parent to a disabled child in crafting the film's intimate narrative. The story is informed by her own life as the mother of a child with Down syndrome and autism. The director selected Geislerová early on to portray the emotionally complex role of Ester.

"I longed for an actress who would connect deeply with the story and wouldn't be afraid to go to the bone," Kirchnerová said. She added that despite the difficult subject matter, her goal was to bring "lightness, sensuality, and bitter humor" to the film.

**Caravan** is one of just a handful of Czech films to ever be selected for one of the official competitions at Cannes. Prior to 1994's *Faust*, Věra Chytilová's 1970 feature **Fruit of Paradise** was the last Czech production to screen at Cannes.

∨ The film is a co-production between the Czech Republic's MasterFilm, Slovakia's Nutprodukcia, and Italy's Tempesta, among

international appeal. The company's co-CEO Virginie Devesa praised the film as "a powerful invitation to let go, live in the moment and embrace life's difficulties as unexpected gifts." She added that Caravan is "a rare work of remarkable strength and authenticity."

**Caravan** will have its world premiere at the 77th Cannes Film Festival, held this year from May 13 to 24, 2025. It will open wide in Czech cinemas from Aug. 28 courtesy distributor CinemArt.

Aňa Geislerová (<https://www.praguereporter.com/home/tag/ana-geislerova/>), Anna Geislerová (<https://www.praguereporter.com/home/tag/anna-geislerova/>), Cannes (<https://www.praguereporter.com/home/tag/cannes/>), Cannes Film Festival (<https://www.praguereporter.com/home/tag/cannes-film-festival/>), Caravan (<https://www.praguereporter.com/home/tag/caravan/>), Karavan (<https://www.praguereporter.com/home/tag/karavan/>), Zuzana Kirchnerová (<https://www.praguereporter.com/home/tag/zuzana-kirchnerova/>)

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## 'It's About Freedom': Zuzana Kirchnerová Talks Cannes Entry 'Caravan,' Upcoming 'Sensorial' Feature 'Bodies' (EXCLUSIVE)

By Marta Balaga

🕒 May 17, 2025 | 10:15 PM

Czech director Zuzana Kirchnerová might be heading to Cannes with "Caravan," but she's already shooting a miniseries tackling domestic violence — "with a very strong female character" — and developing a new feature under the working title "Bodies." "I want it to be a very sensorial project, exploring the subject of aging," she told Variety. "I [...]"

THE CREATIVE CINEMATIC COLLECTION

# “Caravan” Review: A Realistic Slow Burn Worth Your Time

May 22nd, 2025



*Caravan* premiered at this year's Cannes Film Festival. Directed by Zuzana Kirchnerová-Špidlová in her feature directorial debut, the film stars Jana Plodková, Giandomenico Cupaiulo, Anna Geislerová, and David Vostrčil. Overwhelmed by motherhood, Ester steals a caravan and flees to southern Italy with her son David with an intellectual disability. They meet a young drifter whose open heart transforms their makeshift family into something freer, lighter, and full of unexpected hope.

Based on what I am seeing, this seems to be having the most hype out of the screenings I have seen so far, and I can understand why. It's portrayals between the story and performances are outstanding and realistic. While it can be repetitive at times, the themes are made clear. For a directorial debut, it's impressive how organic & cinematic the film looks. Not only can I see the filmmaker getting more work after this, I can easily see Jana Plodková & David Vostrčil getting some award recognition.



Ever since seeing *Perfect Days*, I have had a desire to explore more films grounded in realism. There's a lot that we can learn through the daily activities of one's life. I also happen to get a lot more value thematically from watching films like this. Traveling with her son, Jana Plodková's performance as the mother says so much through her actions and emotions more than her dialogue is. The things she says out loud is to protect her son, but this has resulted in wanting more affectionate attention from men that she no longer gets. This can be a bit repetitive as the men in the film all seem to be quite creepy. For her, though, she doesn't mind, because she's finally getting the attention she wants.

David Vostrčil who plays as her son manages to evoke the emotions that is needed out of him. Under Zuzana Kirchnerová-Špidlová's direction, they are able to bring out the right performances from the cast. Vostrčil, much like Plodková, says so much through his action. His own mother, while frustrated with him at times, still understands his emotions best. What happened to his mother has emotionally broken her, it's the love of her son that keeps her going, no matter what happens.



The film's pacing is a slow burn. For the most part, I found myself there with these characters in real time, even if the pacing lacked at times. The film may require a lot of patience, but there is a lot of beauty to behold that I believe will resonate with its viewers. No matter how flawed or complex we may be as humans, we still do it for the love that we have the others. The film also does a great job at conveying how it's okay to be selfish at times.

The cinematography and sound design both as effective technical characters for this story. The camera knows how to stay on characters long enough, especially in its close-ups, to help better immerse you into each scene. That also speaks of the sound design. Sound design is an underrated component filmmaking that often goes overlooked. When you can hear every sound of a location, it also immerses you better into each scene. This doesn't quite translate well in the conclusion where the conflict is easily resolved, but the themes are still quite clear in the end.



Overall, I found *Caravan* to be quite effective with telling the story it needed to tell. While certain plot points can be repetitive, the point is still made quite clear. With standout performances from Jana Plodková & David Vostrčil & solid direction from Zuzana Kirchnerová-Špidlová, this film is a winner.

VERDICT: 3.5/5 (Pretty Good)

May 22, 2025 Creative Cinematic Collection [Uncategorized](#)

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## Premiéra Karavanu vrátila po třiceti letech český film do soutěže Cannes

Tereza Willoughby, ČT24, jab

23. 5. 2025 | Zdroj: ČT24



2 minuty

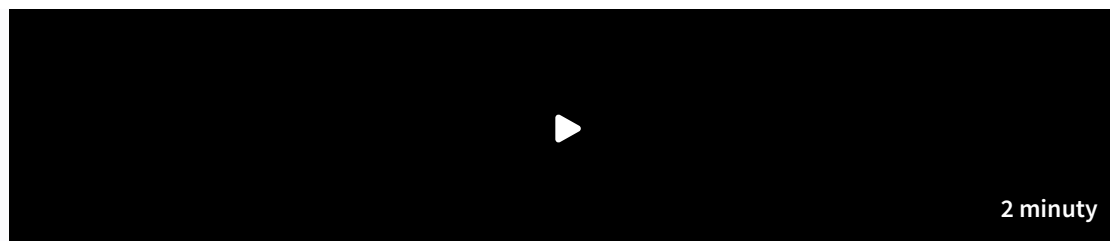
Český film Karavan měl premiéru v Cannes

Zdroj: ČT24

**Čeští tvůrci po letech vstoupili do soutěže filmového festivalu v Cannes. Režisérka Zuzana Kirchnerová na prestižní přehlídce uvedla ve čtvrtek světovou premiéru snímku Karavan s Annou Geislerovou v hlavní roli. Snímek vznikl v česko-slovenské koprodukci i za přispění České televize.**

Sekce Un certain regard (Jistý pohled), do níž byl Karavan zařazen, představuje dvacítku snímků s méně tradičním přístupem, které by si zasloužily mezinárodní pozornost.

„I když se jednalo o odpolední projekci, kinosál byl úplně plný a snímek uvedl sám ředitel festivalu, který vyjádřil radost nad tím, že se česká kinematografie vrátila po více než třech dekádách do soutěže,“ informovala z premiéry v Cannes vedoucí kulturní redakce vysílání Tereza Willoughby.



Události: Česká stopa v Cannes/Přelet nad kukaččím hnízdem

Zdroj: ČT24

Posledním majoritně českým titulem promítaným v hlavním programu prestižní přehlídky byl v roce 1994 surrealistický film *Lekce Faust* režiséra Jana Švankmajera.

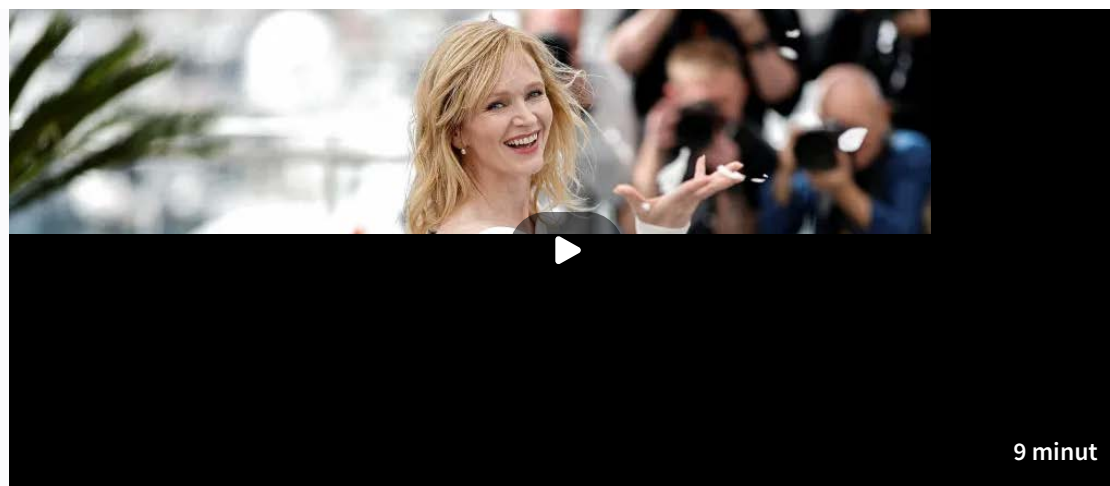
**ODKAZ**

**Geislerová v karavanu s handicapovaným synem. Film inspirovaný skutečným příběhem uvede Cannes**



Po projekci *Karavanu* následoval několik minut trvající potlesk. „Jsem ve fázi půl napůl – užívání a nervy,“ přiznala Anna Geislerová, jak prožívá festivalovou atmosféru. K delegaci se z hereckého obsazení připojila také Jana Plodková či Juliana Brutovská Olhová.

„Kirchnerová *Karavan* představila před čtyřmi lety v sekci Cinéfondation – L'Atelier, což je program, který umožňuje mladým začínajícím filmařům prezentovat svůj teprve vznikající projekt,“ připomněla Willoughby. V Cannes už česká filmařka uspěla v roce 2009 s krátkometrážním snímkem *Bába* ve studentské sekci Cinéfondation. „Navíc žila ve Francii, takže zná dobře frankofonní prostředí, a to všechno pravděpodobně pomáhá tomu, že je tady zavedenou autorkou a že její snímek budí velký zájem,“ míní Willoughby.



Tereza Willoughby informuje z Cannes

Zdroj: ČT24

## Inspirace vlastním příběhem

Film Karavan otevírá citlivé a důležité téma života lidí s mentálním postižením a autismem. Představitel hlavní role hledala režisérka Zuzana Kirchnerová půl roku a našla ho v Davidu Vodstrčilovi. Sportovec a nyní i herec s Downovým syndromem ve filmu hraje chlapce s poruchou autistického spektra, tedy s odlišnou diagnózou.

Kirchnerová, která je s Kristinou Májovou a Tomášem Bojarem i spoluautorkou scénáře, svým celovečerním debutem vypráví i vlastní příběh – sama se stará o patnáctiletého syna s Downovým syndromem. „Když Aňa říká, já už to nemůžu vydržet, pořád po mně něco chceš, tak je to strašně těžký si to přiznat jako matka. Věděla jsem, že musím jít v emocích na dřeň,“ podotkla filmařka, s čím při natáčení musela sama sebe konfrontovat.

S kůží na trh šla už ve svém předchozím krátkém filmu Bába, kde řešila umírání blízkého člena rodiny. Právě za tento snímek získala v Cannes cenu ve studentské soutěži, zatím jako jediná česká režisérka.

**ODKAZ**

**Festival v Cannes ocení De Nira a uvede český Karavan**



### ŠTÍTKY

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Zuzana Kirchnerová

Anna Geislerová

David Vodstrčil

Tvorba ČT

Výběr