

# Press report SAD GIRLZ

Berlinale 2026



Last updated: 4 March 2026

- [Press quotes here](#)
- [Press overview here](#)
- [Articles here](#)

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**PRESS QUOTES**

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‘sensitive, authentic debut’

**Screen International**

‘assured friendship drama’

**Screen International**

‘a sensitive and knowing study of female teenage friendship, powered by strong performances from its young leads’

**Screen International**

‘the central friendship between Paula and Maestra is both the film’s heart and its engine’

**Screen International**

‘craft choices underscore that narrative dichotomy, blending the sense of youthful enthusiasm with the darker elements of the story’

**Screen International**

‘[handles] the complicated fallout from sexual violence with care and compassion’

**Screen International**

‘It’s a firecracker performance from [Rocio] Ruzman, burning with righteous fury but with a permanent undercurrent of fear and vulnerability.’

**Screen International**

‘As Paula, [Darana] Alvarez is restrained and hugely sympathetic, although a carefully calibrated screenplay and performance make sure that the character is not completely defined by the assault.’

**Screen International**

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**PRESS QUOTES**

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‘should attract the attention of further festivals, particularly those with programmes aimed at youth audiences. Boutique distributors and streamers could also be tempted by the film’s authentic voice. Audiences, particularly young adult viewers, should similarly respond to its confident, accessible handling of difficult themes.’

**Screen International**

‘intimately addresses the importance of female bonds during the process of understanding trauma’

**The Hollywood Reporter (Spanish edition)**

(translated from Spanish)

‘[Fernanda] Tovar’s film is so needed’

**Cineuropa**

‘The Mexican director bets everything on female friendship, and wins. As a teenage girl, that’s what you really dream about: not boys, please, but about having a best friend with whom you can share your entire world.’

**Cineuropa**

‘Sad Girlz shows that women, and girls, can really help each other. It won’t be easy and it will take time, but these two aren’t going anywhere and they will reclaim their joy. Their summer isn’t over just yet.’

**Cineuropa**

‘emerges as both timely and essential’

**Journey into Cinema**

‘is quieter, more introspective and ultimately more destabilising’

**Journey into Cinema**

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**PRESS QUOTES**

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‘This deliberate omission [of visualised violence] stands as one of [Fernanda] Tovar’s most consequential choices. By refusing to reenact the violence, the film avoids gratuitous imagery and instead foregrounds the lingering emotional repercussions [...]’

**Journey into Cinema**

‘[Fernanda] Tovar’s restraint feels radical. The film listens attentively to the interior worlds of teenage girls and trusts their complexity. In doing so, Fernanda Tovar establishes herself as a filmmaker of considerable sensitivity and insight.’

**Journey into Cinema**

‘What renders Chicas Tristes truly resonant is its rejection of facile resolution. The film lingers on the incremental, agonising negotiations – whether to report, whom to confide in, and later, how to handle a small breakdown of trust from your best friend.’

**Journey into Cinema**

‘[Fernanda] Tovar captures the cadences of adolescent friendship with ease; the two protagonists feel like you’re watching two friends IRL.’

**Journey into Cinema**

‘[Fernanda] Tovar demonstrates a keen understanding of adolescent communication – of what remains unspoken, even between closest friends’

**Journey into Cinema**

‘Underwater sequences are luminous and meditative, evoking a suspended tranquillity amid submerged bodies – a space of discipline, camaraderie and escape. Yet it is also the shared environment with the boy who assaulted her. This duality – refuge and violation coexisting in the same physical space – encapsulates the film’s emotional sophistication.’

**Journey into Cinema**

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**PRESS QUOTES**

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‘is not an easy film, but it is an essential one’

**International Cinephile Society**

‘Much of the impact made by Sad Girlz is delivered by the two lead actresses, who are relatively new to the industry, but leave such an impression through their quietly devastating performances.’

**International Cinephile Society**

‘driven by a pair of wonderful performances by two promising young women’

**International Cinephile Society**

‘Darana Álvarez and Rocío Guzmán lead this film brilliantly, delivering masterfully controlled work in which they convey the inner turmoil experienced by their characters’

**International Cinephile Society**

‘stands as a quiet but devastating exploration of a friendship under pressure, nestling itself in the awkward and fragile space between solidarity and fracture, and making one of the most striking statements on these challenging and relevant themes that we’ve seen in quite some time’

**International Cinephile Society**

‘[Fernanda] Tovar delivers a film that is direct about its message, refusing to force the audience to experience certain sensations or form specific interpretations, which gives the film an honesty and complexity that the subject matter warrants.’

**International Cinephile Society**

‘tells a timely and harrowing story, following a friendship facing unexpected obstacles, concluding without the kind of catharsis we would expect, and instead embracing the ambiguity as a means of both emotional and psychological protection’

**International Cinephile Society**

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**PRESS QUOTES**

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‘The director places emphasis on atmosphere more than incident, which creates a constant feeling of unease, reflecting the growing sense of discomfort forming beneath the surface of this relationship that is undergoing a significant strain.’

**International Cinephile Society**

‘The emotions, which are key to this story, are kept subtle and restrained, [Fernanda] Tovar resisting the urge to dramatise the trauma, and instead allowing the viewer to sit in a state of unease.’

**International Cinephile Society**

‘[the] subdued approach gives the subject matter the appropriate tone, acknowledging the internalised pain and deep confusion without trivialising an issue that can’t be compressed into a single narrative’

**International Cinephile Society**

‘A friendship fractured, but not destroyed, by a traumatic incident creates an organic and disquieting depiction of grief and guilt, resulting in one of the more resonant examinations of a friendship weathering a complex storm in recent years.’

**International Cinephile Society**

‘a film about an ongoing social epidemic. Gender-based violence and sexual assault remain widespread problems [...]. It’s a global problem, but [Fernanda] Tovar chooses to focus specifically on contemporary social realities faced by young people in her native Mexico [...].’

**International Cinephile Society**

‘a film that indulges in the luxury of long, quiet scenes or moments of silence, which achieve a powerful impact’

**Freie Generation Reporter:innen/Free Generation Reporters**

(translated from German)

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**PRESS QUOTES**

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‘not only tackles important themes for a young audience and boasts an entertaining and well-written plot, but also features impeccable camerawork that conveys a great deal with minimal means’

**Freie Generation Reporter:innen/Free Generation Reporters**

(translated from German)

‘reveals the destructive power of patriarchal violence, how it attacks even this private, seemingly secure space and shakes its very foundations’

**Fimlöwin - the Feminist Film Magazine**

(translated from German)

‘paints a picture of a deep, intuitive friendship’

**Fimlöwin - the Feminist Film Magazine**

(translated from German)

‘Fernanda Tovar has crafted a remarkably dynamic film’

**Le Polyester**

(translated from French)

‘first and foremost a work of writing: the scenes are brief, the ellipses cleverly avoid clichés, and the male and female characters (all brought to life by convincing performances) are particularly nuanced.’

**Le Polyester**

(translated from French)

‘even when the skies darken for the heroines alone in the face of injustice, the film maintains its superb visual presentation, made of shimmering reflections and pop colours like a child’s notebook’

**Le Polyester**

(translated from French)

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**PRESS QUOTES**

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‘a subtle yet electrifying success’

**Le Polyester**

(translated from French)

‘a necessary film, perfectly suited to teenagers’

**Abus de Ciné**

(translated from French)

‘Rocio Guzmán and Darana Álvarez [are] both impeccable in this touching dual portrait’

**Abus de Ciné**

(translated from French)

‘The two young actresses manage to convey both the heartwarming laughter of youth and the desperate looks of a wounded soul with the same natural ease. It is also wonderful that the perpetrator is not given a platform, while the friendship, which endures much and is therefore so precious, is given ample attention.’

**Kinomeister**

(translated from German)

‘stunning camera shots and multifaceted acting moments’

**Kinomeister**

(translated from German)

‘raw, honest, and all the more touching’

**Filmotomy**

‘is everything you would hope for in such a reflective piece’

**Filmotomy**

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**PRESS QUOTES**

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‘Not only did [Fernanda] Tovar create a beautiful piece of cinema, with her script and directorial choices, but [Rocio] Guzmán and [Darana] Álvarez added to this greatly. The two young girls bring such passion and emotional intelligence to their characters that this is truly what allows for the film’s message and warmth to shine through.’

**Filmotomy**

‘has a beautiful and subtle colour palette and strong connection between character’

**Filmotomy**

‘reminds us how it can be to be a young girl growing up in the world’

**Filmotomy**

‘[a] subtle and perceptive film about an adolescence that suddenly becomes unexpectedly complicated’

**Micropsia Cine**

‘is both a delicate film about strength and a fragile story about resilience – qualities that make it feel distinctive, deeply personal, and entirely its own’

**Micropsia Cine**

‘a film about the loss of innocence, Sad Girlz is an observational work filled with striking compositions shaped by a refined mise-en-scène operating on multiple parallel layers’

**Micropsia Cine**

‘gradually becomes a portrait of two friends and of the emotional rupture that occurs when what once felt like the entire world suddenly reveals a darker, more unsettling side’

**Micropsia Cine**

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**PRESS QUOTES**

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‘The two lead actresses are essential in keeping the film grounded. Their friendship feels credible, honest, and emotionally solid [...]. That emotional anchor prevents the film from becoming a mere collection of sensitive vignettes and distances it from more conventional issue-driven storytelling.’

**Micropsia Cine**

‘a beautiful film about friendship, in which the director places all the emphasis on the performance of the two young protagonists, to question the representation of women within Mexican society’

**En Primera Fila/Front Row**

(translated from Spanish)

‘[Fernanda Tovar adopts] this sentiment as the title of her film to consider the reality that this sadness can also occur in situations of joy and camaraderie’

**En Primera Fila/Front Row**

(translated from Spanish)

**PRESS OVERVIEW**

15 January  
2026

**Variety**

**Sales news EXCLUSIVE**

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\)](#)

3 February  
2026

**Cineuropa**

**Feature on Alpha Violet's Berlinale line-up**

[Mexico Smiles on Alpha Violet at Berlin](#)

6 February  
2026

**Screen International**

**Film mentioned among highlights in Berlinale**

**Generation section**

[Berlin 2026: Highlights From the Generation, Forum and Panorama Documentary Line-Ups](#)

8 February  
2026

**Berliner Filmfestivals**

**Film featured among Berlinale tips and highlights**

[76. Berlinale: Programmtipps der Redaktion](#)  
76th Berlinale: Programme Recommendations  
From the Editors

11 February  
2026

**Berliner Morgenpost**

**Film featured among highlights from Berlinale Generation section**

[Die drängenden Fragen, die Kinder wirklich beschäftigen](#)

The Pressing Questions That Really Concern Children

**PRESS OVERVIEW**

12 February  
2026

**The Hollywood Reporter**

**EXCLUSIVE clip premiere**

In 'Sad Girlz,' Two 16-Year-Olds Grapple With Consent and Friendship (EXCLUSIVE Berlin Clip).

14 February  
2026

**International Cinephile Society**

**Positive film review (4/5)**

Berlinale 2026 Review: 'Sad Girlz' (Fernanda Tovar).

14 February  
2026

**Berliner Morgenpost**

**Positive film review**

Zwischen Schweigen und Sprechen: „Chicas Tristes“

Between Silence and Speech: 'Chicas Tristes'

14 February  
2026

**Cineuropa**

**Positive film review**

Review: 'Sad Girlz'

14 February  
2026

**Filmlöwin - the Feminist Film Magazine**

**Positive/mixed film review**

Berlinale 2026: 'Sad Girlz' – Kurzkritik

Berlinale 2026: 'Sad Girlz' – Short Review

**PRESS OVERVIEW**

14 February  
2026

**taz - die Tageszeitung**

**Interview with director Fernanda Tovar**

Mexikanische Regisseurin bei Berlinale: „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”

15 February  
2026

**EFE - published in SWI swissinfo.ch**

**Interview with director Fernanda Tovar**

Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género

Mexicana Tovar’s Debut Film Opens the Debate on How to Confront Gender Violence

15 February  
2026

**Freie Generation Reporter:innen/Free Generation Reporters**

**Positive film review**

‘Chicas Tristes’

‘Sad Girlz’

16 February  
2026

**Kinomeister**

**Positive film review (7/10)**

Berlinale 2026: Chicas Tristes (‘Sad Girlz’)

16 February  
2026

**En Primera Fila/Front Row**

**Positive film review (4/5)**

‘Chicas Tristes’

‘Sad Girlz’

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**PRESS OVERVIEW**

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17 February  
2026

**Cineuropa**

**Interview with director Fernanda Tovar**

[Fernanda Tovar • Director of ‘Sad Girlz’](#)

17 February  
2026

**Noticine**

**Interview with director Fernanda Tovar**

[Crítica Berlinale: "Chicas tristes", juntas frente al silencio](#)

Berlinale Review: ‘Sad Girls’, Together Against the Silence

19 February  
2026

**Gavin Loves Movies**

**Positive film review**

[‘Sad Girlz’ - Movie Review \(Berlin 2026\)](#)

20 February  
2026

**Journey into Cinema**

**Positive film review**

[‘Sad Girlz’ Does It Well](#)

21 February  
2026

**Micropsia Cine**

**Positive film review**

[‘Sad Girlz’ Berlinale Review: The Breaking Point of Innocence](#)

21 February  
2026

**The Hollywood Reporter**

**Dedicated article as award winner**

[‘Sad Girlz’ Wins Berlin Generation Crystal Bear](#)

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**PRESS OVERVIEW**

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21 February  
2026

**Cineuropa**

**Dedicated article to Generation 14plus and  
Generation Kplus award winners**

[Fernanda Tovar's 'Sad Girlz' and Allan  
Deberton's 'Gugu's World' Scoop Generation's  
Crystal Bears at the Berlinale](#)

21 February  
2026

**C7nema**

**Dedicated article as award winner  
"Chicas Tristes" conquista a secção  
Generation da Berlinale**

['Chicas Tristes' \('Sad Girlz'\) Wins the  
Generation Section at the Berlinale](#)

23 February  
2026

**Abus de Ciné**

**Film review (3/5)**

['Chicas Tristes'](#)  
'Sad Girlz'

23 February  
2026

**Persongrata**

**Film featured among highlights**

[Berlinale 2026 - 15 films du palmarès](#)  
Berlinale 2026 - 15 Films From the Awards List

24 February  
2026

**Le Polyester**

**Positive film review (4/6)**

[Berlinale | Critique: 'Chicas Tristes'](#)  
Berlinale | Review: 'Chicas Tristes'

**PRESS OVERVIEW**

25 February  
2026

**Filmotomy**

**Positive film review**

[‘Sad Girlz’ \(Tovar, 2026\) Review: A Friendship Put to the Test](#)

26 February  
2026

**Letras Libres**

**Film included in feature on Berlinale films and politics**

[La Berlinale y la política](#)  
The Berlinale and Politics

27 February  
2026

**Screen International**

**Positive film review**

[‘Sad Girlz’ Review: Two Mexico City Teens Cope With the Fallout From Sexual Violence in Sensitive, Authentic Debut](#)

27 February  
2026

**Vagabunda**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de ‘Chicas tristes’, ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of ‘Sad Girlz’, Winner of the Crystal Bear at Berlinale 76

3 March  
2026

**The Hollywood Reporter (Spanish edition)**

**Positive film review**

[Crítica: ‘Chicas Tristes’](#)  
Review: ‘Sad Girlz’

ARTICLES

15 January  
2026

Variety (part 1)

Sales news EXCLUSIVE

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\)](#)

The screenshot shows the Variety website interface. At the top, there is a navigation bar with categories: Film, TV, What To Watch, Music, Docs, Digital & Gaming, Global, Awards Circuit, Video, and What To Hear. Below this is a search bar and a 'Subscribe' button. The main article header includes the breadcrumb 'Home > Film > Global', the date 'Jan 15, 2026 12:30m PT', and the title 'Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere (EXCLUSIVE)'. The byline is 'By Rafa Sales Ross'. Below the byline are social media sharing icons for Facebook, X, Google+, LinkedIn, Pinterest, and Email. The main image is a close-up of two young girls looking through a jagged hole in a piece of light-colored material. Below the image is the caption 'Sad Girlz, Courtesy of Alpha Violet'. At the bottom of the article, there is a video player with a play button icon, a progress bar, and a duration of 7 min 46 sec. To the right of the video player, it says 'Powered by SoundCloud'. On the right side of the page, there is a 'Most Popular' section with three article thumbnails and titles: 'Harry Styles Brings Disco to the BRIT Awards With First-Ever Performance of 'Aperture'', 'Kennedy Center Honors' Will Be Renamed 'Trump Kennedy Center Honors,' With Program Moving to a Smaller Venue 'Where Ticket Demand Will Be Even...', and 'Somber Altercation at Brit Awards Was Staged, Rep Confirms'. Below this is a 'SPONSORED' section with a thumbnail and the title 'How 'F1's' Sound Team Gave the Film Its Sense of Scale and Authenticity With Unprecedented Access to Formula 1 Tracks, Grand Prix Races, Camera Footage and Audio'. At the very bottom right, there is an advertisement placeholder that says 'Advertisement Ad closed by Google'.

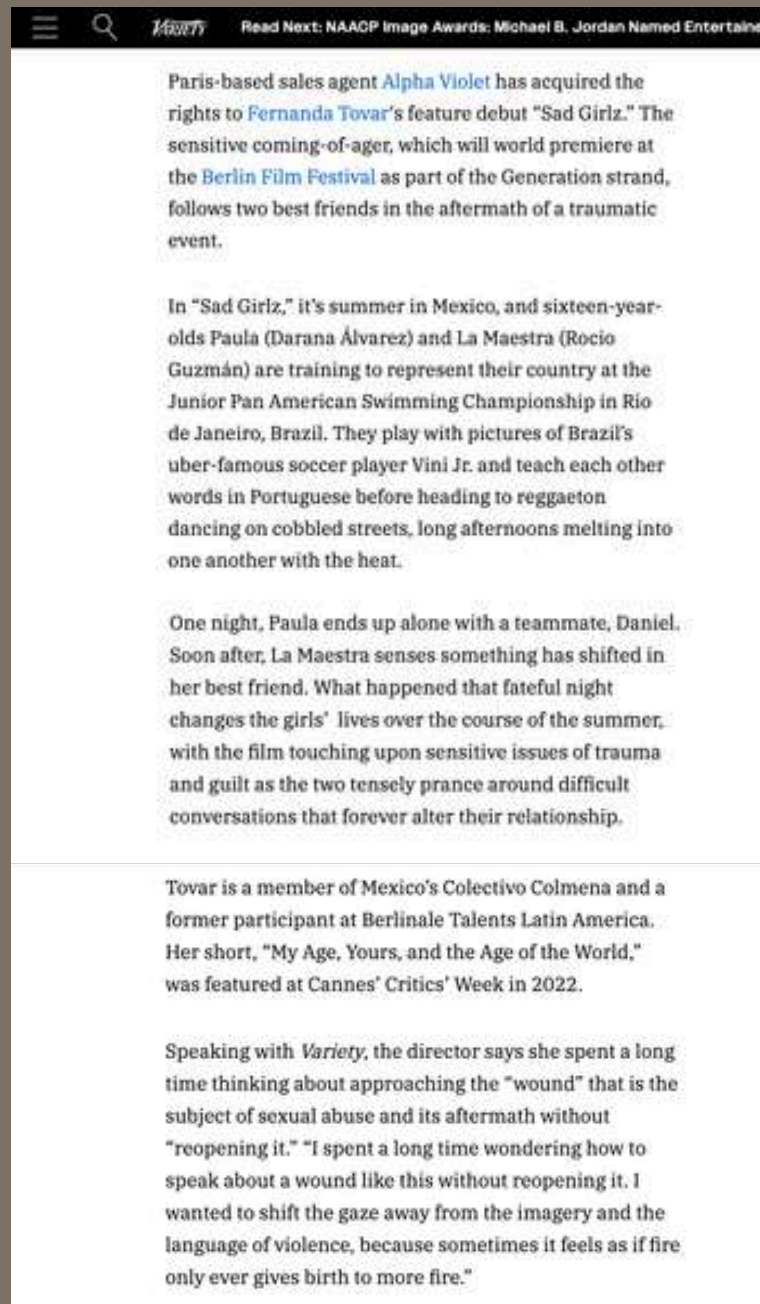
ARTICLES

15 January  
2026

Variety (part 2)

Sales news EXCLUSIVE

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\)](#)



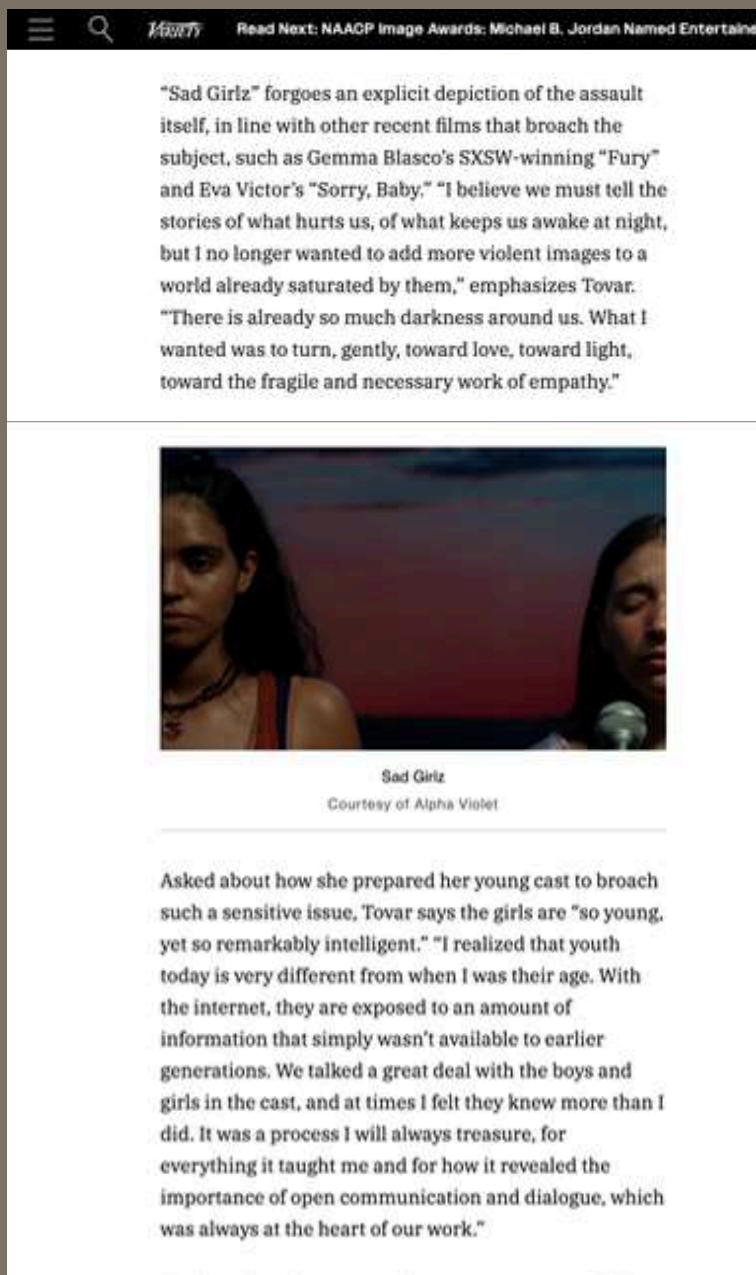
ARTICLES

15 January  
2026

Variety (part 3)

Sales news EXCLUSIVE

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\).](#)



The image is a screenshot of a web article from Variety. At the top, there is a navigation bar with a search icon, the 'Variety' logo, and a 'Read Next' link: 'NAACP Image Awards: Michael B. Jordan Named Entertainer'. The main text of the article is a quote from director Fernanda Tovar: "Sad Girlz" forgoes an explicit depiction of the assault itself, in line with other recent films that broach the subject, such as Gemma Blasco's SXSW-winning "Fury" and Eva Victor's "Sorry, Baby." "I believe we must tell the stories of what hurts us, of what keeps us awake at night, but I no longer wanted to add more violent images to a world already saturated by them," emphasizes Tovar. "There is already so much darkness around us. What I wanted was to turn, gently, toward love, toward light, toward the fragile and necessary work of empathy." Below the text is a photograph of two young women from the film 'Sad Girlz'. The woman on the left is looking off-camera with a serious expression, while the woman on the right is partially visible, looking down. Below the photo is the caption 'Sad Girlz' and 'Courtesy of Alpha Violet'. At the bottom of the screenshot, there is another paragraph of text: "Asked about how she prepared her young cast to broach such a sensitive issue, Tovar says the girls are "so young, yet so remarkably intelligent." "I realized that youth today is very different from when I was their age. With the internet, they are exposed to an amount of information that simply wasn't available to earlier generations. We talked a great deal with the boys and girls in the cast, and at times I felt they knew more than I did. It was a process I will always treasure, for everything it taught me and for how it revealed the importance of open communication and dialogue, which was always at the heart of our work."

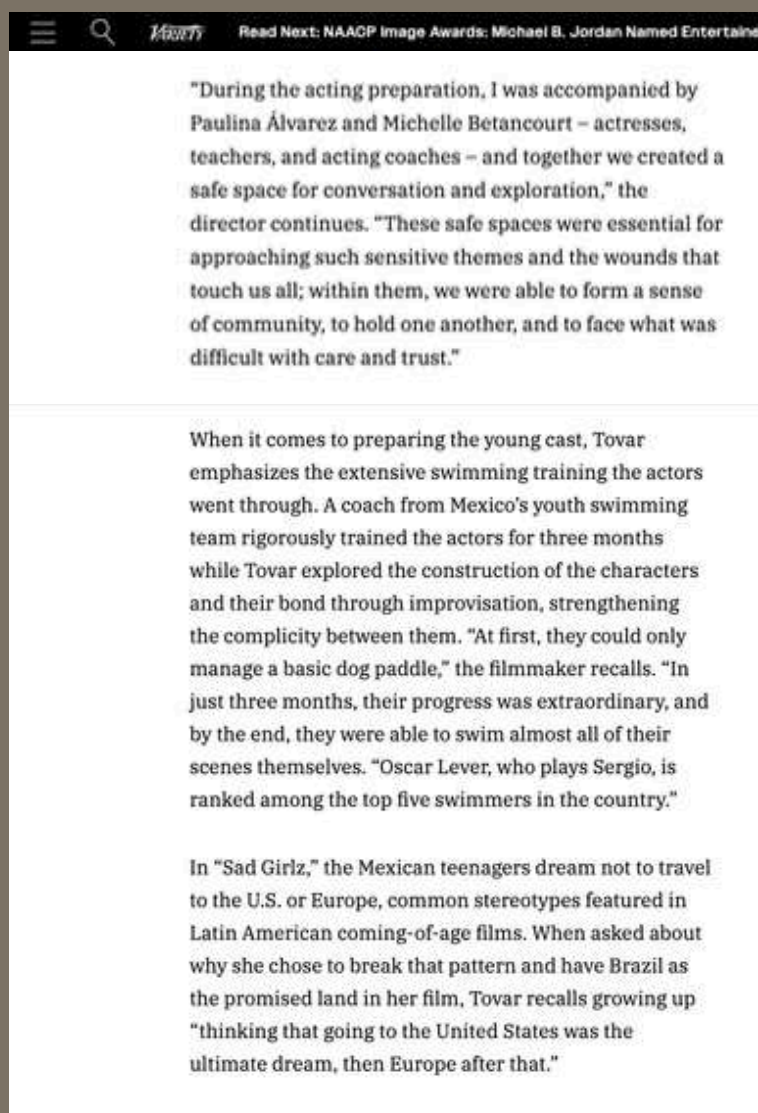
ARTICLES

15 January  
2026

Variety (part 4)

Sales news EXCLUSIVE

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\)](#)



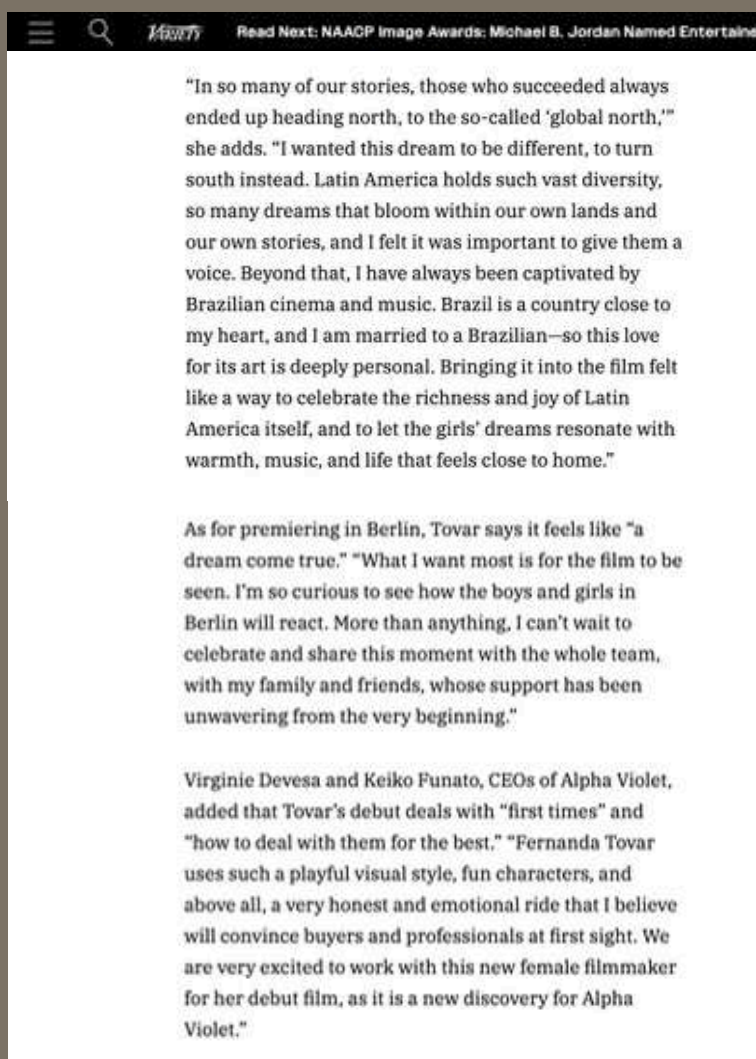
ARTICLES

15 January  
2026

Variety (part 5)

Sales news EXCLUSIVE

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\).](#)



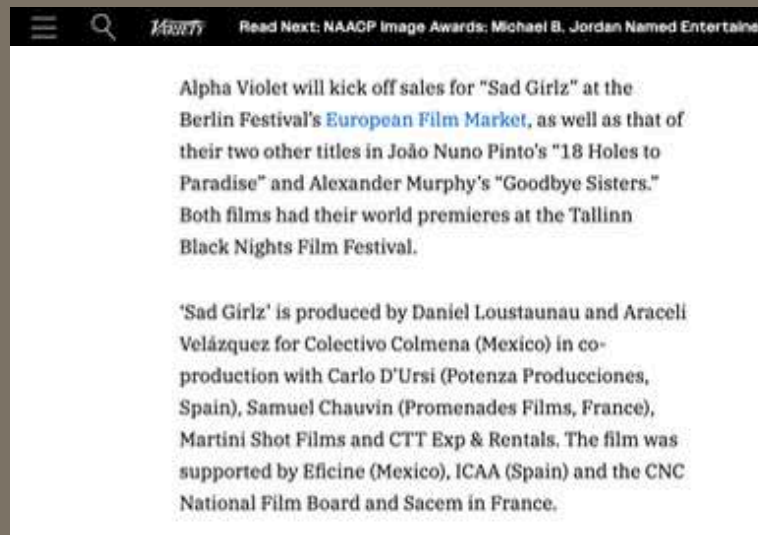
ARTICLES

15 January  
2026

Variety (part 6)

Sales news EXCLUSIVE

[Alpha Violet Boards Fernanda Tovar's 'Sad Girlz' Ahead of Berlin World Premiere \(EXCLUSIVE\)](#)



ARTICLES

3 February  
2026

Cineuropa (part 1)  
Feature on Alpha Violet's Berlinale line-up  
[Mexico Smiles on Alpha Violet at Berlin](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search bar and a language selection menu (en | es | fr | it). Below this is a large banner image of a woman in a red sweater embracing a child, with the Cineuropa logo and a review link for 'The Mysterious Gaze of the Flamingo (2025)'. A navigation menu includes Database, Market Intelligence, News, Reviews, Interviews, Festival Reports, Services, and More. The article title is 'BERLINALE 2026 EFM Mexico smiles on Alpha Violet at Berlin' by Fabien Lemercier. The article text mentions the French sales agent's focus on 'Files' by Fernando Eimbcke and 'Sad Girlz' by Fernanda Toyar. A large image shows a woman's face through a torn paper mask. To the right, there are social media icons, a 'Co-funded by the European Union' logo, a 'Creative Europe MEDIA' logo, a 'Start Kijken' button, and a newsletter subscription form. At the bottom right, there is a statement: 'Cineuropa stands with the Iranian people' with the tagline 'Art. Cinema. Freedom.' and an Italian flag.

ARTICLES

3 February  
2026

Cineuropa (part 2)  
Feature on Alpha Violet's Berlinale line-up  
[Mexico Smiles on Alpha Violet at Berlin](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search icon and the Cineuropa logo. A language selection bar shows 'en | es | fr | it'. Below the logo is a navigation menu with categories: Database, Market Intelligence, News, Reviews, Interviews, Festival Reports, Services, and More. The main content area features an article with the following text:

Three years on from *Lila Avilés'* *Totem*, another Mexican film - *Filés* by **Fernando Eimbcke** - is providing French international sales agent **Alpha Violet** with an opportunity to secure a spot for one of its titles in competition in the 76th *Berlinale*. For the record, the filmmaker previously duked it out for the Golden Bear in 2008 via *Lake Tahoe* (with the Alfred Bauer Prize up for grabs) and presented *Oïmo* in the Panorama line-up last year. He was also crowned Best Director in San Sebastián 2013 thanks to *Club Sandwich*. Starring **Teresa Sánchez**, **Bastian Escobar**, **Hugo Ramirez** and **Enrique Arreola**, his latest film (whose screenplay he wrote alongside **Vanesa Garnica**) focuses on Olga who rents out a room to a man whose wife has been admitted to a nearby hospital. This man, however, has been sneaking his nine-year-old son into the room, leading Olga's carefully controlled world to shift as their lives become intertwined... Production on this feature film is 100% Mexican via *Kinotitlán* and *Teorema*.

(The article continues below - Commercial information)

In addition to this major asset, which they'll be negotiating on behalf of at the *European Film Market* (12-18 February), the team comprising **Virginie Devesa** and **Keiko Funato** will also be touting their latest discovery, *Sad Girlz* [+]  
by **Fernanda Tovar**, which is set to world premiere in the Generation 14plus section. Previously selected for Cannes' Critics' Week's Next Step programme, this first feature film was written by the Mexican director herself and revolves around *La Maestra* (**Rocio Guzmán**) and *Paula* (**Darana Álvarez**) who are inseparable friends and the best swimmers on their team, until an accident during a party forces them to choose between silence and denunciation, putting the limits of their friendship to the test... *Sad Girlz* was produced by Mexican firm *Colectivo Colmena* in co-production with *Potenza Producciones* (Spain), *Promenades Films* (France), *Martini Shot Films* (Mexico) and *CTT Exp & Rentals* (Mexico).

The EFM will likewise see *Alpha Violet* rounding off sales on *Forastera* [+]  
by Spanish director **Lucia Aleñar Iglesias** (awarded the FIPRESCI Discovery Prize in Toronto), *18 Holes to Paradise* [+]  
by Portugal's **João Nuno Pinto** (well-received in competition in Tallin), *Rogha* [+]  
by Algeria's **Yanis Koussim** (discovered in Venice's International Critics' Week) and on **Alexander Murphy's** French-Nepalese documentary *Goodbye Sisters* (which world-premiered at Tallinn).

(The article continues below - Commercial information)

(Translated from French)

Did you enjoy reading this article? Please subscribe to our newsletter to receive more stories like this directly in your inbox.

e-mail address

On the right side of the screenshot, there are three promotional images: a '2025' graphic, a 'VIFF Bratislava' poster for March 11-14, 2026, and an 'ASTRA FILM FESTIVAL' poster with 'SUBMISSION OPEN' text.

ARTICLES

6 February  
2026

Screen International (part 1)







Film mentioned among highlights in Berlinale  
Generation section

[Berlin 2026: Highlights From the Generation,  
Forum and Panorama Documentary Line-Ups](#)

FEATURES


## Berlin 2026: highlights from the Generation, Forum and Panorama Documentary lineups

BY ELLIE CALNAN AND MICHAEL ROSSER | 6 FEBRUARY 2026

Screen staff pick out highlights from the Generation, Forum and Panorama Documentary strands. The festival runs February 12-22.

### Generation Highlights



SOURCE: ESIMLE NOKLEMI  
'BLACK BURNS FAST'

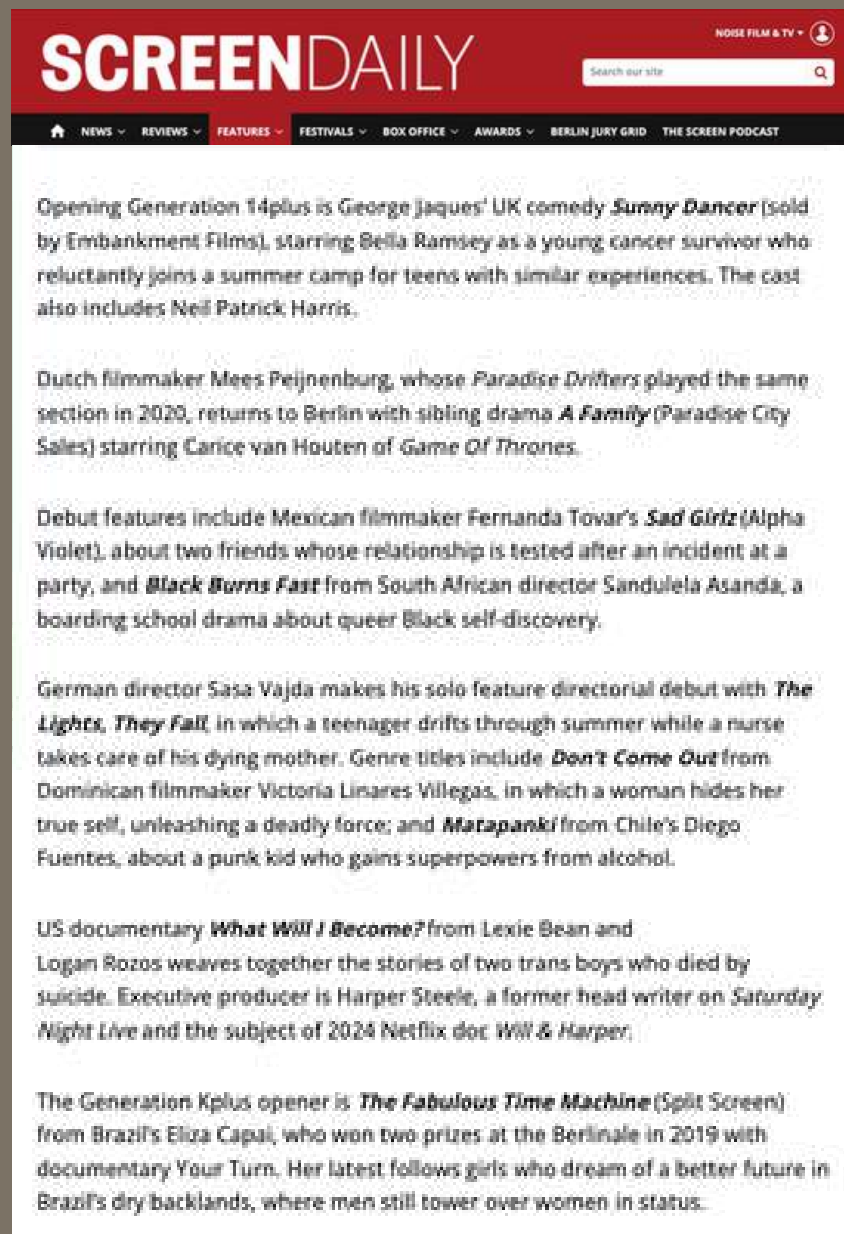
ARTICLES

6 February  
2026

Screen International (part 2)

Film mentioned among highlights in Berlinale  
Generation section

[Berlin 2026: Highlights From the Generation,  
Forum and Panorama Documentary Line-Ups](#)



ARTICLES

8 February  
2026

**Berliner Filmfestivals (German - part 1)**  
**Film featured among Berlinale tips and highlights**

[76. Berlinale: Programmtipps der Redaktion](#)

[76th Berlinale: Programme Recommendations](#)

[From the Editors](#)

The screenshot shows the website for Berlinale Film Festivals. At the top, there is a navigation bar with 'FESTIVALS', 'MAGAZIN', and 'FESTIVAL KALENDER'. The main article title is '76. Berlinale: Programmtipps der Redaktion' with a sub-date of '8. Feb., 2026'. Below the title, it lists authors: Denis Dommela, Manning Nash, Marie Bekascher, Stefanie Borensky, GUT, Thomas Bell. The article features a large image of the Berlinale Palast at night, filled with a crowd of people. To the right, there is a featured film card for '76. Berlinale: GOOD LUCK, HAVE FUN, DON'T DIE von Dore Verbinski' with a date of '26. Feb., 2026'. Below that, a 'Kommende Festivals' section lists 'Albanisches Filmfestival Berlin' from '05. März' to '09. März'. The article text discusses the festival's 76th anniversary, the selection of Wim Wenders as Jury President, and the 'Teddy Award' celebrating its 40th anniversary.

ARTICLES

8 February  
2026

Berliner Filmfestivals (German - part 2)  
Film featured among Berlinale tips and  
highlights

[76. Berlinale: Programmtipps der Redaktion](#)

[76th Berlinale: Programme Recommendations](#)

[From the Editors](#)

The screenshot shows the Berlinale Filmfestivals website. The header includes the logo 'BERLINALE FILMFESTIVALS' and navigation links for 'FESTIVALS', 'MAGAZIN', and 'FESTIVAL KALENDER'. There are also social media icons for Facebook, Twitter, and Instagram, and a search icon. The main article text discusses the 76th Berlinale festival, mentioning the absence of major stars and the festival's structure. It also mentions the 'Animation Days' and the 'European Film Market'. A sidebar on the right features a 'Filmkritik' section with a photo of a soldier and a 'Kommende Festivals' section listing the 'Albanisches Filmfestival Berlin' from February 5th to 9th, 2026. The author's name, Marie Ketzscher, is at the bottom of the article.

ARTICLES

8 February  
2026

Berliner Filmfestivals (German - part 3)  
Film featured among Berlinale tips and  
highlights

[76. Berlinale: Programmtipps der Redaktion](#)

[76th Berlinale: Programme Recommendations](#)

[From the Editors](#)

The screenshot shows the Berlinale website interface. At the top, there are navigation tabs for 'BERLINALE FILMFESTIVALS', 'FESTIVALS', 'MAGAZIN', and 'FESTIVAL KALENDER'. On the right, there are social media icons for Facebook, Twitter, Instagram, and a search icon. The main article is titled 'GENERATION' and 'SAD GIRLZ (OT: CHICAS TRISTES)'. It features a large image of two young women from behind, their hands raised to form a heart shape against a blue sky with white clouds. Below the image is the credit: 'CHICAS TRISTES © Rosa Hadit Hernández, Colectivo Colmena'. The article text includes a synopsis, a director bio for Fernanda Tovar, and a list of screening dates and venues for the film at the 76th Berlinale. On the right side of the page, there are two smaller sections: 'Festivalberichte' with a link to 'Notizen zum Animationsfilm bei der 76. Berlinale' by Marie Metzger, and 'Kommende Festivals' featuring the 'Albanisches Filmfestival Berlin' from March 5th to 9th.

ARTICLES

8 February  
2026

**Berliner Filmfestivals (English - part 1)**  
**Film featured among Berlinale tips and highlights**

[76. Berlinale: Programmtipps der Redaktion](#)

[76th Berlinale: Programme Recommendations](#)

[From the Editors](#)

The screenshot shows a website header for 'BERLINALE FILMFESTIVALS' with navigation links for 'FESTIVALS', 'MAGAZINE', and 'FESTIVAL CALENDAR'. The main article is titled '76th Berlinale: Program recommendations from the editors' and is dated February 8, 2026. It lists authors: Denis Comte, Benjamin Sachs, Marie Metzger, Stefania Musovsky, and Thomas Bell. The category is 'Reviews' and it's part of the 'Berlin International Film Festival'. A large image shows the interior of the Berlinale Palast with a red bear logo and a crowd. A sidebar on the right features a 'Film review' for '76th Berlinale: GOOD LUCK, HAVE FUN, DON'T DIE by Gore Verbinski' dated February 24, 2026, and an 'Upcoming Festivals' section for the 'Albanian Film Festival Berlin' from March 05 to 09.

ARTICLES

8 February  
2026

Berliner Filmfestivals (English - part 2)

Film featured among Berlinale tips and highlights

[76. Berlinale: Programmtipps der Redaktion](#)

[76th Berlinale: Programme Recommendations](#)

[From the Editors](#)

The screenshot shows the website 'BERLINER FILMFESTIVALS' with a navigation bar for 'FESTIVALS', 'MAGAZINE', and 'FESTIVAL CALENDAR'. The main article text discusses the festival's structure, including Berlinale Talks and Animation Days. A sidebar on the right features a 'Film review' for '76th Berlinale: GOOD LUCK, HAVE FUN, DONT DIE by Gore Verbinski' and a section for 'Upcoming Festivals' listing the 'Albanian Film Festival Berlin' from March 05 to 09.

ARTICLES

8 February  
2026

Berliner Filmfestivals (English - part 3)  
Film featured among Berlinale tips and  
highlights

[76. Berlinale: Programmtipps der Redaktion](#)

[76th Berlinale: Programme Recommendations  
From the Editors](#)

The screenshot shows the Berlinale Film Festivals website. At the top, there are navigation links for 'FESTIVALS', 'MAGAZINE', and 'FESTIVAL CALENDAR', along with social media icons for Facebook, Twitter, Instagram, and a search icon. The main article is titled 'GENERATION SAD GIRLZ (OT: CHICAS TRISTES)'. It features a large image of two young women from behind, their hands raised to form a heart shape against a blue sky with white clouds. Below the image is the film title 'CHICAS TRISTES © Rosa Hadit Hernández, Colectivo Colmena'. The article text includes a 'Here's the gist:' section, a 'What you need to know about the film:' section, and 'Screening dates for the 76th Berlinale:' with a list of dates and times for various venues. On the right side of the page, there are two smaller sections: 'Festival reports' with a sub-section 'Notes on the animated film at the 76th Berlinale' dated February 28, 2026, and 'Upcoming Festivals' featuring the 'Albanian Film Festival Berlin' from March 05 to March 09, 2026.

ARTICLES

11 February  
2026

**Berliner Morgenpost (German - part 1)**  
**Film featured among highlights from**  
**Berlinale Generation section**

[Die drängenden Fragen, die Kinder wirklich beschäftigen](#)

The Pressing Questions That Really Concern Children



The image is a screenshot of a news article from the Berliner Morgenpost website. The article is titled "Die drängenden Fragen, die Kinder wirklich beschäftigen" (The Pressing Questions That Really Concern Children) and is part of the Berlinale Generation section. The author is Nicolas Bruggier, a Praktikant, and the article was published on 11.02.2026 at 15:00 Uhr. The article features a photograph of two children floating in a pool of blue water. The text below the photo reads: "Die Mylle tauscht in „Chicas Trietas“ kommt als bei einer Poolparty zu einer Vergewaltigung." and "© Collective Calmena | Rosa Heitz Hernández".

ARTICLES

11 February  
2026

Berliner Morgenpost (German - part 2)

Film featured among highlights from  
Berlinale Generation section

[Die drängenden Fragen, die Kinder wirklich  
beschäftigen](#)

The Pressing Questions That Really Concern  
Children

**Berliner Morgenpost**

Es ist schon sonderbar, dass politisch tragende Kräfte immer wieder sagen, man solle doch Kinder mit diesen Themen in Ruhe lassen. Besonders in der Schule gebe es doch Wichtigeres, als über geschlechtliche Selbstfindung zu sprechen. Die Filme der Generation-Sektion zeigen, dass es nicht die Schule ist, die die Themen in die Köpfe von Jugendlichen trägt. Es ist das Leben. Ein kleines Mädchen aus Brasilien kann von allein nicht verstehen, warum es nicht arbeiten darf, aber der große Bruder schon.

In „Chicas Tristes“ muss ein Opfer sexueller Gewalt erst einmal ChatGPT fragen, ob das gerade eine Vergewaltigung war. Versagt eine Erwachsenenwelt nicht da, wo Kinder Künstliche Intelligenz brauchen, um die Welt zu verstehen? Geschweige denn das Thema mit der Männlichkeit. Drei von vier Suiziden werden von Männern begangen. Dazu zählen auch Jugendliche. Und wo steht so etwas wie Geschlechterreflexion in Lehrplänen? Der Trend geht eher in die andere Richtung. Bloß nicht darüber reden, das ziemt sich nicht als Mann.

Geschlecht ist aber natürlich nicht das einzige Thema, das den Jugendfilm beschäftigt. In dem dokumentarischen Kurzfilm „Memories of a Window“ erzählen Mehraneh Salimian und Amin Pakparvar von den Versuchen einer Revolution im Iran. Und über deren brutale Unterdrückung durch den islamistischen Machthaber Ali Khamenei. Emotional wird das, wenn ein Soldat eine Filmemacherin bei ihrer Tätigkeit durch ihr Autofenster erschießt. Im Kino sieht das Publikum die nur schwer zu ertragenden Originalaufnahmen. Was für eine Kraft muss ein Land haben, das trotz dieser Erlebnisse immer noch „Tod dem Diktator“ ruft?

ARTICLES

11 February  
2026

**Berliner Morgenpost (German - part 3)**

**Film featured among highlights from  
Berlinale Generation section**

[Die drängenden Fragen, die Kinder wirklich  
beschäftigen](#)

The Pressing Questions That Really Concern  
Children

**Berliner Morgenpost**

Die Sektion Generation bietet bleibende Eindrücke. Mit Spielfilmen, Dokumentationen und zahlreichen Kurzfilmen. Das Programm ist wie immer in Filme für Kleinkinder (Kplus) und Jugendliche (14plus) gestaffelt. Neben Geldpreisen gibt es auch zwei gläserne Bären zu gewinnen. Einen für Kurzfilme, einen für Langfilme. Doch das ist eher nebensächlich. Wichtig ist, endlich den Kindern zuzuhören.

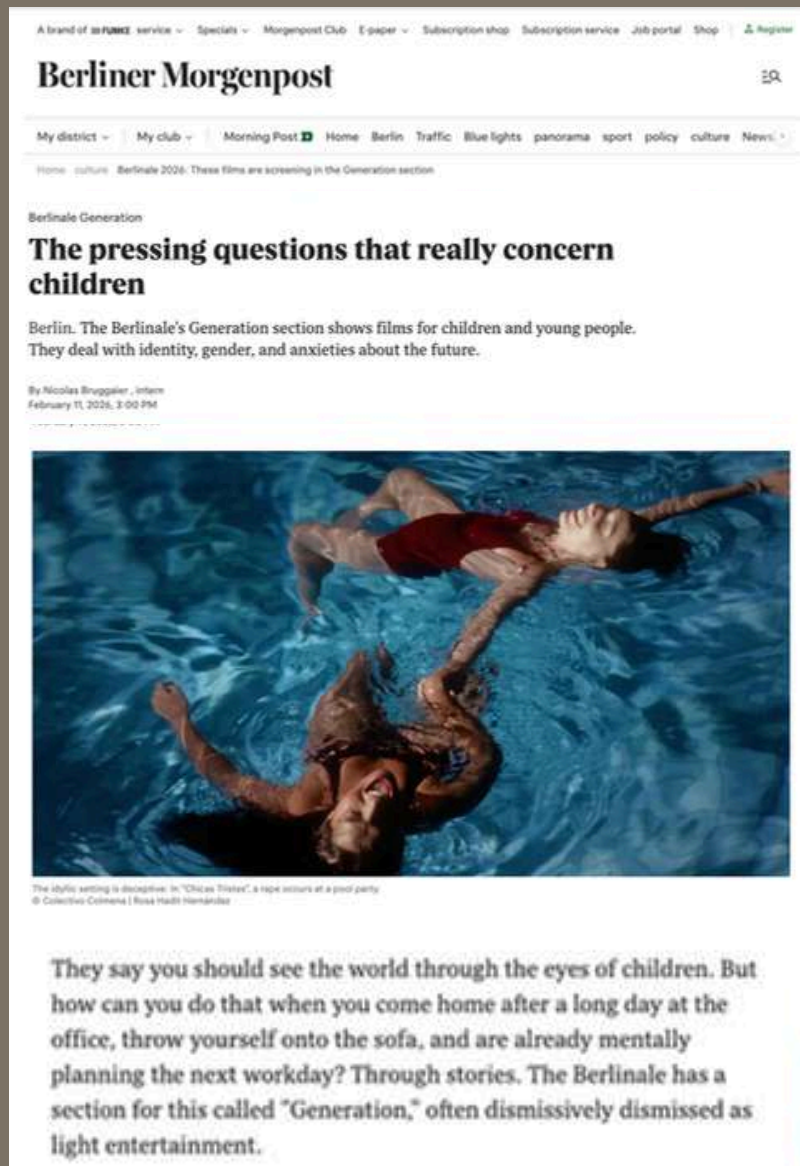
ARTICLES

11 February  
2026

**Berliner Morgenpost (English - part 1)**  
**Film featured among highlights from**  
**Berlinale Generation section**

[Die drängenden Fragen, die Kinder wirklich beschäftigen](#)

The Pressing Questions That Really Concern Children



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# Berliner Morgenpost

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Home - culture - Berlinale 2026: These films are screening in the Generation section

Berlinale Generation

## The pressing questions that really concern children

Berlin. The Berlinale's Generation section shows films for children and young people. They deal with identity, gender, and anxieties about the future.

By Nicolas Bruggeler, Intern  
February 11, 2026, 3:00 PM



The idyllic setting is deceptive. In "Chicas Trocés", a rape occurs at a pool party.  
© Collective Cinema | Rosa Hadri Hernández

They say you should see the world through the eyes of children. But how can you do that when you come home after a long day at the office, throw yourself onto the sofa, and are already mentally planning the next workday? Through stories. The Berlinale has a section for this called "Generation," often dismissively dismissed as light entertainment.

ARTICLES

11 February  
2026

Berliner Morgenpost (English - part 2)

Film featured among highlights from  
Berlinale Generation section

[Die drängenden Fragen, die Kinder wirklich  
beschäftigen](#)

The Pressing Questions That Really Concern  
Children

**Berliner Morgenpost**

It's rather strange that influential political figures keep saying that children should be left alone with these topics. They argue that there are more important things to talk about, especially at school, than gender identity. The films in the Generation section show that it's not school that puts these issues in the minds of young people. It's life itself. A little girl from Brazil can't understand on her own why she's not allowed to work, but her older brother can.

In "Chicas Tristes," a victim of sexual violence first has to ask ChatGPT if she was raped. Isn't the adult world failing precisely where children need artificial intelligence to understand the world? Not to mention the issue of masculinity. Three out of four suicides are committed by men. This includes teenagers. And where does something like gender reflection appear in school curricula? The trend is more in the opposite direction. Just don't talk about it; it's not considered proper for a man.

Gender is, of course, not the only theme explored in youth films. In the documentary short "Memories of a Window," Mehraneh Salimian and Amin Pakparvar recount the attempts at revolution in Iran and their brutal suppression by the Islamist leader Ali Khamenei. The film reaches a deeply emotional level when a soldier shoots a filmmaker through her car window as she works. In the cinema, audiences see the harrowing original footage. What kind of power must a country possess that, despite these experiences, still chants "Death to the dictator"?

ARTICLES

11 February  
2026

**Berliner Morgenpost (English - part 3)**

**Film featured among highlights from  
Berlinale Generation section**

[Die drängenden Fragen, die Kinder wirklich  
beschäftigen](#)

The Pressing Questions That Really Concern  
Children

**Berliner Morgenpost**

The Generation section offers lasting impressions, featuring feature films, documentaries, and numerous short films. As always, the program is divided into films for toddlers (Kplus) and teenagers (14plus). In addition to cash prizes, there are also two glass bears to be won: one for short films and one for feature films. But that's rather secondary. What's important is finally listening to the children.

ARTICLES

12 February  
2026

The Hollywood Reporter (part 1)

EXCLUSIVE clip premiere

[In 'Sad Girlz,' Two 16-Year-Olds Grapple With Consent and Friendship \(EXCLUSIVE Berlin Clip\).](#)

The screenshot shows a news article from The Hollywood Reporter. At the top, the logo 'The Hollywood Reporter' is visible in red. Below it, a navigation bar includes 'NEWS', 'FILM', 'TV', 'MUSIC', 'AWARDS', 'LIFESTYLE', 'BUSINESS', 'AI', 'INTERNATIONAL', 'COVERS', 'CHARTS', 'LISTS', and 'VIDEO'. The article title is 'In 'Sad Girlz,' Two 16-Year-Olds Grapple With Consent and Friendship (Exclusive Berlin Clip)'. The byline is 'BY GEORG SZALAI' and the date is 'FEBRUARY 12, 2026 11:35PM'. The main image shows two young women from behind, their hands raised to form a heart shape against a blue sky with white clouds. Below the image, there is a play button icon and a 'Listen to this article now' button. The article text describes the film 'Sad Girlz' (Chicas Tristes) by Fernanda Tovar, featuring two 16-year-old swimmers. At the bottom, it states the movie premieres on Saturday, Feb. 14 in the Generation 14plus program of the Berlin International Film Festival.

ARTICLES

12 February  
2026

**The Hollywood Reporter (part 2)**

**EXCLUSIVE clip premiere**

[In 'Sad Girlz,' Two 16-Year-Olds Grapple With Consent and Friendship \(EXCLUSIVE Berlin Clip\).](#)

Written and directed by Tovar (short films *My Age, Yours, and the Age of the World*, *The Fire We've Built*, *I Want to Violently Crash Into the Windshield of Love*), with cinematography by Rosa Hadit Hernández and editing by José Pablo Escamilla, *Sad Girlz* was produced by Colectivo Colmena, in co-production with Potenza Producciones, Promenades Films, Martini Shot Films, and CTT Exp & Rentals. Alpha Violet is handling world sales.

Rocio Guzmán, as Maestra, and Darania Álvarez, as Paula, star in *Sad Girlz*. The cast also features Titaami Milori, Tomás García-Aragaz, Mónica del Carmen, Raúl Villegas, Lucio Lemus, Luisa Almagaer, Andrea Camacho, Ajax, Óscar Lever, Mario Flores, Héctor Kuri, and Daniel Aranzubia.

A synopsis for *Sad Girlz* shares this much about the party that changes everything in the film: "Paula ends up alone with Daniel, a good friend and her long-time crush. Amid reggaeton, flirting and shots, Paula and Daniel slip into the bathroom together. Soon after, La Maestra senses that something has changed."

The two friends start looking at consent and searching for answers to what happened. "They try to name the experience, and what they find feels devastating," reads the synopsis. "As the two girls respond in different ways, their bond is put to the test."

In press notes, Tovar shares: "Growing up, I thought women were sad in general. I saw sadness as a characteristic of womanhood in a way, and even growing up in Mexico with the dramatic influences of the telenovela culture, I never knew why exactly that was. I guess *Sad Girlz* both shows and hides that reason."

ARTICLES

12 February  
2026

**The Hollywood Reporter (part 3)**

**EXCLUSIVE clip premiere**

[In 'Sad Girlz,' Two 16-Year-Olds Grapple With Consent and Friendship \(EXCLUSIVE Berlin Clip\).](#)

About the chemistry between her two lead actresses, she highlights: "When we paired them, they did an improv which was so good that I later wrote it in, and it made it into the film - I was completely taken away, when I first saw them together. They had the right amount of both complicity and confrontation, which was needed."

During a long rehearsal process, "we did a lot of acting exercises for them to build up trust, and I also took part in them," the filmmaker also explains. "Some of them were physical - looking each other in the eye for a long time, or touching each other's hands - and I wanted to be present and vulnerable too, for them to trust me."

And Tovar notes: "What surprised me the most was discovering how much they know about life! ... I didn't have to explain anything to them, in fact, they were the ones explaining stuff to me! Another thing that surprised me was how attuned the boys in the cast were - during the rehearsal process, they suspected something was wrong with the character of Paula, but they didn't know, so they improvised around it very well."

The filmmaker also had a reason for making her characters swimmers. "So many of the conversations around gender violence sideline important, core needs, like: What about our spaces? What about our dreams?" she explains. "I chose swimming specifically because it's a sport that makes you vulnerable in a way that not many sports do - you not only have to undress in front of others, but you also have to be in your swimsuit at all times. The bodily relationship to swimming is different from other sports, which I felt gave some vulnerability to the film and to the characters."

ARTICLES

12 February  
2026

The Hollywood Reporter (part 4)

EXCLUSIVE clip premiere

[In 'Sad Girlz,' Two 16-Year-Olds Grapple With Consent and Friendship \(EXCLUSIVE Berlin Clip\).](#)

AI and technology may be able to answer questions, such as the ones the *Sad Girlz* duo is looking into. But the director warns: "There is no human empathy and no warmth. I sometimes feel that as AI continues to advance, the human aspects of life will become increasingly precious. So my main goal was to show that - the actual bright things that end up saving your life in those confusing and impossible to define moments."

Speaking of technology... *THR* can now premiere an exclusive and intense clip from *Sad Girlz*. In fact, you could cut the atmosphere with a knife. In the scene, the two best friends ask ChatGPT, and tarot cards, for help. Watch the clip here.



ARTICLES

14 February  
2026

International Cinephile Society (part 1)

Positive film review (4/5)

[Berlinale 2026 Review: 'Sad Girlz' \(Fernanda Tovar\)](#)



ARTICLES

14 February  
2026

International Cinephile Society (part 2)

Positive film review (4/5)

[Berlinale 2026 Review: 'Sad Girlz' \(Fernanda Tovar\)](#)



HOME NEWS REVIEWS FESTIVALS ESSAYS FEATURES AWARDS MORE



"A quiet but devastating exploration of a friendship under pressure."



What happens after you experience an act of violence? How do you navigate a world in which you're lost for words, with a lack of immediate justice and the feeling that there is no way back to being the person you were before? In her extraordinary directorial debut *Sad Girlz* (Chicas Tristes), Fernanda Tovar dares to ask these questions, focusing on the fragile bond between two teenage swimmers whose friendship is quietly undone by a traumatic incident. The film tells the story of Paula and La Maestra, both only sixteen years old, spending their days in the joyful bliss of youth. However, an act of assault against Paula forces them to realise that life is filled with insurmountable challenges. Initially presenting itself as a loosely crafted hangout film in which we observe the daily lives of these girls through being immersed in the rhythms of teenage life, it eventually becomes a more harrowing exploration of trauma. Told through the eyes of two girls attempting to navigate life, and whose entire friendship is built on a bond that consumes them, relying on both physical closeness and emotional dependence, the film becomes a powerful examination of the emotional rupture that occurs in the aftermath of a horrifying event, allowing the confusion and deep sadness to lead the narrative.

From its first moments we can find a lot of value in the style of the film. *Sad Girlz* unfolds at a deliberate, unhurried pace. The first act of the film is a series of small episodes built around the joyful moments experienced by these characters, long stretches of training peppered with moments of careless, youthful bliss. Very little happens narratively in those moments, but they're essential to not only defining the characters but allowing a gradual sense of tension to build, which is mirrored in the final portion of the film after the traumatic events change the course of their friendship. The director places emphasis on atmosphere more than incident, which creates a constant feeling of unease, reflecting the growing sense of discomfort forming beneath the surface of this relationship that is undergoing a significant strain. The emotions, which are key to this story, are kept subtle and restrained, Tovar resisting the urge to dramatise the trauma, and instead allowing the viewer to sit in a state of unease. This subdued approach gives the subject matter the appropriate tone, acknowledging the internalised pain and deep confusion without trivialising an issue that can't be compressed into a single narrative.

Much of the impact made by *Sad Girlz* is delivered by the two lead actresses, who are relatively new to the industry, but leave such an impression through their quietly devastating performances. Despite their youth, both Darana Álvarez and Rocío Guzmán lead this film brilliantly, delivering masterfully controlled work in which they convey the inner turmoil experienced by their characters. Most of this is done through non-verbal cues, such as gestures, facial expressions and even the way they carry themselves, especially important considering how many of the film's significant moments take place in silence, where even the smallest look or movement communicates more than the dialogue. Álvarez as Paula has the more challenging of the two roles, since she is the victim of assault, and therefore her pain is more tangible. The sadness and despair settle in every recess of her body, impacting the way she moves and speaks. This is sharply contrasted with Guzmán's performance as La Maestra, whose reaction to the events is more outward and volatile, her actions driven by deep frustration and the urge to help her friend get through an unbearable situation.

Beyond the artistry, *Sad Girlz* is a film about an ongoing social epidemic. Gender-based violence and sexual assault remain widespread problems, and this film is built on just one of the countless stories of young people becoming victims. It's a global problem, but Tovar chooses to focus specifically on contemporary social realities faced by young people in her native Mexico, engaging with life in a world where accountability and public justice are a continuous source of conversation and social action. Drawing on contemporary themes such as the #MeToo movement (which is now over a decade old, yet remains as important a subject as ever) and social media, the film explores the consequences of wanting to exact revenge from both an emotional and ideological perspective, in an attempt to reclaim control of one's own personal narrative when institutional support is absent. The director doesn't avoid exploring these moral binaries, allowing the actions to feel simultaneously understandable and alarming. This is supported by the decision to keep the assault off-screen, showing Tovar's refusal to resort to voyeurism, and shifting the film's focus to looking at how these girls struggle to not only understand what happened, but also attempt to give it a name, if only to find a path towards healing.

*Sad Girlz* is not an easy film, but it is an essential one. It tells a timely and harrowing story, following a friendship facing unexpected obstacles, concluding without the kind of catharsis we would expect, and instead embracing the ambiguity as a means of both emotional and psychological protection. A friendship fractured, but not destroyed, by a traumatic incident creates an organic and disquieting depiction of grief and guilt, resulting in one of the more resonant examinations of a friendship weathering a complex storm in recent years. Tovar delivers a film that is direct about its message, refusing to force the audience to experience certain sensations or form specific interpretations, which gives the film an honesty and complexity that the subject matter warrants. Driven by a pair of wonderful performances by two promising young women, *Sad Girlz* stands as a quiet but devastating exploration of a friendship under pressure, nestling itself in the awkward and fragile space between solidarity and fracture, and making one of the most striking statements on these challenging and relevant themes that we've seen in quite some time.

[i] Image copyright: Rosa Hadit Hernández, Colectivo Colmena

ARTICLES

14 February  
2026

Berliner Morgenpost (German)

Positive film review

Zwischen Schweigen und Sprechen: „Chicas Tristes“

Between Silence and Speech: ‘Chicas Tristes’  
(full article needed)

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# Berliner Morgenpost

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Home Kultur Zwischen Schweigen und Sprechen: „Chicas Tristes“

Berlinale 2026

## **Zwischen Schweigen und Sprechen: „Chicas Tristes“**

Berlin. Der Generationen-Film „Chicas tristes“ handelt von einem Mädchen, das von seinem Schwarm vergewaltigt wird. Das löst einen inneren Kampf aus.

Von Peter Zander, Kultur-Redakteur  
14.02.2026, 10:20 Uhr



Brüchiger Zusammenhalt: Paula und ihre beste Freundin.  
© Colectivo Colmena | Rosa Hadit Hernández

ARTICLES

14 February  
2026

Berliner Morgenpost (English)

Positive film review

[Zwischen Schweigen und Sprechen: „Chicas Tristes“](#)

Between Silence and Speech: ‘Chicas Tristes’  
(full article needed)

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# Berliner Morgenpost


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Home culture Between silence and speech: "Chicas Tristes"

Berlinale 2026

## **+** Between silence and speech: "Chicas Tristes"

Berlin. The generational film "Chicas tristes" tells the story of a girl who is raped by her crush. This triggers an inner struggle.

 By Peter Zander, Culture Editor  
February 14, 2026, 10:20 AM



Fragile bond: Paula and her best friend.  
© Colectivo Colmena | Rosa Hadit Hernández

ARTICLES

14 February  
2026

Cineuropa (part 1)  
Positive film review  
[Review: 'Sad Girlz'](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search bar and a language selection menu (en | es | fr | it). Below this is a large banner image featuring a man and a woman, with the Cineuropa logo overlaid. A small text box in the bottom right of the banner reads "Review: A Sad and Beautiful World (2025)".

The main navigation menu includes: Database, Market Intelligence, News, Reviews, Interviews, Festival Reports, Services, and More. The "Reviews" menu item is highlighted.

The article content is as follows:

- Navigation: < previous, next >
- Category: BERLINALE 2026 Generation
- Title: **Review: Sad Girlz**
- Author: by MARTA BALADA
- Date: 14/02/2026 - BERLINALE 2026: Mexican director Fernanda Tovar bits everything on female friendship, and wins
- Image: A large photograph showing two women sitting on a rooftop terrace with colorful chairs. A satellite dish is visible in the background.
- Caption: Ticio Guzmán and Darlene Álvarez in Sad Girlz
- Thumbnail: A smaller image showing two women lying down together.
- Thumbnail: A smaller image showing hands forming a heart shape against a blue sky with clouds.

ARTICLES

14 February  
2026

Cineuropa (part 2)  
Positive film review  
[Review: ‘Sad Girlz’](#)

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[Database](#) | [Market Intelligence](#) | [News](#) | [Reviews](#) | [Interviews](#) | [Festival Reports](#) | [Services](#) | [More](#)

**Fernanda Tovar's** feature debut *Sad Girlz* [+]  
- world-premiering in Berlinale's Generation 14plus - is a bittersweet stunner. The Mexican director bets everything on female friendship, and wins. As a teenage girl, that's what you really dream about: not boys, please, but about having a best friend with whom you can share your entire world.

Maestra and Paula ([Rocio Guzmán](#) and [Darana Álvarez](#)) are 16 years old and do everything together. Surrounded by love and quirky family members - and a massive pig, making a cameo I still have questions about - they have big plans. Promising athletes who aren't afraid of a little competition, they are training for swimming championships that might finally take them abroad. It will be a good summer, it seems. That's what the tarot cards say.

(The article continues below - Commercial information)

Tovar captures this moment of life and drenches it in sunshine - as a 16-year-old, if life has been kind to you, everything feels like anticipation. The girls are so excited for all the new experiences they know are coming their way. Sex is one of them, and there's a boy that Paula is intrigued by. They are about to see him at a party they are going to, wearing so much makeup it almost drips off their young faces. But Paula's not in a hurry. She wants her first time to be special.

What happens next leaves her confused, and even her best friend can't read the signs. Paula goes from "I'm not sure how to explain it" to "maybe I don't like sex" and "I didn't want it to happen... There." Tovar is a gentle director and nothing in her film will further traumatise viewers; an important choice, given that so many arthouse films depict sexual violence in questionable ways or use it as a tool to talk about women. But it's still so sad, and frankly infuriating, to watch the aftermath of what happens to Paula and her retreat into silence.

"It was rape" - that's what ChatGPT says once she reluctantly provides more details and the girls look for answers online, obviously. Before, she didn't want to say it out loud. Tovar shows exactly how twisted sexual assault can be, especially when it's committed by someone you know or in a place that was supposed to be safe, full of other people. It doesn't stop there, either. The person who hurt you can still ask if you have plans for the weekend and why you aren't returning his calls.

I strongly believe it's absolutely crucial to keep showing, also in films, that sexual violence doesn't have to define you and that it's possible to survive it. That's why Tovar's film is so needed. And it is not dishonest: confusion, anger and guilt take a toll on these girls. They react differently, and Maestra, the more explosive of the two, doesn't always listen to her friend or respect her choices. Still, *Sad Girlz* shows that women, and girls, can really help each other. It won't be easy and it will take time, but these two aren't going anywhere and they will reclaim their joy. Their summer isn't over just yet.

*Sad Girlz* was produced by [Colectivo Colmena](#) (Mexico) and co-produced by [Potenza Producciones](#) (Spain), [Promenades Films](#) (France), [Martini Shot Films](#) (Mexico) and [CTT Exp & Rentals](#) (Mexico). [Alpha Violet](#) handles sales.

(The article continues below - Commercial information)

**international title:** Sad Girlz

**original title:** Chicas tristes

**country:** Mexico, Spain, France

**sales agent:** Alpha Violet

**year:** 2026

**directed by:** Fernanda Tovar

**screenplay:** Fernanda Tovar

**cast:** Rocio Guzmán, Darana Álvarez, Tatsumi Miori, Tomás García-Agraz, Mónica Del Carmen

**main awards/selection**

**Berlinale 2026**      Generation 14plus

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ARTICLES

14 February  
2026

Cineuropa (part 3)  
Positive film review  
[Review: 'Sad Girlz'](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search icon and the Cineuropa logo. A language selection bar offers 'en | es | fr | it'. Below the logo is a navigation menu with categories: Database, Market Intelligence, News, Reviews, Interviews, Festival Reports, Services, and More. The main content area features a photogallery titled 'Photogallery 14/02/2026: Berlinale 2026 - Sad Girlz' with 5 pictures available. The first image shows a woman with dark curly hair, identified as Fernanda Tovar. Below the image is a caption: '© 2026 Dario Caruso for Cineuropa - dario-caruso.fr; @studio.photo.dar. Dario Caruso'. To the right of the gallery is a Dutch-language advertisement for Cinando, asking users to join a membership ('Vraag je lidmaatschap aan!') with a 'Meld je aan' button. Below the advertisement is a green Cinando logo with the tagline 'Join & Connect'. At the bottom of the page, there is a newsletter sign-up form asking if the user enjoyed the article and a checkbox for 'e-mail address'. The footer includes the text 'Co-funded by the European Union' and the Creative Europe MEDIA logo.

ARTICLES

14 February  
2026

FilmLöwin - the Feminist Film Magazine  
(German - part 1)  
Positive/mixed film review  
[Berlinale 2026: 'Sad Girlz' – Kurzkritik](#)  
[Berlinale 2026: 'Sad Girlz' – Short Review](#)

The screenshot shows the homepage of the FilmLöwin website. At the top left is the logo, a lion's head next to the text 'FILMLÖWIN Das feministische Filmmagazin'. To the right is a search bar. Below the logo is a navigation menu with links: 'filme a-z', 'filmschaffende a-z', 'podcast', 'filmLöwinkino', 'über uns', 'team / kontakt', 'filmLöwin buchen', and 'links'. The main article title is 'BERLINALE 2026: SAD GIRLZ – KURZKRITIK' by Sabina Vebber, dated 14. Februar 2026. The article is categorized as 'JW: sexualisierte Gewalt'. The text discusses the film 'Sad Girlz' by Fernanda Tovar, focusing on the characters Paula and La Maestra. A photo shows two women forming a heart shape with their hands against a blue sky. The article continues with a discussion on the film's portrayal of violence and the characters' experiences. On the right side of the page, there are social media icons for Facebook, Instagram, YouTube, and Twitter. Below these are sections for 'NEUESTE BEITRÄGE' (listing 'Berlinala 2026: Ulrike Ottinger im Fokus', 'Drei Gedanken zu: Marty Supreme', and 'Berlinala 2026: Lilly Grote & Konstanze Binder über Berlin, Bahnhof Friedrichstraße 1990') and 'ZUR SPRACHE AUF FILMLÖWIN' (discussing gender categories and the acronym FLINTA).

ARTICLES

14 February  
2026

Fimlöwin - the Feminist Film Magazine  
(German - part 2)

Positive/mixed film review

[Berlinale 2026: 'Sad Girlz' – Kurzkritik](#)

[Berlinale 2026: 'Sad Girlz' – Short Review](#)



© Rocío Guzmán, Daniela Álvarez

Soll und darf La Maestra anderen von der Tat erzählen und den Täter nennen, wenn Paula lieber dazu schweigen möchte? Das wird zum zentralen Konflikt der Freundinnen. Favre lässt Paula und La Maestra diese Auseinandersetzung mit viel Zuneigung und Verständnis füreinander führen, konstruiert keine emotionalen Reaktionen, die nicht zur Charakterzeichnung ihrer Hauptfiguren passen. Der vertraute, ruhige Umgang der Freundinnen miteinander wird von Álvarez und Guzmán mit einem spürbaren Gefühl für die Unsicherheiten ihrer Teenagerinnen-Charaktere gespielt.

Während Favre die Inisichgekehrtheit von Paula und La Maestras Wunsch nach Konsequenzen für den Täter realitätsnah schildert und nicht überdramatisiert, ist es dennoch schade, dass die Regisseurin zumindest für einen Teil des Films Paula aus den Augen verliert. Im Innenleben muss La Maestras Verstrickung von Schuldgefühlen und Hilfslosigkeit Platz machen. Zum Ende hin weiß die Regisseurin aber, dieses Ungleichgewicht in der Erzählung wieder auszugleichen, lässt hier Paula Zerwürfnisse wie auch Veröhnung reingem.

Vor der Kulisse eines labirintisch gestalteten mediterranen Sommers erhellt Favre so das Bild einer tiefen, intuitiven Freundschaft. Sad Girlz zeigt die zerstörerische Kraft von patriarchaler Gewalt, wie sie auch diesen privaten, eigentlich sicher geglaubten Raum angreift und an seinen Säulen rüttelt.

Sad Girlz ist als Weltpremiere bei der Berlinale 2026 in der Sektion Generation 14plus zu sehen.

Dieser Text ist zuerst als Kurzkritik auf unserem Instagram-Kanal erschienen.

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[Berlinale 2026: 'Sad Girlz' – Kurzkritik](#)  
[Berlinale 2026: 'Sad Girlz' – Short Review](#)

The screenshot shows the FilmLöwin website interface. At the top left is the logo 'FILMLÖWIN The feminist film magazine' with a lion head icon. A search bar is on the top right. A navigation menu includes 'movies a-z', 'filmmakers a-z', 'podcast', 'film lion cinema', 'about us', 'team / contact', 'book a film lioness', and 'left'. The main article title is 'BERLINALE 2026: SAD GIRLZ – SHORT REVIEW' by Bahriya Verbeke, dated February 14, 2026. A 'TW: sexualized violence' warning is present. The article text discusses Fernanda Tovar's film 'Sad Girlz' and the experience of sexual violence. A photo shows two women forming a heart shape with their hands. A 'Steady' logo is at the bottom right of the article content.

**FILMLÖWIN**  
The feminist film magazine

Suche auf der Webseite

movies a-z / filmmakers a-z / podcast / film lion cinema / about us / team / contact / book a film lioness / left


## BERLINALE 2026: SAD GIRLZ – SHORT REVIEW

February 14, 2026 by Bahriya Verbeke in Filmreviews

TW: sexualized violence

Fernanda Tovar's feature film *Sad Girlz* centers on best friends Paula (Darana Álvarez) and La Maestra (Rocio Guzmán). The two 16-year-olds spend most of their free time together in summery Mexico. They also train together for the Junior Pan American Swimming Championships, where they hope to represent Mexico as part of a larger team.

They love to dance, paint their nails, talk about boys, and study for their next exam. Of course, they also talk about sex. Paula has a crush on Daniel, who is also on the swim team. La Maestra advises the less experienced Paula, who has very specific ideas about how her first time should go, not to romanticize it too much.



© Rocio Guzmán, Darana Álvarez

Paula is ultimately robbed of the chance to make her own decisions about her first sexual encounter. When she is raped by Daniel at a party, the friends, together and individually, must try to understand and process what has happened. Tovar doesn't position her debut film as part of a series of narratives about speechlessness: Paula opens up to her friend relatively quickly after the attack; La Maestra, for her part, doesn't want the rape to simply be ignored and forgotten.

*Sad Girlz* tells a story less about silence than about helplessness. Even before seeking advice from real people (a.g., parents, friends, or counseling centers) on how to put into words what happened to Paula, they turn to an AI chatbot that tells them it was violence. Favor thus points not only to young people's attachment to online spaces but also—especially in La Maestra's case—that sexual experience is not the same as understanding the dimensions of sexualized violence.

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REGARDING THE LANGUAGE ON FILMLÖWIN

The division of gender into male and female is a construct. We use the categories woman/women, female/females, as well as a distinction between cisgender and transgender/transsexual, to make existing gender relations visible and to critique them. As an inclusive term, we use the acronym FLINTA (women, lesbians, intersex, non-binary, trans, and agender people). However, if films represent a binary understanding of gender, we also use the corresponding terms in their descriptions to reflect this. [More information can be found in our FAQs.](#)

Steady

ARTICLES

14 February  
2026

Filmlöwin - the Feminist Film Magazine  
(English - part 2)

Positive/mixed film review

[Berlinale 2026: 'Sad Girlz' – Kurzkritik](#)

[Berlinale 2026: 'Sad Girlz' – Short Review](#)



© Rodio Guzmán, Daniela Álvarez

Should and may La Maestra tell others about the crime and name the perpetrator if Paula would rather remain silent? This becomes the central conflict between the friends. **Favor** allows Paula and La Maestra to conduct this confrontation with great affection and understanding for one another, avoiding any emotional reactions that don't fit the characterization of her protagonists. **Álvarez** and **Guzmán** portray the close, calm interactions between the friends with a palpable sensitivity to the insecurities of their teenage characters.

While **Tovar** realistically portrays Paula's introspection and La Maestra's desire for consequences for the perpetrator without overdramatizing it, it's still a shame that the director loses sight of Paula for at least part of the film. Her inner life has to give way to La Maestra's entanglement of guilt and helplessness. Towards the end, however, the director manages to redress this imbalance in the narrative, allowing Paula to navigate both conflict and reconciliation.

Against the backdrop of a vividly colored Mexican summer, **Tovar** paints a picture of a deep, intuitive friendship. **Sad Girlz** reveals the destructive power of patriarchal violence, how it attacks even this private, seemingly secure space and shakes its very foundations.

Sad Girlz will have its world premiere at the Berlinale 2026 in the Generation 14plus section.

This text first appeared as a short review on [our Instagram channel](#).

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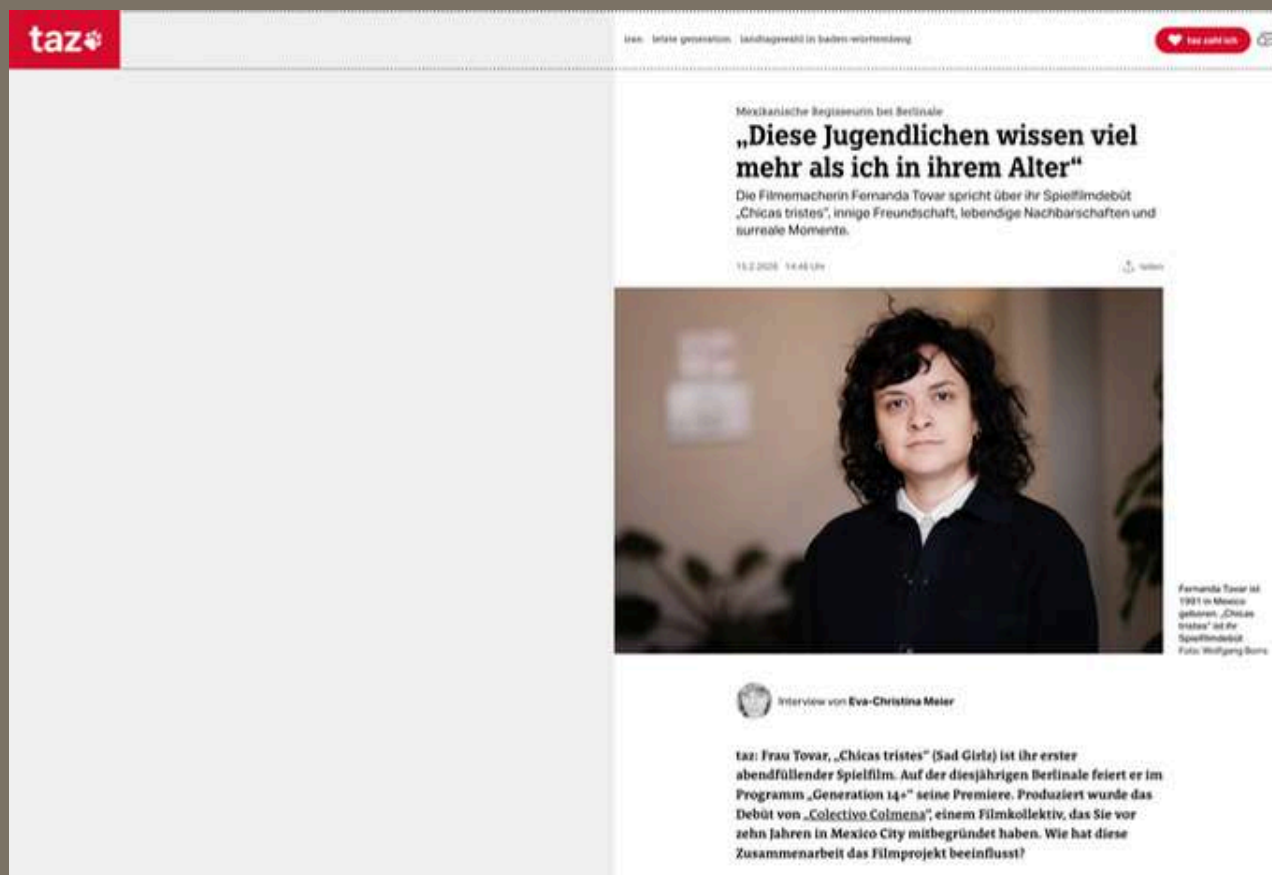
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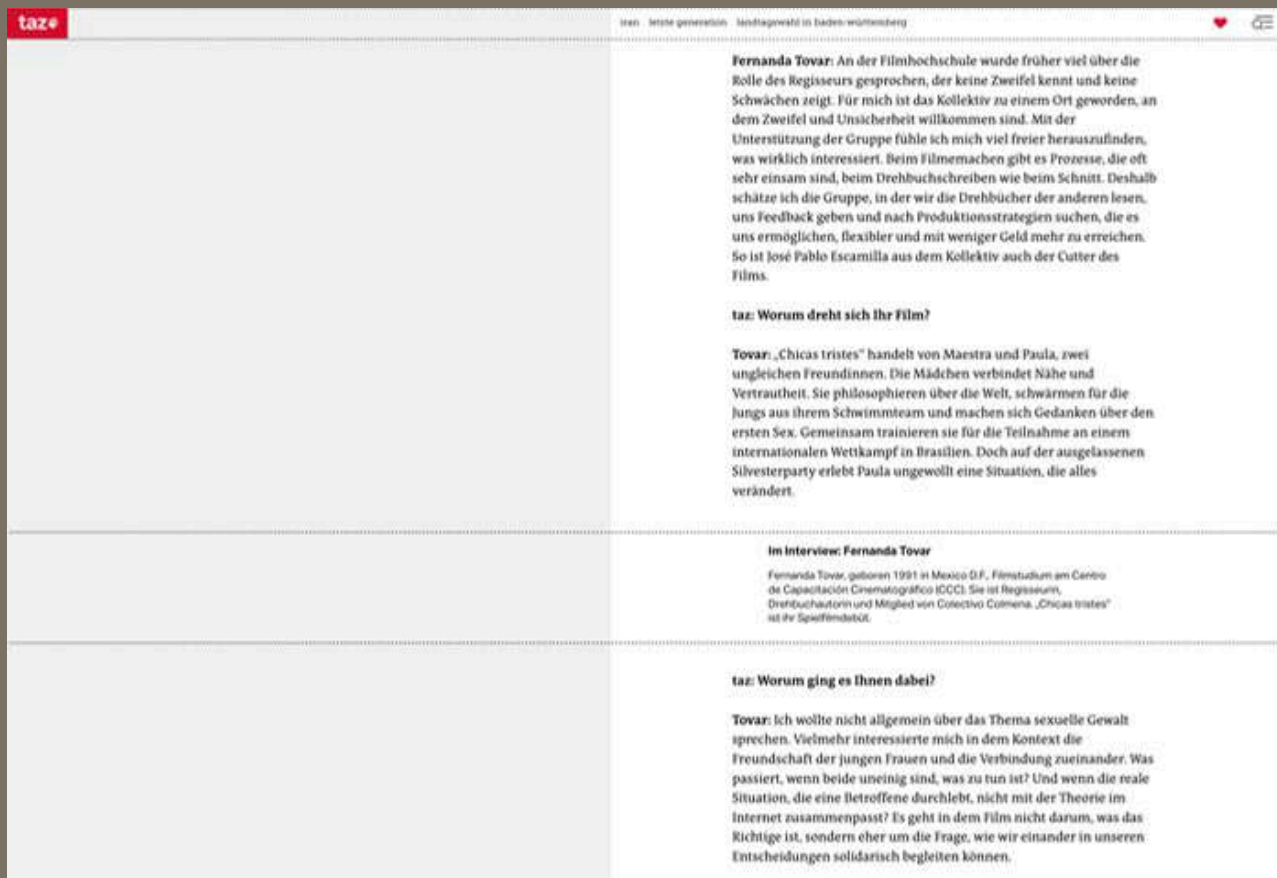
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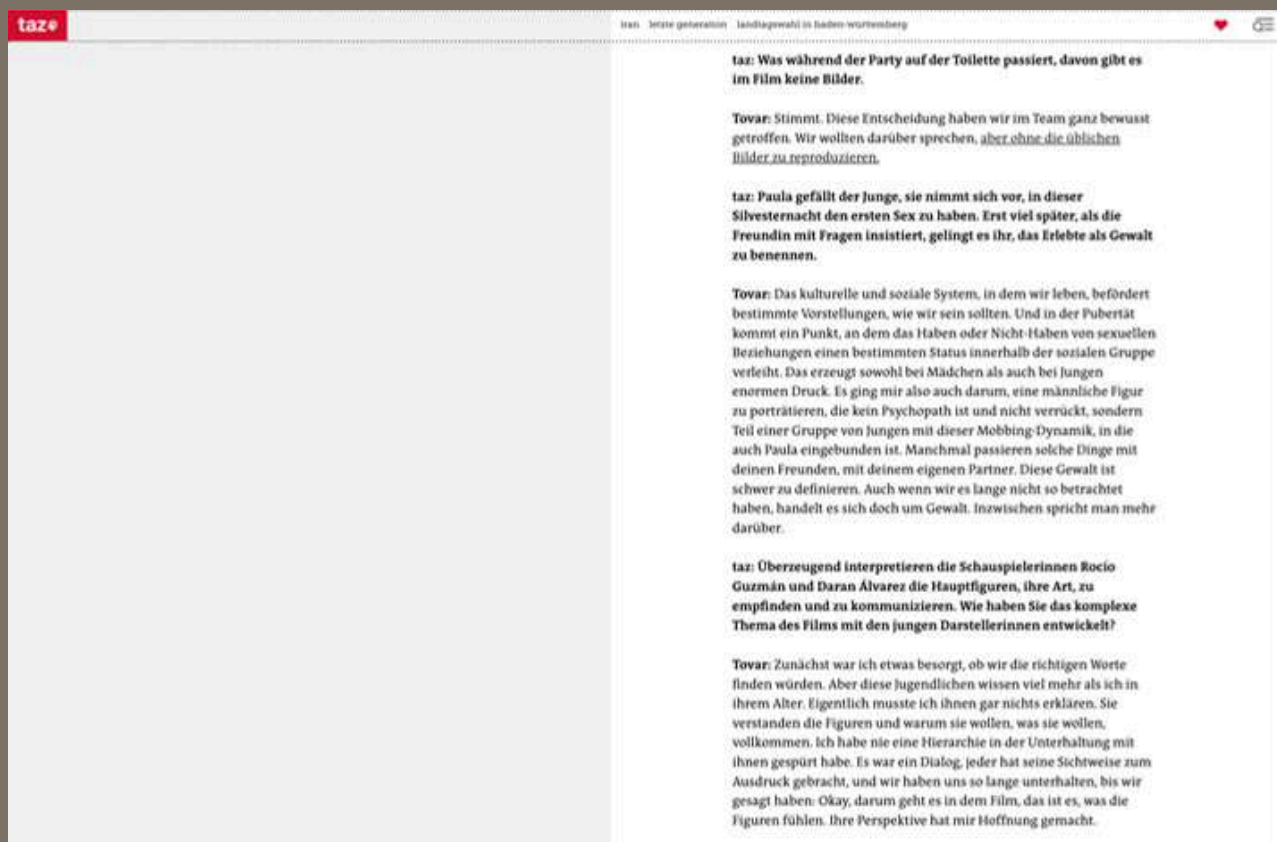
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taz - die Tageszeitung (German - part 3)

Interview with director Fernanda Tovar

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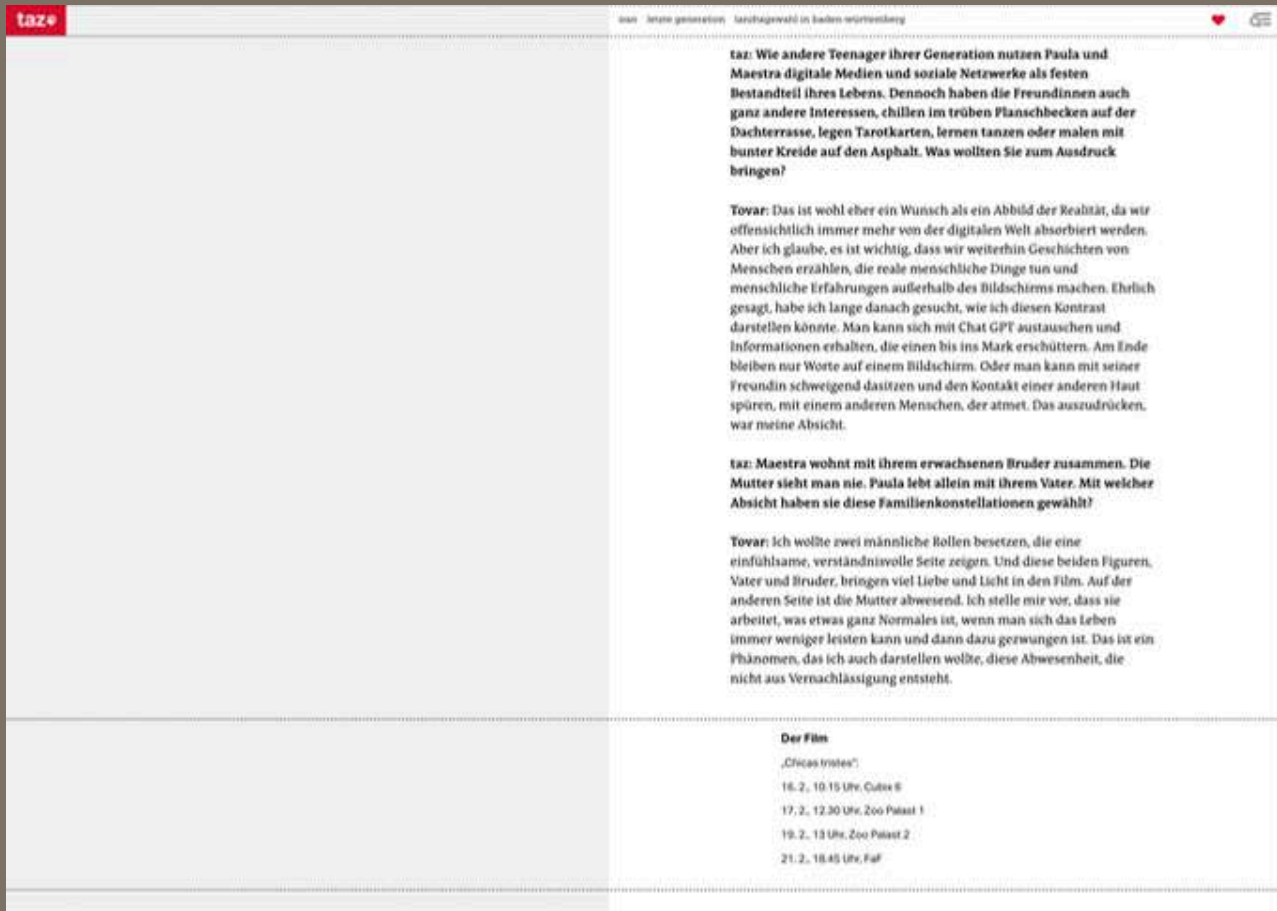
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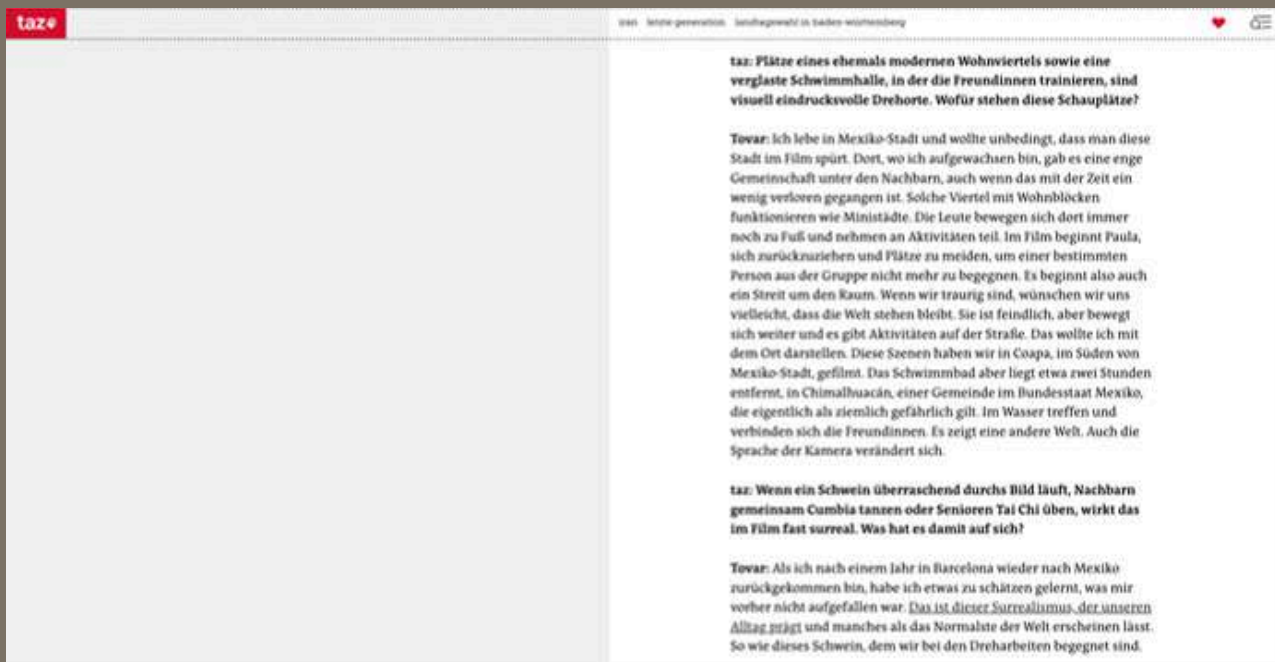
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Mexikanische Regisseurin bei Berlinale, „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”



### Auf den Dächern der Stadt

Arabisches Filmbild auf der Berlinale. „Safe Exit“, ein Kairo-Thriller von Mohammed Hammad (Panorama)

Von Andreas Fantazadeh

Auf der Suche nach gelungenen Spielfilmen aus dem nordafrikanisch-arabischen Raum ist neben dem starken Wettbewerbsträger „A voix basse“ von Layla Bouadi eine Produktion aus der Reihe Panorama hervorzuheben. Der Thriller „Safe Exit“ des ägyptischen Regisseurs Mohammed Hammad rückt die Porträts einer desillusionierten Generation in den Blickpunkt. Einer städtischen Jugend, die sich nach der Niederlage des Arabischen Frühlings um ihre Zukunftschancen betrogen fühlt, im Schwellenland von korrupter Staatsmacht, islamisch konservativer Gesellschaft sowie des islamistischen Extremismus befindet.

Samaan (Marwan Mueied), der Hauptdarsteller in Hammad's Filmverhandlung, ist 23 Jahre jung. Er sitzt als Security-Mann in blauer Uniform im Eingangsbereich eines in die Jahre gekommenen Apartmenthauses in Downtown Kairo. In der Regel verleiht er die Nachtschlacht. Der junge Mann lebt im selben mehrstöckigen Gebäude. Alleine in einfacher Behausung auf dem Flachdach, wo er auch tagsüber schläft. Samaan grübeln zur Minderheit der koptischen Christen, praktizieren aber seinen Glauben nicht.

Nach und nach fächern der Kairo-Thriller Samaan's Geschichte auf. Die Verwicklungen des Hauses und seiner Bewohner fügen sich in den Alltag einer streng patriarchalisch organisierten Aggressiven Klassengesellschaft. Samaan's Eltern sind schon beide tot. Sein Vater, so die fiktive Genealogie der fiktiven Story, gehörte zu einer Gruppe von 20 koptischen Christen, Getauferten aus Ägypten, die im Februar 2003 von der Terrororganisation „Jama'at al-Islamiyya“ (JI) an einem Strand bei Sidi in Libyen ermordet wurden. In orangefarbenen Gefangenenerzählungen mussten sie vor ihren Mördern niederknien, Samaan hat auf seinem Smartphone Videos der Tat gespeichert.

Es war, als dies passierte, doch ein Kind, „Jafy Kadi“ stellt ihn als einen ruhigen, sensiblen, in sich gefohlenen jungen Mann dar. Marwan Mueied spielt den Security-Mann mit einer sanften Tiefe, dessen Licht verstrahlt, aber tiefer Charakter sich nur schwer in die harte Umgebung einfügt. Trotz seiner sozial geringen Stellung innerhalb des autoritären ägyptischen Hierarchienfuges hat er die Hoffnung auf eine andere Zukunft nach aufgegeben. Er versucht sich über die Veröffentlichung eines Romans seines schwebend festgelegten Schicksals zu befreien.

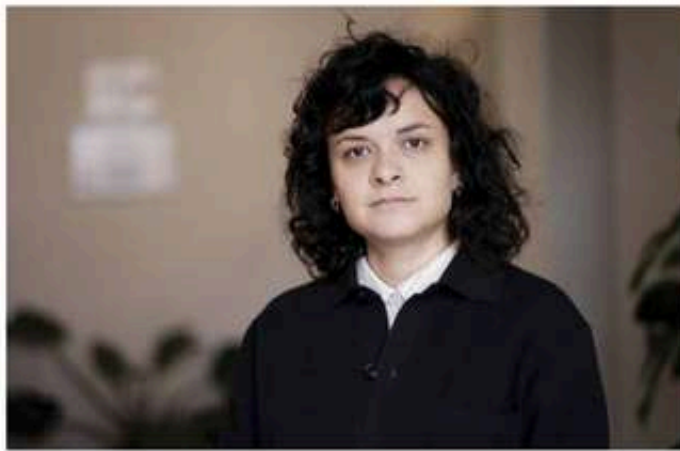
Bei der Überwachung des Hausgangs und der Kamerabilder hört er im Hintergrund Musik aus dem Radio, etwa die Melodie des 70er-Jahre-Hits „Montezca“ in der ägyptischen Version ohne Text.

Der Thriller hält in seiner Entwicklung sehr überraschende Wendungen parat. Glück zu Beginn wird offenbar, dass Umm Abdallah in dem Apartment ihren blauen Mantel verliert, den die ägyptische Antierrestorierin sucht. Ausgerechnet der traumatisierte Samaan, der sich vor ihm fürchtet, wenn die stimmungsbegleitende „Ummi“ Abdallah, zu der er ein fast schon familiäres Verhältnis pflegt, vor der politischen Hausdurchsuchung.

Die größte Wendung nimmt der Spielfilm allerdings durch das Auftauchen von Fatimah Doha (Hadi), Mit der jungen Frau isodent sich alles in diesem Programm, das aus der Perspektive einer „Jugend ohne Gott“ geröhrt in „Fatima“, eine einfache, junge und respektlose Frau ohne ID und Krankenversicherung, interpretiert auf dem Hausdach einen Song des ägyptischen Rappers Hassan Hück, was selbst dem schieren Samaan ein lächelndes Gesicht zaubert. Im Hintergrund die Geräusche und der Ausstrahl der Millionenstadt und eine Kamera, die immer wieder von Dach den Blick auf eine in ein sich änderndes Licht getauchte Straßenszene in Downtown Kairo freigeht.

Fatimah nimmt sechs Lötlit Zucker in den Tee. Samaan belässt es bei einem. Gegenstände stehen sich ab. Samaan muss sich wohl entscheiden: Buch oder Liebe. Wo vieles auf ein Happy-End deutet, dreht sich die Geschichte plötzlich in eine kaum für möglich gehaltene Richtung.

16.2., 19 Uhr, Cubix 8  
17.2., 14 Uhr, Cinema 09  
20.2., 22 Uhr, Zoo Palast 2  
21.2., 12.30 Uhr, Cubix 9



Die Filmemacherin Fernanda Tovar. Foto: Wolfgang Horn

## „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Die Filmemacherin Fernanda Tovar spricht über ihr Spielfilmdebüt „Chicas tristes“, innige Freundschaft, lebendige Nachbarschaften und surreale Momente

Interview Eva-Christina Meier

taz: Frau Tovar, „Chicas tristes“ (Sad Girls) ist ihr erster abendfüllender Spielfilm. Auf der diesjährigen Berlinale feiert er im Programm „Generation 14+“ seine Premiere. Produziert wurde das Debüt von „Collectivo Colmena“, einem Filmkollektiv, das Sie vor zehn Jahren in Mexico City mitbegründet haben. Wie hat diese Zusammenarbeit das Filmprojekt beeinflusst?

Fernanda Tovar: An der Filmhochschule wurde früher viel über die Rolle des Regisseurs gesprochen, der keine Zweifel lässt und keine Schwächen zeigt. Für mich ist das Kollektiv zu einem Ort geworden, an dem Zweifel und Unsicherheit willkommen sind. Mit der Unterstützung der Gruppe fühle ich mich viel freier herauszutreten, was wirklich interessant ist. Beim Filmemachen gibt es Probleme, die oft sehr einzeln sind, beim Drehbuchschreiben wie beim Schnitt. Deshalb schütze ich die Gruppe, in der wir die Drehbücher der anderen lesen, um Feedback geben und nach Produktionsstrategien suchen, die es uns ermöglichen, flexibler und mit weniger Geld mehr zu erreichen. So ist José Pablo Escarita aus dem Kollektiv auch der Cutter des Films.

taz: Warum dreht sich ihr Film?

Tovar: „Chicas tristes“ handelt von Mantra und Paula, zwei ungleichen Freundinnen. Die Mädchen schreiben Nähe und Verortung. Sie plüschtopfieren über die Welt, schwärmen für die Jung aus ihrem Schwimmteam und machen sich Gedanken über den ersten Sex. Gemeinsam trainieren sie für die Teilnahme an einem internationalen Wettkampf in Brasilien. Doch auf der ausgelegenen Schwimmbad erlebt Paula ungewollt eine Situation, die alles verändert.

taz: Worum ging es Ihnen dabei?

Tovar: Ich wollte nicht allgemein über das Thema sexuelle Gewalt sprechen. Vielmehr interessierte mich in dem Kontrast die Freundschaft der jungen Frauen und die Verbindung miteinander. Was passiert, wenn beide unartig sind, was zu tun ist? Und wenn die reale Situation, die eine Betroffene durchlebt, nicht mit der Theorie im Internet zusammenpasst? Ich geht in dem Film nicht darum, was das Richtige ist, sondern eher um die Frage, wie wir einander in unseren Entscheidungen solidarisch begleiten können.

taz: Was während der Party auf der Toilette passiert, davon gibt es im Film keine Bilder.

Tovar: Stimmt. Diese Entscheidung haben wir im Team ganz bewusst getroffen. Wir wollten darüber sprechen, aber ohne die üblichen Bilder zu reproduzieren.

taz: Paula gefällt der Junge, sie nimmt sich vor, in dieser Silvesternacht den ersten Sex zu haben. Erst viel später, als die Freundin mit Fragen insatziert, gelingt es ihr, das Erlebte als Gewalt zu benennen.

Tovar: Das kulturelle und soziale System, in dem wir leben, befördert bestimmte Vorstellungen, wie wir sein sollten. Und in der Pubertät kommt ein Punkt, an dem das Haben oder Nicht-Haben von sexuellen Beziehungen einen bestimmten Status innerhalb der sozialen Gruppe verrät. Das erzeugt sowohl bei Mädchen als auch bei Jungen enormen Druck. Es ging mir aber auch darum, eine männliche Figur zu porträtieren, die kein Psychopath ist und nicht verurteilt, sondern Teil einer Gruppe von Jungen mit dieser Mobbing-Dynamik, in die auch Paula eingebunden ist. Manchmal passieren solche Dinge mit dem Freund, mit einem eigenen Partner. Diese Gewalt ist schwer zu definieren. Auch wenn wir es lange nicht so betrachtet haben, handelt es sich doch um Gewalt. Inzwischen spricht man mehr darüber.

taz: Überraschend interpretieren die Schauspielerinnen Rocío Guzmán und Daran Álvarez die Hauptfiguren, ihre Art, zu empfinden und zu kommunizieren. Wie haben Sie das komplexe Thema des Films mit den jungen Darstellerinnen entwickelt?

Tovar: Zunächst war ich etwas besorgt, ob wir die richtigen Frauen finden würden. Aber diese Jugendlichen wissen viel mehr als ich in ihrem Alter. Eigentlich musste ich ihnen gar nichts erklären. Sie verstanden die Figuren und warum sie wollen, was sie wollen, willkommen. Ich habe nie eine Hierarchie in der Charakterhaltung mit ihnen gespürt. Es war ein Dialog, jeder hat seine Sichtweise zum Ausdruck gebracht, und wir haben uns so lange unterhalten, bis wir gesagt haben: Okay, dann geht es in dem Film, das ist es, was die Figuren fühlen. Ihre Perspektive hat mich hoffnung gemacht.

taz: Wie andere Teenager ihrer Generation nutzen Paula und Mantra digitale Medien und soziale Netzwerke als festen Bestandteil ihres Lebens. Dennoch haben die Freundinnen auch ganz andere Interessen, chillen im trüben Plattschlecken auf der Dachterrasse, legen Tanzkarten, lernen tanzen oder malen mit bunter Kreide auf dem Asphalt. Was wollten Sie zum Ausdruck bringen?

Tovar: Das ist wohl eher ein Wunsch als ein Abbild der Realität, da wir offensichtlich immer mehr von der digitalen Welt absorbieren werden. Aber ich glaube, es ist wichtig, dass wir weiterhin Geschichten von Menschen erzählen, die reale menschliche Dinge tun und menschliche Erfahrungen außerhalb des Bildschirmes machen. Ehrlich gesagt, habe ich lange danach gesucht, wie ich diesen Kontrast darstellen könnte. Man kann sich mit Chat GPT austauschen und Informationen erhalten, die einen bis ins Mark erschüttern. Am Ende bleiben nur Worte auf einem Bildschirm.

taz: Mantra wohnt mit ihrem erwachsenen Bruder zusammen. Die Mutter sieht man nie. Paula lebt allein mit ihrem Vater. Mit welcher Absicht haben sie diese Familienkonstellationen gewählt?

Tovar: Ich wollte zwei männliche Figuren bewerten, die eine stiefmütterliche, verständnisvolle Seite zeigen. Und diese beiden Figuren, Vater und Bruder, bringen viel Liebe und Licht in den Film. Auf der anderen Seite ist die Mutter abwesend. Ich stelle mir vor, dass sie arbeitet, was etwas ganz Normales ist, wenn man sich das Leben immer weniger leisten kann und dann dazu gezwungen ist. Das ist ein Phänomen, das ich auch darstellen wollte, diese Abwesenheit, die nicht aus Vernachlässigung entsteht.

taz: Plätze eines ehemals modernen Wohnviertels sowie eine verglaste Schwimmbad, in der die Freundinnen trainieren, sind visuell einprägsame Details. Wofür stehen diese Schauplätze?

Tovar: Ich liebe in Mexico-Stadt und woche umbedeutet, dass man diese Stadt im Film spürt. Dort, wo ich aufgewachsen bin, gab es eine enge Gemeinschaft unter den Nachbarn, auch wenn das mit der Zeit ein wenig verloren gegangen ist. Solche Viertel mit Wohnblöcken funktionieren wie Miniatur. Die Leute bewegen sich dort immer noch zu Fuß und nehmen an Aktivitäten teil. Im Film beginnt Paula, sich zurückzuziehen und Platz zu meiden, um einer bestimmten Person aus der Gruppe nicht mehr zu begegnen. Es beginnt also auch ein Streit um den Raum. Wenn wir traurig sind, wünschen wir uns völlige, dass die Welt stehen bleibt. Sie ist feindselig, aber bewegt sich weiter und es gibt Aktivitäten auf der Straße. Das wollte ich mit dem Ort darstellen. Diese Szenen haben wir in Coapa, im Süden von Mexico-Stadt, gefilmt. Das Schwimmbad aber liegt etwa zwei Stunden entfernt, in Chimalhuacán, einer Gemeinde im Bundesstaat Mexiko, die eigentlich als ziemlich gefährlich gilt. Im Wasser treffen und verbinden sich die Freundinnen. Es zeigt eine andere Welt. Auch die Sprache der Kamera verändert sich.

taz: Mantra ist schwul. Überraschend durch Bild läuft, nachdem gemeinsam Cumbia tanzen oder bei den Tai Chi üben, wirkt das im Film fast surreal. Was hat es damit auf sich?

Tovar: Als ich nach einem Jahr in Barcelona wieder nach Mexiko zurückgekommen bin, habe ich etwas zu schützen gelernt, was mir vorher nicht aufgefallen war. Das ist der Surveillismus, der unseren Alltag prägt und manchmal als das Normale der Welt erscheinen lässt. So wie diese Schwimmbad, dem wir bei den Dreharbeiten begegnet sind.

16.2., 10.15 Uhr, Cubix 8  
17.2., 12.30 Uhr, Zoo Palast 1  
19.2., 13 Uhr, Zoo Palast 2  
21.2., 18.45 Uhr, Faf

Fernanda Tovar, geboren 1991 in Mexico-Stadt. Studium am Centro de Capacitación Cinematográfica (CCC), Regisseurin, Drehbuchautorin und Mitglied von Collectivo Colmena. „Chicas tristes“ ist ihr Filmdebüt.

ARTICLES

15 February  
2026 (online)

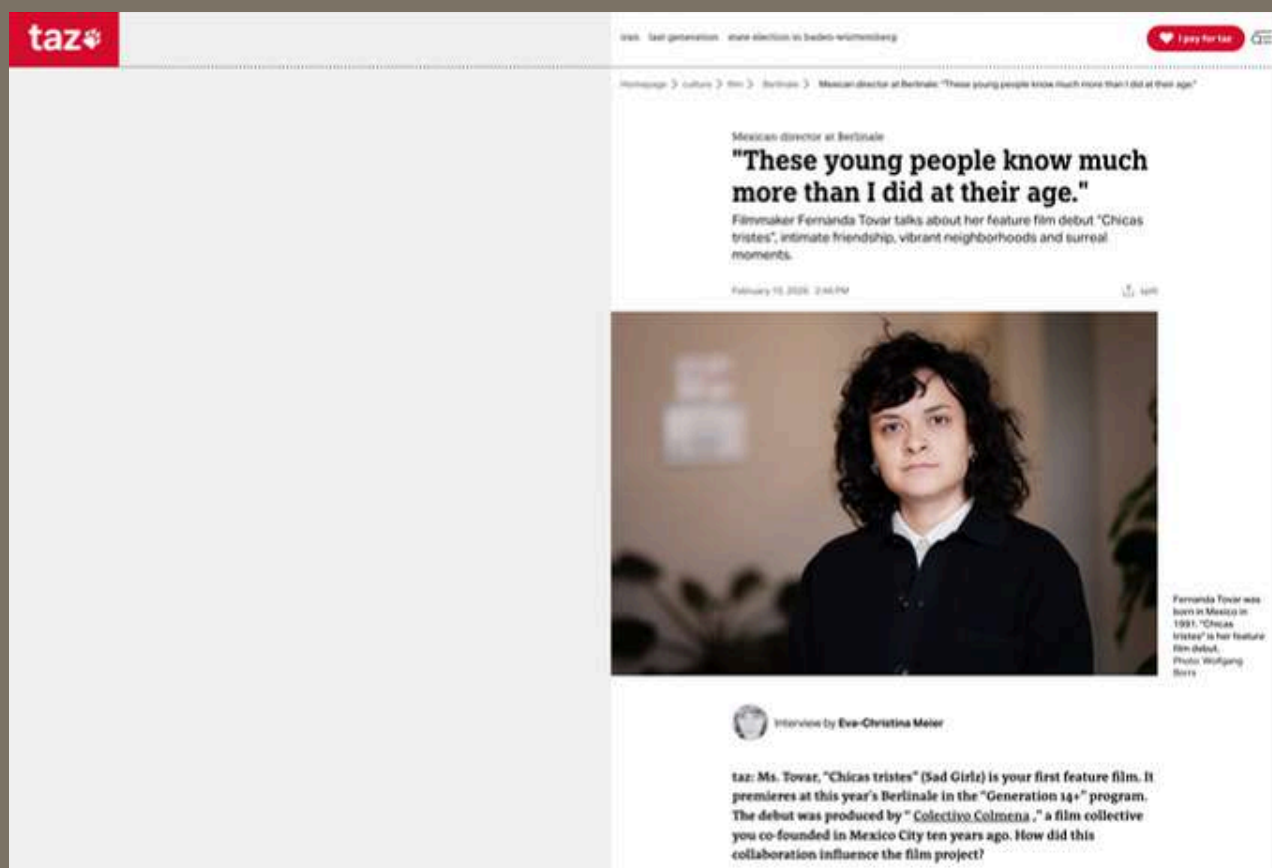
16 February  
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taz - die Tageszeitung (English - part 1)

Interview with director Fernanda Tovar

Mexikanische Regisseurin bei Berlinale: „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”



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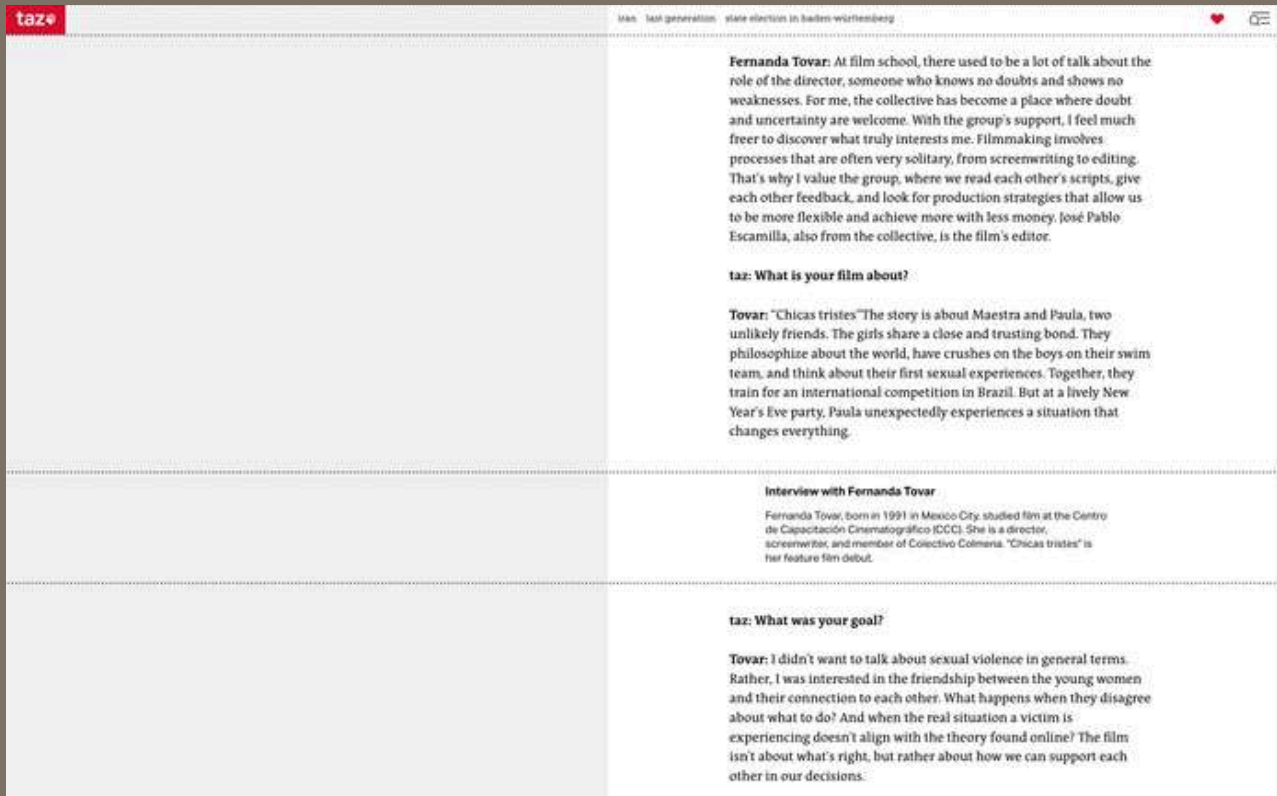
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taz - die Tageszeitung (English - part 2)

Interview with director Fernanda Tovar

Mexikanische Regisseurin bei Berlinale, „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”



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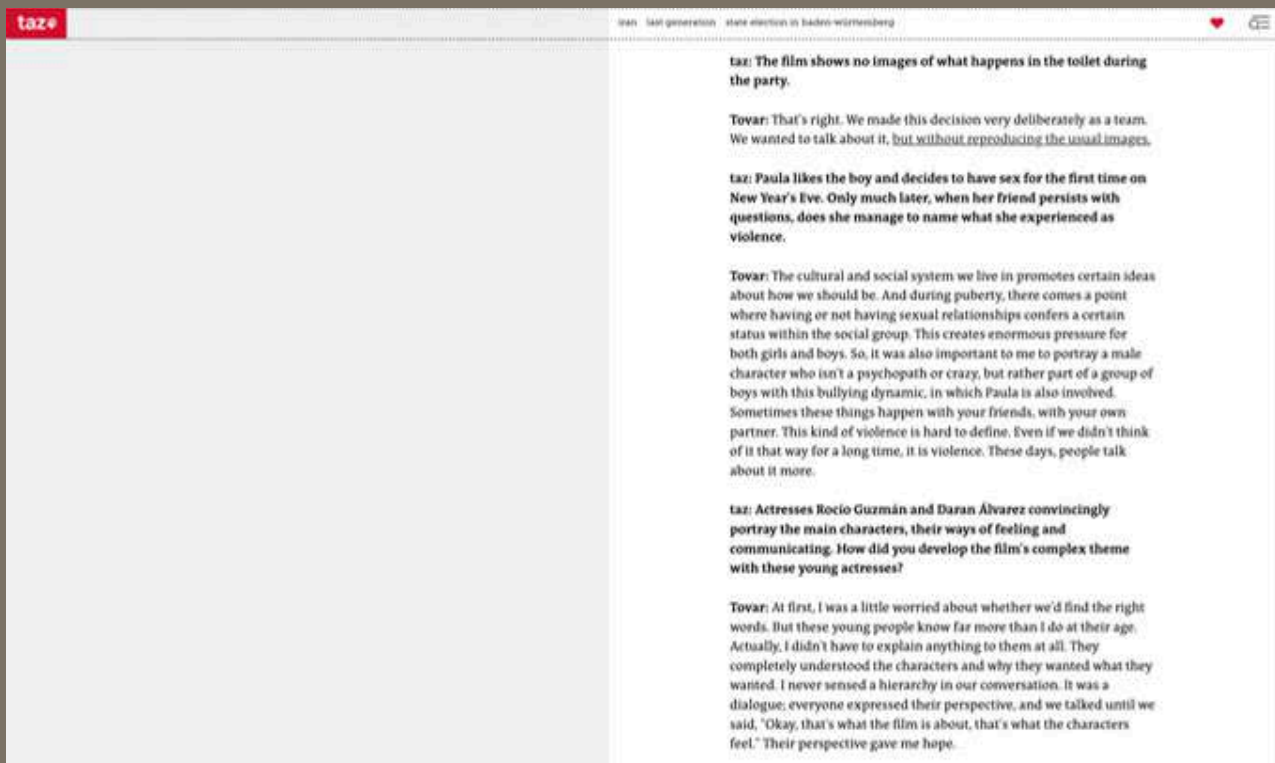
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taz - die Tageszeitung (English - part 3)

Interview with director Fernanda Tovar

Mexikanische Regisseurin bei Berlinale, „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”



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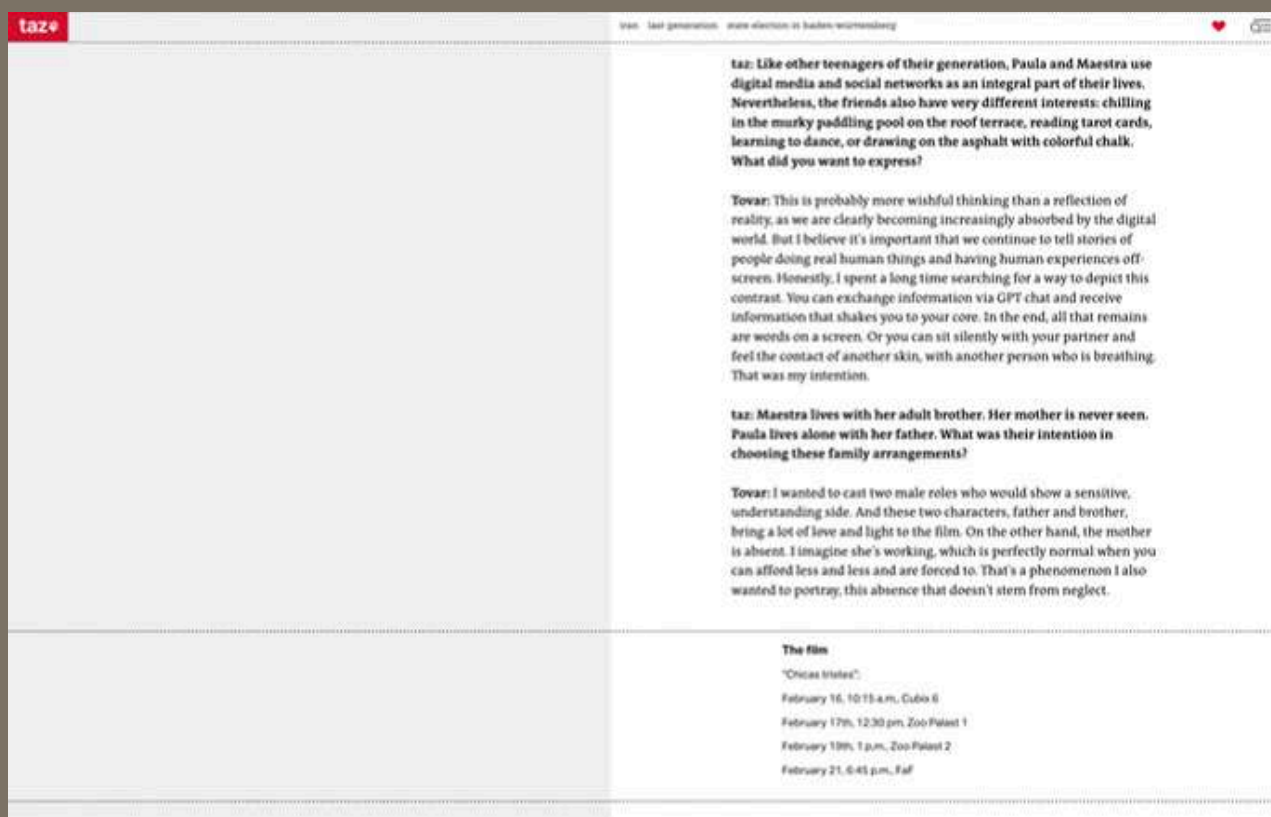
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taz - die Tageszeitung (English - part 4)

Interview with director Fernanda Tovar

Mexikanische Regisseurin bei Berlinale: „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”



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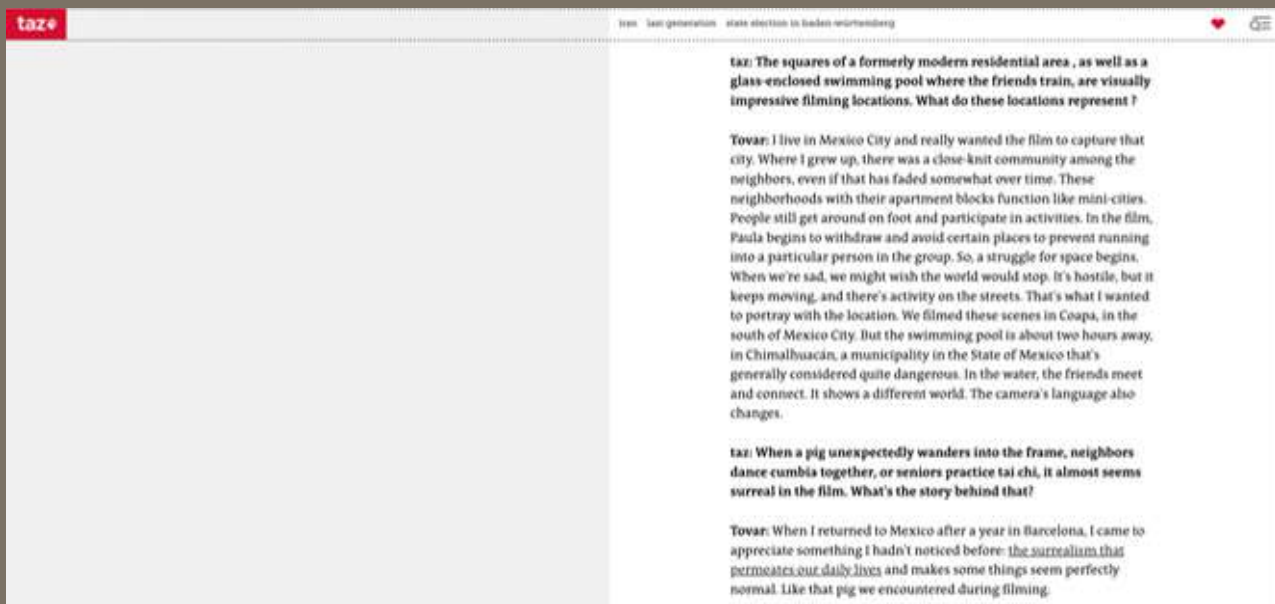
15 February  
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taz - die Tageszeitung (English - part 5)

Interview with director Fernanda Tovar

Mexikanische Regisseurin bei Berlinale, „Diese Jugendlichen wissen viel mehr als ich in ihrem Alter“

Mexican Director at Berlinale: “These Young People Know Much More Than I Did at Their Age”



ARTICLES

15 February  
2026

EFE - published in SWI swissinfo.ch (Spanish  
- part 1)

Interview with director Fernanda Tovar

Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género

Mexicana Tovar's Debut Film Opens the Debate on How to Confront Gender Violence

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ES

GEOPOLÍTICA · DEMOCRACIA · CIENCIA · SOCIEDAD · ECONOMÍA

# Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género

15 febrero 2026 - 15:24 4 minutos

Elena Garuz

SWI swissinfo.ch

## Noticias de España y Latinoamérica en la prensa suiza

¡Suscríbese ahora!

Berlín, 15 feb (EFE).- La realizadora mexicana Fernanda Tovar se encuentra en la Berlinale con su ópera prima 'Chúcas tristes', una película que aborda el impacto emocional del silencio y la voz frente a la violencia a partir de un profundo vínculo de amistad entre dos adolescentes que se verá puesto a prueba por un incidente al que buscan dar nombre.

«Creo que es difícil crecer siendo mujer sin que la violencia exista en tu contexto. Y creo que es importante nombrarlo», señala Tovar en entrevista con EFE.

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ARTICLES

15 February  
2026

EFE - published in SWI swissinfo.ch (Spanish  
- part 2)

Interview with director Fernanda Tovar

[Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género](#)

Mexicana Tovar's Debut Film Opens the Debate on How to Confront Gender Violence

The screenshot shows a web page from SWI swissinfo.ch. The header includes the logo, the text 'The Swiss voice in the world since 1935', and a language selector set to 'ES'. The main article text is in Spanish and discusses the director's perspective on gender violence. On the right side, there is a sidebar titled 'Los más discutidos' (Most discussed) featuring three discussion topics with user avatars and engagement metrics.

SWI swissinfo.ch The Swiss voice in the world since 1935 ES

Según la realizadora, es imposible que una mujer que crece en Latinoamérica, pero también en cualquier otra parte del mundo, no haya visto su vida permeada de alguna manera por esta temática.

Para Tovar, cuando se habla de violencia, se suele pensar en los «macroactos» de violencia o la más «estridente» de todas, «pero también existe esta violencia que es como un poco más silenciosa, quizás más difícil de definir también», añade.

Su intención con esta película, subraya, no es tanto definir este tipo de violencia o arrojar respuestas, sino más bien plantear preguntas y compartir las dudas que ella misma tiene para generar conversaciones en torno a este tema.

Las protagonistas de 'Chicas tristes' son Paula (Darana Álvarez) y La Maestra (Rocío Guzmán), de 16 años, amigas inseparables e integrantes de un equipo de natación que está entrenando para representar a México en el Campeonato Panamericano Juvenil.

Una noche, en una fiesta, Paula se queda a solas con Daniel, un buen amigo y su amor platónico desde hace mucho tiempo.

Después de la fiesta, La Maestra nota a Paula distante y profundamente triste y tras insistir mucho, su amiga empieza a hablar de lo que pasó esa noche, a lo que las dos chicas reaccionan de manera diferente, lo que pondrá a prueba su vínculo.

Teoría frente a vivencia personal

«Me impresiona mucho la distancia que existe entre la teoría y la práctica de las cosas», explica la cineasta, que apunta que vio precisamente en esta amistad entre estas dos adolescentes «un terreno fértil para plantear el desacuerdo entre dos amigas».

Así, La Maestra, encarna esa parte más teórica de «si te pasa esto, denuncia, no te calles, alza la voz, sí te creo», y Paula, «la vivencia personal y lo que cada quien atraviesa y procesa en tiempo y manera superdistinta», así como la necesidad de no exponerse, señala.

«Al final, hablar de una historia así es como vulnerarte de miles de maneras», añade.

Los más discutidos

Modificado por [Carmen Blázquez](#)  
«Frica y débil»: ¿es Suiza un blanco fácil?  
Únase al debate  
79 16

Modificado por [Sofía Gómez](#)  
¿Cómo se tributan los matrimonios en su país de residencia? ¿Cuáles son las ventajas y desventajas?  
Únase al debate  
18 34

Modificado por [María Luchini](#)

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15 February  
2026

EFE - published in SWI swissinfo.ch (Spanish  
- part 3)

Interview with director Fernanda Tovar

[Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género](#)

Mexicana Tovar's Debut Film Opens the Debate on How to Confront Gender Violence

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Ambas tiene dos puntos de vista válidos y «no se trata de quién gana», sino de entender que cada quien tiene derecho a hacer lo que quiere hacer y que «las mujeres tenemos esa agencia también, es parte de nuestra libertad (...), no tener que actuar todas de la misma manera», agrega.

En la trama, Tovar quería que las dos amigas formaran parte de una comunidad cerrada, algo que le daba hacerlas integrantes de un equipo de natación, porque no es lo mismo que te pase algo como lo que tuvo que atravesar Paula con alguien que nunca vas a volver a ver, a con alguien que ves todos los días, apunta.

Además, la natación le parecía un deporte que te vulnera de maneras que otros no, simplemente por la ropa que usas para practicarlo y el hecho de tener que exponerte físicamente ante la mirada de los demás, precisa.

La importancia de seguir soñando

Otro aspecto importante para Tovar es que sus protagonistas tuvieran un sueño muy claro y definido, en su caso, llegar al Campeonato Panamericano.

«Creo que cuando abordamos las pláticas de violencia de género pocas veces se habla de los espacios y los sueños y creo que es parte de la conversación también, cómo seguir ocupando nuestros espacios cuando una cosa así pasa, cómo seguir viviendo lo sueños», subraya.

Y «cuántas mujeres no han tenido que tener esa resiliencia y esa fuerza para seguir ocupando su espacio y seguir viviendo su vida a pesar de», añade.

En este sentido, la realizadora explica que para su película definitivamente quería «un final esperanzador que arrojara un poco de luz sobre lo que pasa y no terminar con una condena», quería «darle luz» y decirle así a quien pueda verla y esté pasando por algo similar que sepa que «se puede empezar a estar mejor y hay un camino».

'Chicas tristes', una coproducción entre México, España y Francia, celebró su estreno en la Berlinale el sábado dentro de la sección Generation, dedicada al cine infantil y juvenil. EFE

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15 February  
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- part 1)

Interview with director Fernanda Tovar

Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género

Mexicana Tovar's Debut Film Opens the Debate on How to Confront Gender Violence

The screenshot shows a news article on the website swissinfo.ch. The article title is "Mexicana Tovar's debut film opens the debate on how to confront gender violence". The author is Elena Garuz, and it was published on February 15, 2026, at 3:24 PM, with a reading time of 4 minutes. The article text discusses the film 'Sad Girls' and includes a quote from the director: "I think it's difficult to grow up as a woman without violence existing in your context. And I think it's important to name it," Tovar said in an interview with EFE. The article also mentions that it is impossible for a woman who grows up in Latin America to not have seen her life permeated in some way by this theme. On the right side of the page, there is a section titled "The public's favorites" with several small article teasers: "SWISS CURIOSITIES: Fines and curiosities of the Swiss Traffic and Road Safety Code", "INNOVATIONS IN HEALTH: Weleda accelerates its global expansion under the leadership of Tina Müller", "SWISS POLITICS: Responses to some of the criticisms of Switzerland regarding the Crans-Montana tragedy", "HISTORY: The Swiss man who fought for exploited migrants in 19th-century Brazil", and "AGRONOLOGY: Not all succeed: the stumble of Swiss food start-ups". At the bottom of the article, there is a promotional banner for "Noticias de España y Latinoamérica en la prensa suiza" with the text "¡Suscríbese ahora!".

ARTICLES

15 February  
2026

EFE - published in SWI swissinfo.ch (English  
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Interview with director Fernanda Tovar

[Mexicana Tovar abre en su filme debut el debate sobre cómo enfrentar violencia de género](#)

Mexicana Tovar’s Debut Film Opens the Debate on How to Confront Gender Violence

The screenshot shows a news article on the SWI swissinfo.ch website. The page layout includes a search bar and navigation icons at the top. The main content area contains the following text:

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For Tovar, when we talk about violence, we usually think of the “macro acts” of violence or the most “strident” of all, “but there is also this violence that is a little more silent, perhaps more difficult to define as well,” he adds.

Her intention with this film, she emphasizes, is not so much to define this type of violence or provide answers, but rather to raise questions and share her own doubts in order to generate conversations around this topic.

The protagonists of ‘Sad Girls’ are Paula (Darana Álvarez) and La Maestra (Rocío Guzmán), 16 years old, inseparable friends and members of a swimming team that is training to represent Mexico in the Pan American Youth Championship.

One night, at a party, Paula is left alone with Daniel, a good friend and her longtime platonic love.

After the party, the teacher notices Paula is distant and deeply sad, and after much insistence, her friend begins to talk about what happened that night, to which the two girls react differently, which will test their bond.

**Theory versus personal experience**

“I am very impressed by the distance that exists between the theory and the practice of things,” explains the filmmaker, who points out that she saw precisely in this friendship between these two teenagers “fertile ground to raise the disagreement between two friends.”

Thus, La Maestra embodies that more theoretical part of “if this happens to you, report it, don’t be silent, raise your voice, I believe you,” and Paula, “the personal experience and what each person goes through and processes in a very different time and way,” as well as the need not to expose oneself, she points out.

“In the end, talking about a story like this is like making yourself vulnerable in thousands of ways,” she adds.

Both have valid points of view and “it’s not about who wins,” but about understanding that everyone has the right to do what they want to do and that “women have that agency too, it’s part of our freedom (...), not having to all act the same way,” she adds.

The sidebar on the right, titled “The most discussed”, features three topics:

- Mediated by [David S. Johnson](#): “Rich and weak”: Is Switzerland an easy target? (75 likes, 10 comments)
- Mediated by [Rita Pardo](#): How are marriages taxed in your country of residence? What are the advantages and disadvantages? (18 likes, 24 comments)
- Mediated by [Alexis G. G. G.](#): What is your opinion of Switzerland’s liberal approach to... (0 likes, 0 comments)

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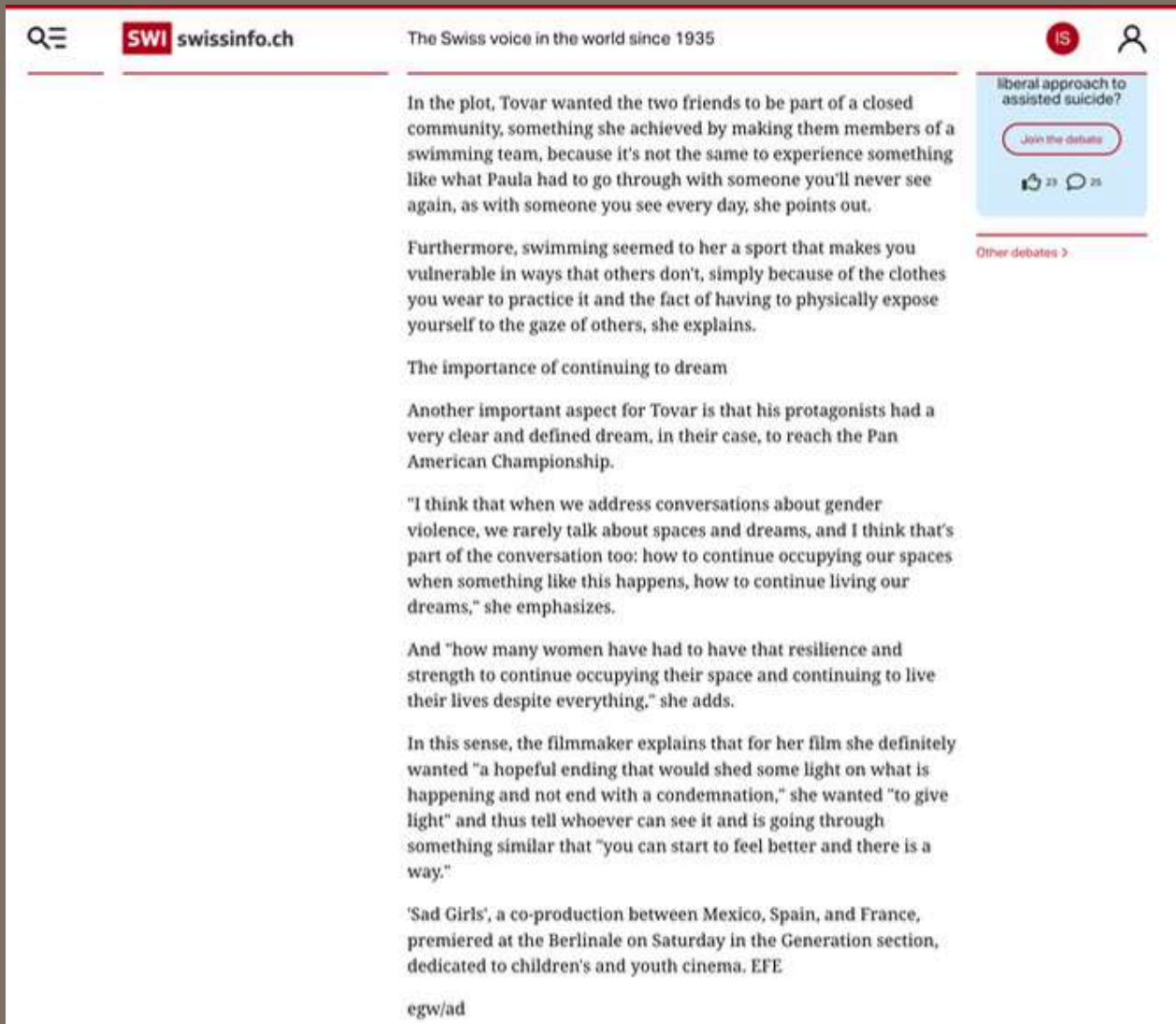
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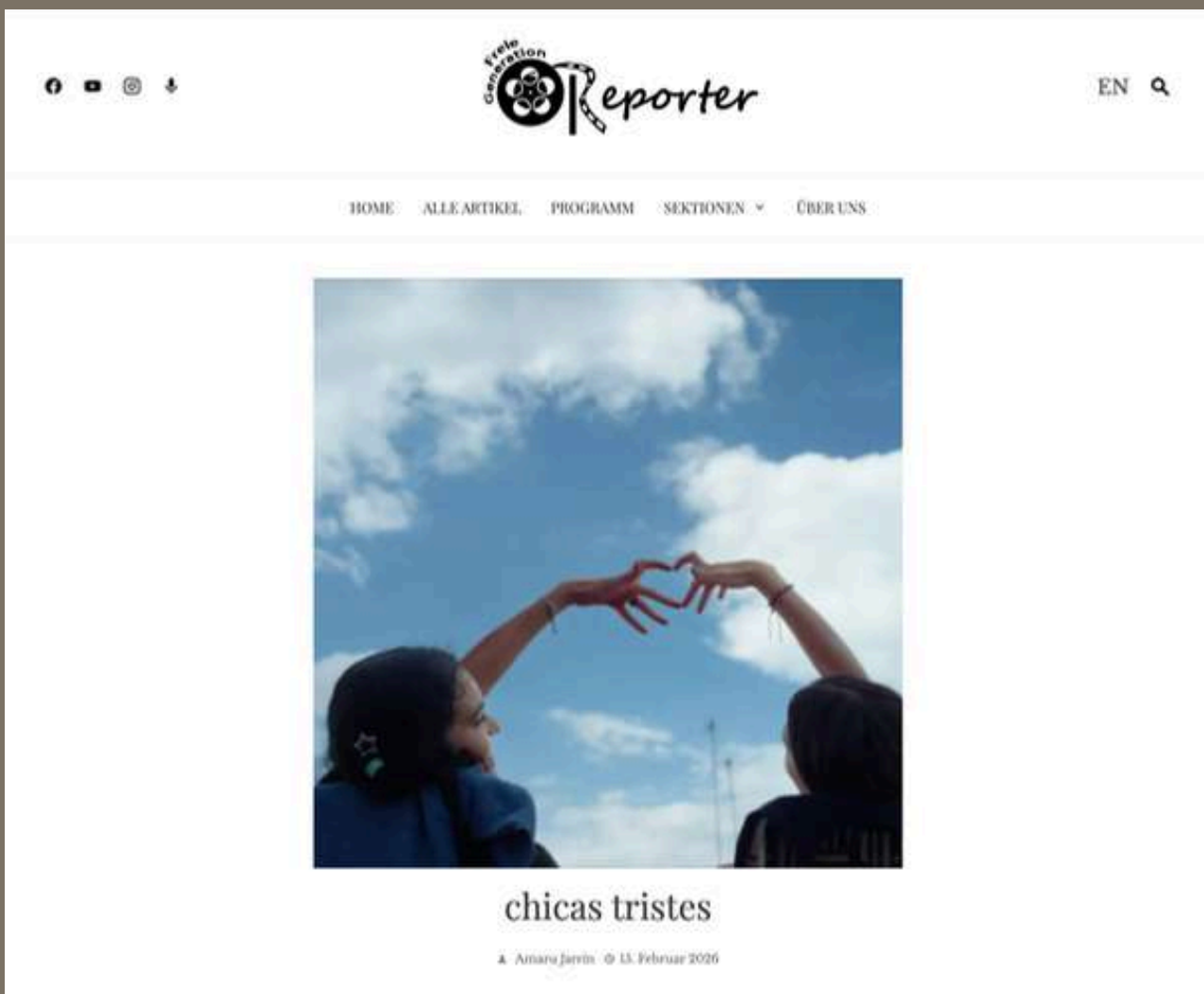
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Freie Generation Reporter:innen/Free  
Generation Reporters (Spanish/German -  
part 1)

Positive film review

'Chicas Tristes'

'Sad Girlz'



ARTICLES

15 February  
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Freie Generation Reporter:innen/Free  
Generation Reporters (Spanish/German -  
part 2)

Positive film review

‘Chicas Tristes’

‘Sad Girlz’

Chicas tristes es una película latinoamericana que toma lugar en México, la película sigue la vida cotidiana de dos mejores amigas de más o menos 16 años que pasan el tiempo bailando en el parque o paseando por ahí. Las dos son miembros del club de natación de la escuela y se están preparando para un torneo de natación en Brasil. En esta película de Fernanda Tovar se tratan temas como violación, deportación, familia, inteligencia artificial, cultura y adolescencia. Cada uno de estos temas tiene presencia y un espacio de diálogo y aunque son muchos temas fuertes y extensos a uno no le da la sensación de ser atropellado con preguntas y problemas ya que dichos temas se desenvuelven de manera natural, dinámica y no forzada durante la película lo que da al espectador un espacio para reflexionar y sacar sus propias conclusiones y observaciones sobre los distintos aspectos de la película. El tema que más nos acompaña durante toda la película y el que se trata más afondo es la violación, Paula se siente presionada por tener su primera experiencia sexual ya que la mayoría de sus amigas ya la tuvieron, en una fiesta se le presenta una oportunidad con un chico de su club de natación y paula la toma, después de este encuentro ella no cuenta mucho de lo sucedido y se limita a responder a las preguntas de su amiga con "estuvo bien" y "no sé", pero internamente está hecha pedazos más. Paula y su amiga se empiezan a preguntar si fue violada y que es la violación, tarde se nos revela que el sexo no fue consentido. Otro tema que trata esta película es el concepto de familia, paula vive con su padre con el que parece tener una relación sana pero no tiene la confianza suficiente para decirle lo sucedido y "la maestra" la mejor amiga de paula vive con su hermano mayor que está conectado con el mundo esotérico, la droga, el tarot y la música, mediante esta película podemos echar un vistazo a las distintas constelaciones familiares de paula y la maestra con sus familias que por lo muy distintas que sean cumplen con el mismo propósito dar refugio a las dos chicas. Esta película no solo trata temas importantes para el público adolescente y tiene una trama entretenida y bien escrita sino que también tiene una fotografía impecable que dice mucho con poco, mediante el uso de espejos por ejemplo para mostrar un pedazo de cielo azul vibrante mientras la cámara muestra un piso de concreto roto y descolorado o para mostrarnos la expresión de la maestra mientras el enfoque se encuentra en la cara de paula, el uso de reflejos para crear una diversidad de colores vivos y opacos en una sola toma y contrastes entre piscinas azules y tranquilas y la ajetreada vida de ciudad ,mediante estos elementos las tomas de esta película dicen parcialmente más que los diálogos y nos reflejan los sentimientos y deseos de los personajes. Esta es una película que se da el lujo de tener pausas escenas largas y tranquilas o momentos de silencio que generan un gran balance entre movimiento y quietud a través de la película.

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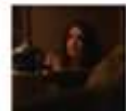
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Neueste Beiträge

Filmgespräch zu „No Salgas“

von Anna-Farida

In der heutigen Podcast-



ARTICLES

15 February  
2026

Freie Generation Reporter:innen/Free  
Generation Reporters (Spanish/German -  
part 3)

Positive film review

'Chicas Tristes'

'Sad Girlz'

Chicas tristes ist ein lateinamerikanischer Film, der in Mexiko spielt. Der Film begleitet zwei beste Freundinnen im Alter von etwa 16 Jahren, die ihre Zeit damit verbringen, im Park zu tanzen oder spazieren zu gehen. Beide sind Mitglieder des Schwimmclubs ihrer Schule und bereiten sich auf ein Schwimmturnier in Brasilien vor.

In diesem Film von Fernanda Tovar werden Themen wie Vergewaltigung, Abschiebung, Familie, künstliche Intelligenz, Kultur und Jugend behandelt. Jedes dieser Themen hat seine Präsenz und seinen Raum für Dialoge, und obwohl es sich um viele starke und umfangreiche Themen handelt, hat man nicht das Gefühl, mit Fragen und Problemen überfüllt zu werden, da diese Themen auf natürliche, dynamische und ungezwungene Weise im Laufe des Films behandelt werden, was dem Zuschauer Raum zum Nachdenken und zum Ziehen eigener Schlussfolgerungen und Beobachtungen zu den verschiedenen Aspekten des Films lässt. Das Thema, das uns während des gesamten Films am meisten begleitet und am ausführlichsten behandelt wird, ist Vergewaltigung. Paula fühlt sich unter Druck gesetzt, ihre erste sexuelle Erfahrung zu machen, da die meisten ihrer Freundinnen diese bereits hatten. Auf einer Party bietet sich ihr eine Gelegenheit mit einem Jungen aus ihrem Schwimmverein, und Paula nutzt sie. Nach dieser Begegnung erzählt sie nicht viel darüber und beschränkt sich darauf, die Fragen ihrer Freundin mit „Es war okay“ und „Ich weiß nicht“ zu beantworten, aber innerlich ist sie völlig zerbrochen. Paula und ihre Freundin beginnen sich zu fragen, ob sie vergewaltigt wurde und was Vergewaltigung eigentlich ist. Später wird uns offenbart, dass der Sex nicht einvernehmlich war. Ein weiteres Thema, das dieser Film behandelt, ist das Konzept der Familie. Paula lebt mit ihrem Vater zusammen, zu dem sie offenbar eine gesunde Beziehung hat, aber sie traut sich nicht, ihm zu erzählen, was passiert ist. Maestra, Paulas beste Freundin, lebt mit ihrem älteren Bruder zusammen, der mit der esoterischen Welt, Drogen, Tarot und Musik zu tun hat. Im Laufe des Films erhalten wir einen Einblick in die unterschiedlichen Familienkonstellationen von Paula und Maestra, die, so unterschiedlich sie auch sein mögen, doch denselben Zweck erfüllen: den beiden Mädchen Zuflucht zu bieten. Dieser Film behandelt nicht nur wichtige Themen für ein jugendliches Publikum und hat eine unterbalsame und gut geschriebene Handlung, sondern auch eine makellose Kameraführung, die mit wenig viel aussagt, beispielsweise durch den Einsatz von Spiegeln, um ein Stück strahlend blauen Himmel zu zeigen, während die Kamera einen zerbrochenen und verblassten Betonboden zeigt, oder um uns Maestras Gesichtsausdruck zu zeigen, während der Fokus auf Paulas Gesicht liegt, die Verwendung von Reflexionen, um eine Vielfalt von leuchtenden und matten Farben in einer einzigen Einstellung zu erzeugen, und Kontraste zwischen blauen, ruhigen Swimmingpools und dem geschäftigen Leben in der Stadt. Durch diese Elemente sagen die Aufnahmen dieses Films teilweise mehr als die Dialoge und spiegeln die Gefühle und Wünsche der Figuren wider. Dies ist ein Film, der sich den Luxus langer, ruhiger Szenen oder Momente der Stille leistet, die eine große Wirkung erzielen.



Amaru Jarrin

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Neueste Beiträge

Filmgespräch zu „No Salgas“

von Anna Farida

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„Stadt der Schornsteine: In der Zeit gefangen“ erzählt die abenteuerliche... weiterlesen



Generation Badge Review

von Tyler Kuratkin

Die Berlinale-Sektion Generation gibt es nun offiziell seit 2007, der... weiterlesen



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von Anouk Segebar

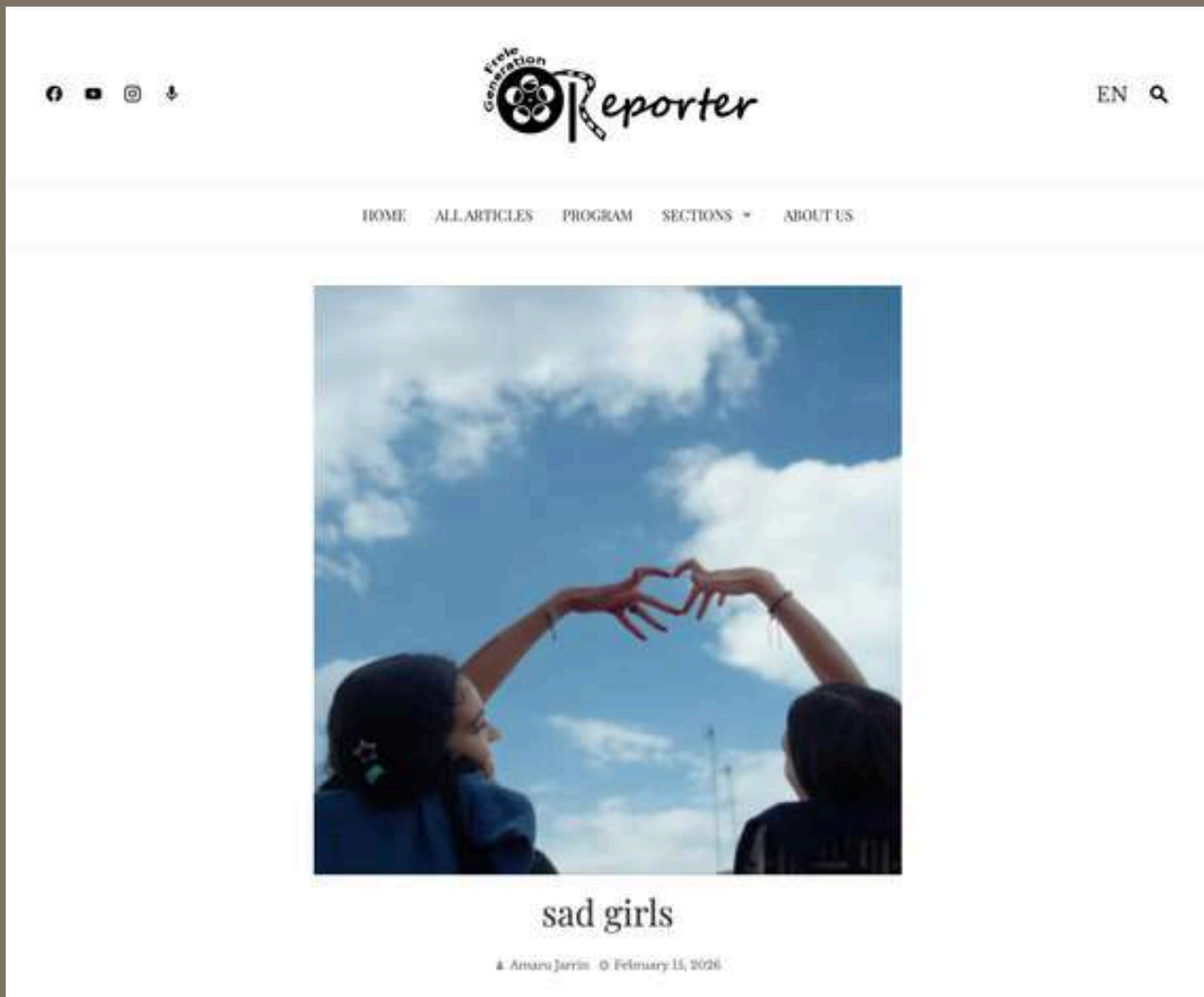
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ARTICLES

15 February  
2026

Freie Generation Reporter:innen/Free  
Generation Reporters (English - part 1)  
Positive film review  
'Chicas Tristes'  
'Sad Girlz'



ARTICLES

15 February  
2026

Freie Generation Reporter:innen/Free  
Generation Reporters (English - part 2)  
Positive film review  
'Chicas Tristes'  
'Sad Girlz'

Chicas tristes is a Latin American film set in Mexico. The film follows two best friends, around 16 years old, who spend their time dancing or walking in the park. Both are members of their school's swim club and are preparing for a swimming competition in Brazil.

Fernanda Tovar's film tackles themes such as rape, deportation, family, artificial intelligence, culture, and youth. Each of these themes is given its own presence and space for dialogue, and although these are powerful and extreme topics, the film doesn't feel overwhelming. They are addressed naturally, dynamically, and effortlessly, allowing the viewer room to reflect and draw their own conclusions and observations on the various aspects of the film. The theme that most accompanies us throughout the film and is explored in the most detail is rape. Paula feels pressured to have her first sexual experience, as most of her friends have already done so. At a party, she has an opportunity with a boy from her swim club, and she takes it. After this encounter, she doesn't talk much about it, limiting herself to answering her friend's questions with "It was okay" and "I don't know," but inside she is completely broken. Paula and her friend begin to wonder if she was raped and what rape actually is. Later, it is revealed that the sex was not consensual. Another theme explored in this film is the concept of family. Paula lives with her father, with whom she apparently has a healthy relationship, but she doesn't dare tell him what happened. Maestra, Paula's best friend, lives with her older brother, who is involved in esotericism, drugs, tarot, and music. As the film progresses, we gain insight into the different family constellations of Paula and Maestra, which, however different they may be, serve the same purpose: to provide the two girls with refuge. This film not only tackles important themes for a young audience and boasts an entertaining and well-written plot, but also features impeccable camerawork that conveys a great deal with minimal means. Examples include the use of mirrors to reveal a patch of bright blue sky while the camera focuses on a cracked and faded concrete floor, or to show Maestra's expression while keeping the focus on Paula's face. Reflections are used to create a variety of vibrant and muted colors in a single shot, and contrasts are drawn between tranquil blue swimming pools and the bustling city life. Through these elements, the film's visuals sometimes speak louder than the dialogue, reflecting the characters' feelings and desires. This is a film that indulges in the luxury of long, quiet scenes or moments of silence, which achieve a powerful impact.



Amaru Jarrin

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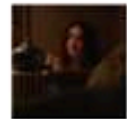
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ARTICLES

16 February  
2026

Kinomeister (German - part 1)

Positive film review (7/10)

Berlinale 2026: Chicas Tristes ('Sad Girlz')

The screenshot shows a website page for Kinomeister. At the top, there is a navigation bar with links for NEWS, REVIEWS, KINO, STREAMING, DVD & BLU-RAY, TRAILER, and SPECIALS, along with a search icon. The main content area features a header for the article: "BERLINALE 2026: CHICAS TRISTES (SAD GIRLZ)" dated 15.02.2026. The author is identified as DIAMA, with a profile picture of Nicola Scholtz. The article includes a film poster for the 76th Berlinale (Feb 12-22, 2026) and a synopsis in German. The synopsis describes the story of two inseparable friends, Paula and La Maestra, who want to compete in swimming. A plot twist occurs at a party where Paula is thrown out, leading to a period of sadness and confusion. The article concludes with a reflection on the characters' journey and the importance of finding words for their experiences. Below the text is a large image of two women swimming in a pool, and a small caption at the bottom reads: "Rocio Guzman, Darina Alvarez © Rosa María Hernández, Cinecine Latina".

## ARTICLES

16 February  
2026

## Kinomeister (German - part 2)

## Positive film review (7/10)

Berlinale 2026: Chicas Tristes ('Sad Girlz')

NEWS REVIEWS KINO STREAMING DVD &amp; BLU-RAY TRAILER SPECIALS 🔍

## DER KI WERDEN ERNSTE FRAGEN GESTELLT

Zwei junge Mädchen, zwischen ihrem Traum, gemeinsam an Wettkämpfen teilzunehmen, Schulprüfungen und ihren ersten Erfahrungen hin- und hergerissen. Eine Nacht, die nicht nur ihre Freundschaft auf die Probe stellt, sondern auch ihre Hoffnungen und Träume zunichte macht und ihr Vertrauen in Menschen infrage stellt. Plötzlich steht die KI vor ernststen Fragen und muss sich mit dem Thema Recht und Unrecht auseinandersetzen. Wie verhält man sich in einer solchen Situation und wie kann man seiner besten Freundin helfen? Diese Fragen und Themen spielen in „Chicas Tristes“ eine wichtige Rolle.

Der Debütfilm der Mexikanerin *Fernanda Tovar* greift auf recht kindliche Weise ein Thema auf, dessen Ausmaß vor allem den älteren Zuschauern schon eher bewusst wird. Und dabei geht sie mit dem Blick der jungen Mädchen auf das Geschehen ein, unschuldig, naiv und gutgläubig. Es kann doch gar nicht Schreckliches in der besagten Nacht passiert sein, oder? Immerhin ist es das Normalste auf der Welt, endlich seine Sexualität zu entdecken, richtig? Doch wo die Mädchen mit ihrer eignen Sprache nicht weiterkommen, hilft die KI zu entschlüsseln, was tatsächlich passiert ist.

Damit beginnt gerade erst das Unausprechliche, das sich zwischen die beiden Freundinnen drängt: Schuldgefühle und feine Risse zerstören Fröhlichkeit und Unbeschwertheit. Statt gemeinsam in den Himmel vorbeifliegende Flugzeuge zu beobachten, zieht sich Paula immer mehr in sich selbst zurück und überlässt La Maestra ihren eigenen düsteren Gedanken.



Photo: Guzman, Daniela Álvarez © Rosa Heith Hernandez, Colección Corina

## BLAUER HIMMEL UND ZERBROCHENE SPIEGEL

Und dies zeichnet sich auch immer wieder in den Bildern ab, welche sich über die Dauer des Spielfilms verändern. Von blauem Himmel und Sonnenschein, zu den kalten düsteren Schatten des Kinderzimmers, das nicht mehr verlassen werden will. Von Spiegeln, welche Signale senden, und Scherben, welche das Innenleben von Paula zeigen. Zwischen diesen tollen Kameramomenten und facettenreichen schauspielerischen Augenblicken, in welchen Blicke und Ungesagtes viel mehr mitteilen, als die eigentliche Tat, welche in keiner Sekunde gezeigt wird.

**Fazit:** Die beiden jungen Darstellerinnen schaffen das junge herzerwärmende Lachen genauso ungezwungen herauszulassen wie die verzweifelten Blicke einer verwundeten Seele. Wunderbar ist ebenfalls, dass dem Täter keine Bühne geboten wird, dafür umso mehr der Freundschaft, die viel ertragen muss und gerade deshalb so wertvoll ist. Das Schlußbild schließt den Kreis mit einem kleinen Funken Zuversicht, bzw. der Erkenntnis, dass man seinen eigenen Weg finden muss, auch wenn das bedeutet, zu akzeptieren, dass es nicht immer Gerechtigkeit geben wird.

Film Bewertung 7 / 10

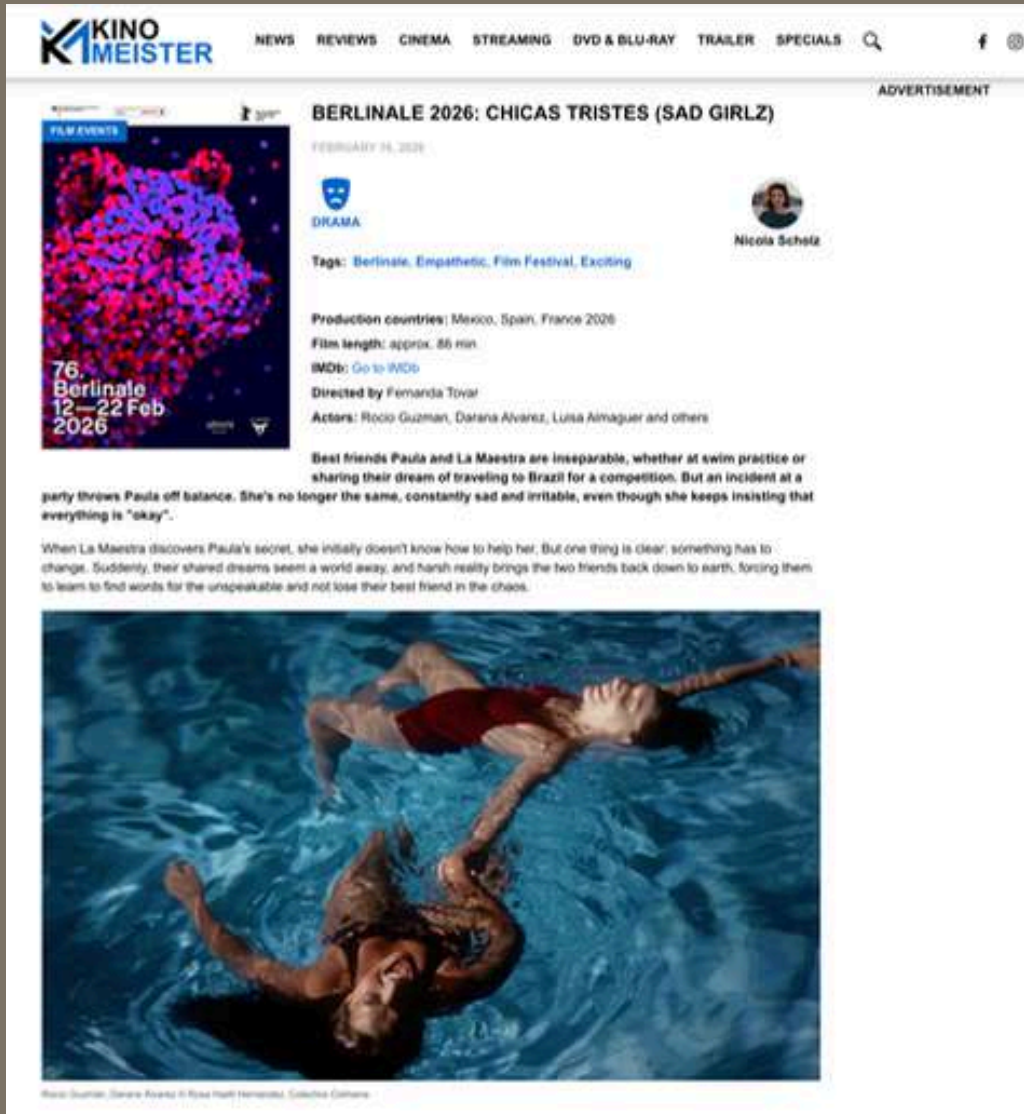
ARTICLES

16 February  
2026

Kinomeister (English - part 1)

Positive film review (7/10)

[Berlinale 2026: Chicas Tristes \('Sad Girlz'\)](#)



The screenshot shows a webpage from Kinomeister. At the top left is the Kinomeister logo. A navigation bar includes links for NEWS, REVIEWS, CINEMA, STREAMING, DVD & BLU-RAY, TRAILER, and SPECIALS, along with search and social media icons. The main content area features a film event poster for the 76th Berlinale (Feb 12-22, 2026) on the left. To the right, the article title is 'BERLINALE 2026: CHICAS TRISTES (SAD GIRLZ)' with a date of February 16, 2026, and a 'DRAMA' genre tag. The author is Nicola Schatz. The article text describes the film as a story about two inseparable friends, Paula and La Maestra, who dream of traveling to Brazil for a competition. An incident at a party changes Paula's mood, and the film explores how their shared dreams are challenged by harsh reality. Below the text is a large image of two women swimming in blue water. At the bottom left of the image is a credit line: 'Photo: Doriane / Doriane Roqueta / Riva Nord / Hemisferio, Coluina Cinema'.

ARTICLES

16 February  
2026

**Kinomeister (English - part 2)**

**Positive film review (7/10)**

[Berlinale 2026: Chicas Tristes \('Sad Girlz'\)](#)

**KINO MEISTER** NEWS REVIEWS CINEMA STREAMING DVD & BLU-RAY TRAILER SPECIALS

### AI IS BEING ASKED SERIOUS QUESTIONS.

Two young girls, torn between their dream of competing together, school exams, and their first experiences. One night not only tests their friendship but also shatters their hopes and dreams, and questions their trust in humanity. Suddenly, the AI faces serious questions and must grapple with right and wrong. How does one behave in such a situation, and how can one help their best friend? These questions and themes play a crucial role in "Chicas Tristes."

The debut film by Mexican director [Fernanda Tovar](#) tackles a topic in a rather childlike way, a topic whose magnitude is more readily apparent to older viewers. She approaches the events from the perspective of the young girls – innocent, naive, and trusting. Surely nothing terrible could have happened that night, right? After all, discovering one's sexuality is the most natural thing in the world, isn't it? But when the girls' own language fails them, AI helps to decipher what actually happened.

This is just the beginning of the unspeakable tension that is growing between the two friends. Guilt and subtle rifts are destroying their joy and carefree spirit. Instead of watching airplanes fly overhead together, Paula withdraws further and further into herself, leaving La Maestra to her own dark thoughts.




Photo: Guzman, Daniela Alvarez © Rosa Fieff Hermanson, Collective Culture

### BLUE SKY AND BROKEN MIRRORS

And this is reflected again and again in the imagery, which changes throughout the film. From blue skies and sunshine, to the cold, gloomy shadows of the children's room, which Paula refuses to leave. From mirrors that send signals, and shards that reveal Paula's inner turmoil. Between these stunning camera shots and multifaceted acting moments, where glances and unspoken words communicate far more than the actual act, which is never shown.

**In conclusion:** The two young actresses manage to convey both the heartwarming laughter of youth and the desperate looks of a wounded soul with the same natural ease. It is also wonderful that the perpetrator is not given a platform, while the friendship, which endures much and is therefore so precious, is given ample attention. The final scene closes the circle with a small spark of hope, or rather, the realization that one must find one's own way, even if that means accepting that justice will not always prevail.

**Film rating 7/10**

ARTICLES

16 February  
2026

En Primera Fila (Spanish - part 1)

Positive film review (4/5)

'Chicas Tristes'

'Sad Girlz'

En Primera Fila

Chicas tristes

Festival de Berlín '26



EN PRIMERA FILA

FEB 18, 2026



Compartir



Chicas tristes, de Fernanda Tovar

México, España, Francia 2026 | Generation 14plus | ★★★★★☆

Berlinale '26: Oso de Cristal Mejor Película | Premio Jurado Internacional

## ARTICLES

16 February  
2026

## En Primera Fila (Spanish - part 2)

Positive film review (4/5)

'Chicas Tristes'

'Sad Girlz'

### En Primera Fila

El Colectivo Colmena es una comunidad de cineastas independientes creada en 2015 en México que cuestiona la jerarquía convencional de la industria cinematográfica con una forma de producción autosuficiente, hasta el punto que recientemente han comenzado a distribuir sus propias películas. *Chicas tristes (Sad girlz)* (Fernanda Tovar, 226) es su cuarto largometraje, con otros dos proyectos en fase de desarrollo. A través de una historia de amistad entre dos jóvenes de dieciséis años, La Maestra (Rocío Guzman) y Paula (Darana Álvarez), que comparten entrenamiento durante un verano para participar en el Campeonato Panamericano de Natación Juvenil que se celebrará en Brasil, la historia cuestiona la representación de las mujeres dentro de la sociedad mexicana y se hace preguntas sobre cómo dos adolescentes se enfrentan a una situación de abuso sin saber exactamente que se ha tratado de un abuso. La directora Fernanda Tovar (1991, México), debuta en el largometraje tras el éxito de cortos como *Quiero estrellarme en seco contra el parabrisas del amor* (2024), estrenado en el Festival Tribeca, y hace referencia a la sensación de que las mujeres mexicanas son "chicas tristes", adoptando este sentimiento como el título de su película, para plantearse la realidad de que esa tristeza también puede darse en situaciones de alegría y compañerismo.

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El entorno de las dos adolescentes en una especialidad deportiva que requiere una cierta exposición del cuerpo, pero que al mismo tiempo es lo suficientemente cerrado como para provocar una situación más complicada cuando se plantea la posibilidad de que una de ellas haya sufrido una violación, permite una confrontación más clara con la incertidumbre de revelar el secreto. Hay una referencia a la emigración, cuando el grupo de amigas habla durante la primera parte de la película sobre la deportación de un joven que se ha visto obligado a regresar a México. Paula se siente atraída por Daniel (Lucio Lemus), uno de sus compañeros en el equipo de natación, y durante una noche de fiesta piensa que tendrá la oportunidad de vivir su primera experiencia sexual como una ocasión especial, pero según relata ella a su amiga, en el último momento tuvo dudas y decidió decir que no. Pero a la mañana siguiente parece claro que ocurrió algo más aquella noche y que el consentimiento fue violentado. Cuando le preguntan a ChatGPT sobre una situación parecida, la IA responde de una forma tajante que realizar un acto sexual sin el consentimiento de la otra persona es objetivamente una violación. Es interesante que la directora decida incluir dentro de la incertidumbre de las dos adolescentes una herramienta tan deshumanizada como la Inteligencia Artificial, que da una respuesta rotunda y sin matices, una frase concisa a nuestras dudas existenciales, sin empatía ni calidez humana. La Maestra y Paula prefieren preguntarle a un sistema artificial antes que confesar sus dudas al padre de la segunda, buscando una respuesta sin tener que responder ellas a otras preguntas.

ARTICLES

16 February  
2026

En Primera Fila (Spanish - part 3)

Positive film review (4/5)

'Chicas Tristes'

'Sad Girlz'

En Primera Fila

*Una hermosa película sobre la amistad, en la que la directora deja todo el peso en el trabajo de interpretación de las dos jóvenes protagonistas, para cuestionarse la representación de las mujeres dentro de la sociedad mexicana.*

**Sad girlz**, que cuenta con la coproducción española de Potenza Producciones, fundada por Carlo D'Ursi, nació como una película sobre la violencia de género y sus zonas grises dentro de la adolescencia, pero la directora afirma que fue cambiando de perspectiva cuando comprobó que en la Marcha del Día Internacional de la Mujer había muchas jóvenes mexicanas que reclamaban sus derechos y proclamaban eslóganes en contra de la violencia sexual. De manera que el objetivo era entender cómo se enfrentan estas adolescentes mexicanas esa realidad que sigue siendo un problema grave en México. Durante los primeros 15 días del mes de enero de 2026, se produjeron 31 feminicidios en 19 estados mexicanos, lo que marcó un aumento de la violencia de género respecto a la tendencia de los últimos años. Ni siquiera tener como presidenta a una mujer, Claudia Sheinbaum, ha conseguido que el gobierno mexicano haya sabido enfrentar una violencia tan transversal dentro de una sociedad que sigue manteniendo comportamientos profundamente machistas.

Compartir

Las dudas de Paula respecto a lo que sucedió durante la fiesta se mezclan con la atracción que sigue teniendo hacia Daniel, a quien solo se representa en algunas escenas, transmitiendo la sensación de que tampoco es realmente consciente de haber cometido un abuso sexual. El entorno cerrado de las pruebas de natación también aumenta la sensación de asfixia al tener que convivir diariamente con el violador. A pesar de ello, **Chicas tristes** no es una película pesimista, y subraya la solidaridad que puede encontrarse en la amistad, incluso aunque esta amistad requiera tomar decisiones difíciles. Cuando La Maestra pregunta a Paula por qué no le ha contado nada a su padre, ella hace referencia al estigma de ser vista de una forma diferente, ya siempre definida por la experiencia que ha sufrido. Como cuando Raz (Tatsumi Milori), una amiga que no está definida en la película por su transexualidad, lo que supone una mirada agradablemente diferente a la habitual, menciona que le gustaría vivir en un sitio donde nadie la conozca, porque determinadas acciones acaban definiendo de manera permanente a las mujeres. A pesar de su tema y su título, **Chicas tristes** es una hermosa película sobre la amistad, en la que la directora deja todo el peso en el trabajo de interpretación de las dos jóvenes protagonistas, pero también define su relación a través de la planificación, como en la escena en la que el progresivo alejamiento de ambas amigas se muestra en una conversación en la que La Maestra se encuentra en primer plano y Paula se ve reflejada en un espejo que la sitúa en otro espacio.

ARTICLES

16 February  
2026

En Primera Fila (English - part 1)

Positive film review (4/5)

'Chicas Tristes'

'Sad Girlz'

Front Row

Sad girls

Berlin Film Festival '26



FRONT ROW

FEBRUARY 16, 2026



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Sad Girls , by Fernanda Tovar

Mexico, Spain, France 2026 | Generation 14plus | ★★★★★

Berlinale '26: Crystal Bear for Best Film | International Jury Prize

ARTICLES

16 February  
2026

En Primera Fila (English - part 2)

Positive film review (4/5)

'Chicas Tristes'

'Sad Girlz'

Front Row

Colmena Collective is a community of independent filmmakers founded in 2015 in Mexico that challenges the conventional hierarchy of the film industry with a self-sufficient production model, to the point that they have recently begun distributing their own films. **Sad Girlz** (Fernanda Tovar, 2026) is their fourth feature film, with two other projects in development. Through a story of friendship between two sixteen-year-olds, La Maestra (Rocío Guzman) and Paula (Darana Álvarez), who train together one summer to participate in the Pan American Junior Swimming Championships in Brazil, the story questions the representation of women within Mexican society and explores how two teenagers cope with a situation of abuse without fully understanding that it has occurred. Director Fernanda Tovar (1991, Mexico), makes her feature film debut after the success of short films such as **Quiero estrellarme en seco contra el parabrisas del amor** (2024), which premiered at the Tribeca Film Festival. She refers to the feeling that Mexican women are "sad girls," adopting this sentiment as the title of her film, to consider the reality that this sadness can also occur in situations of joy and camaraderie.

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The environment of the two teenage girls, a sport that requires a certain degree of physical exposure but is simultaneously closed enough to create a more complicated situation when the possibility arises that one of them has been raped, allows for a clearer confrontation with the uncertainty of revealing the secret. There is a reference to immigration when the group of friends discusses, during the first part of the film, the deportation of a young man who has been forced to return to Mexico. Paula is attracted to Daniel (Lucio Lemus), one of her teammates on the swim team, and during a night out, she thinks she will have the opportunity to experience her first sexual encounter as a special occasion. However, as she tells her friend, at the last minute she had doubts and decided to say no. But the next morning, it seems clear that something more happened that night and that consent was violated. When ChatGPT is asked about a similar situation, the AI responds unequivocally that performing a sexual act without the other person's consent is objectively rape. It's interesting that the director chooses to include within the uncertainty of the two teenagers such a dehumanized tool as Artificial Intelligence, which provides a definitive and unnuanced answer, a concise phrase to our existential doubts, devoid of empathy or human warmth. The teacher and Paula prefer to ask an artificial system rather than confess their doubts to Paula's father, seeking an answer without having to answer other questions themselves.

ARTICLES

16 February  
2026

En Primera Fila (English - part 3)

Positive film review (4/5)

'Chicas Tristes'

'Sad Girlz'

Front Row

*A beautiful film about friendship, in which the director places all the emphasis on the performance of the two young protagonists, to question the representation of women within Mexican society.*

**Sad Girlz**, a Spanish co-production by Potenza Producciones, founded by Carlo D'Ursi, began as a film about gender violence and its gray areas within adolescence. However, the director states that her perspective shifted when she observed many young Mexican women at the International Women's Day march, demanding their rights and chanting slogans against sexual violence. The goal, therefore, was to understand how these Mexican teenagers confront this reality, which remains a serious problem in Mexico. During the first 15 days of January 2026, 31 femicides occurred in 19 Mexican states, marking an increase in gender violence compared to the trend of recent years. Even having a female president, Claudia Sheinbaum, has not enabled the Mexican government to effectively address such pervasive violence within a society that continues to perpetuate deeply ingrained patriarchal attitudes.

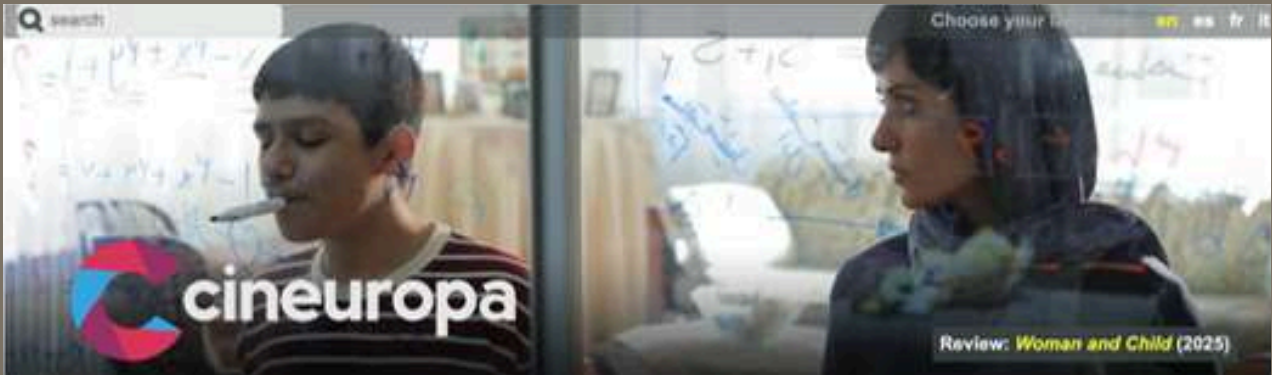
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Paula's doubts about what happened at the party are intertwined with her lingering attraction to Daniel, who only appears in a few scenes, conveying the sense that he, too, is not truly aware of having committed sexual assault. The confined environment of the swimming trials further amplifies the feeling of suffocation, having to live with her rapist every day. Despite this, **Sad Girlz** is not a pessimistic film, and it underscores the solidarity that can be found in friendship, even when that friendship requires making difficult decisions. When the teacher asks Paula why she hasn't told her father, she refers to the stigma of being seen differently, forever defined by the experience she has endured. Similarly, Raz (Tatsumi Milori), a friend whose trans identity isn't defined in the film—a welcome departure from the usual perspective—mentions that she would like to live somewhere where no one knows her, because certain actions end up permanently defining women. Despite its theme and title, **Sad Girlz** is a beautiful film about friendship, in which the director places all the emphasis on the acting work of the two young protagonists, but also defines their relationship through planning, as in the scene in which the progressive distancing of both friends is shown in a conversation in which The Teacher is in the foreground and Paula is reflected in a mirror that places her in another space.

ARTICLES

17 February  
2026

Cineuropa (part 1)  
Interview with director Fernanda Tovar  
[Fernanda Tovar · Director of 'Sad Girlz'](#)



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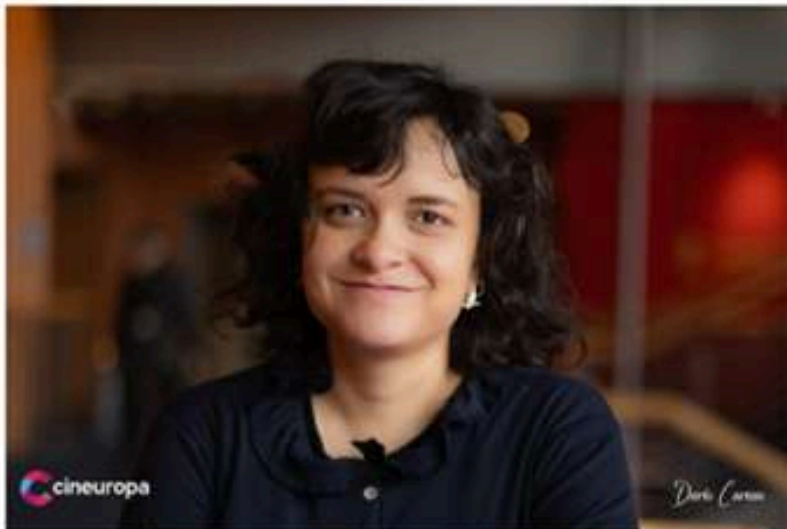
BERLINALE 2026 Generation

### Fernanda Tovar · Director of *Sad Girlz*

"My main goal was to make this film as light, bright, happy, loving and tender as possible"

by MARTA BALADA

© 17/02/2026 - BERLINALE 2026: The Mexican director discusses how she ensured that her sad girls would still be full of joy



Cineuropa

Dario Caruso

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#### see also

- [Sad Girlz \[MX, ES, FR\] \(2025\): film profile](#)

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"Cinema creates responsibility in the viewer"
- 24/02/2026 **Laurynas Barela** • Director of *Liberations*  
"Liberations is about a family trying to escape an unseen threat, it's essentially a survival film"
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"Almería is closely connected with trans representation in the sense that it has little representation in cinema"

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ARTICLES

17 February  
2026

Cineuropa (part 2)  
Interview with director Fernanda Tovar  
[Fernanda Tovar · Director of ‘Sad Girlz’](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search icon and the Cineuropa logo. A language selection bar shows 'en | es | fr | it'. Below the logo is a navigation menu with categories: Database, Market Intelligence, News, Reviews, Interviews (highlighted), Festival Reports, Services, and More. The main content area features an article snippet for 'Sad Girlz' with a 'Start Kijken' button and a 'Slow Horses' Apple TV link. A newsletter subscription form is also visible. On the right side, there is a banner for 'Cineuropa stands with the Iranian people' with the tagline 'Art. Cinema. Freedom.' and an Italian flag. Below the banner is a collage of film stills with the number '2025' overlaid, and a 'VIFF.' logo at the bottom.

ARTICLES

17 February  
2026

Cineuropa (part 3)  
Interview with director Fernanda Tovar  
[Fernanda Tovar · Director of ‘Sad Girlz’](#)



ARTICLES

17 February  
2026

Noticine (Spanish)  
Interview with director Fernanda Tovar  
Crítica Berlinale: "Chicas tristes", juntas  
frente al silencio  
Berlinale Review: 'Sad Girls', Together  
Against the Silence

The screenshot shows the NOTICINE website interface. At the top, there's a search bar and a navigation menu with categories: PORTADA, NOTICIAS, FESTIVALES, INDUSTRIA, CRÍTICAS, and CONTACTO. The main article is titled "Crítica Berlinale: 'Chicas tristes', juntas frente al silencio" by Santiago Echeverría, dated 17 February 2026. The article features a photo of two women, Paula and La Maestra, and discusses the film's themes of violence against women and the director's approach. On the right side, there are several promotional banners, including one for Adobe Creative Cloud Pro (75% discount for students) and a "Lo más leído" section listing other critical articles like "Venganza", "Cortafuego", and "Haata la montaña / Bergers".

17 February  
2026

Noticine (English)  
Interview with director Fernanda Tovar  
Crítica Berlinale: "Chicas tristes", juntas  
frente al silencio  
Berlinale Review: 'Sad Girls', Together  
Against the Silence

The screenshot shows a web browser window with the Noticine logo at the top left. The navigation bar includes 'FRONT PAGE', 'NEWS', 'FESTIVALS', 'INDUSTRY', 'REVIEWS', and 'CONTACT'. The main article is titled 'Berlinale Review: "Sad Girls", together against the silence' and is dated February 17, 2026, by Santiago Echeverría. The article features a photo of two young women, Darana Álvarez and Rocío Guzmán, in a pool. The text discusses the film's themes of female friendship, trauma, and resistance against violence in contemporary Mexico. A 'Most read' sidebar on the right lists other reviews, including 'Revenge' by Omar Chaparro and 'To the mountain / Bergers' by Neve Campbell.

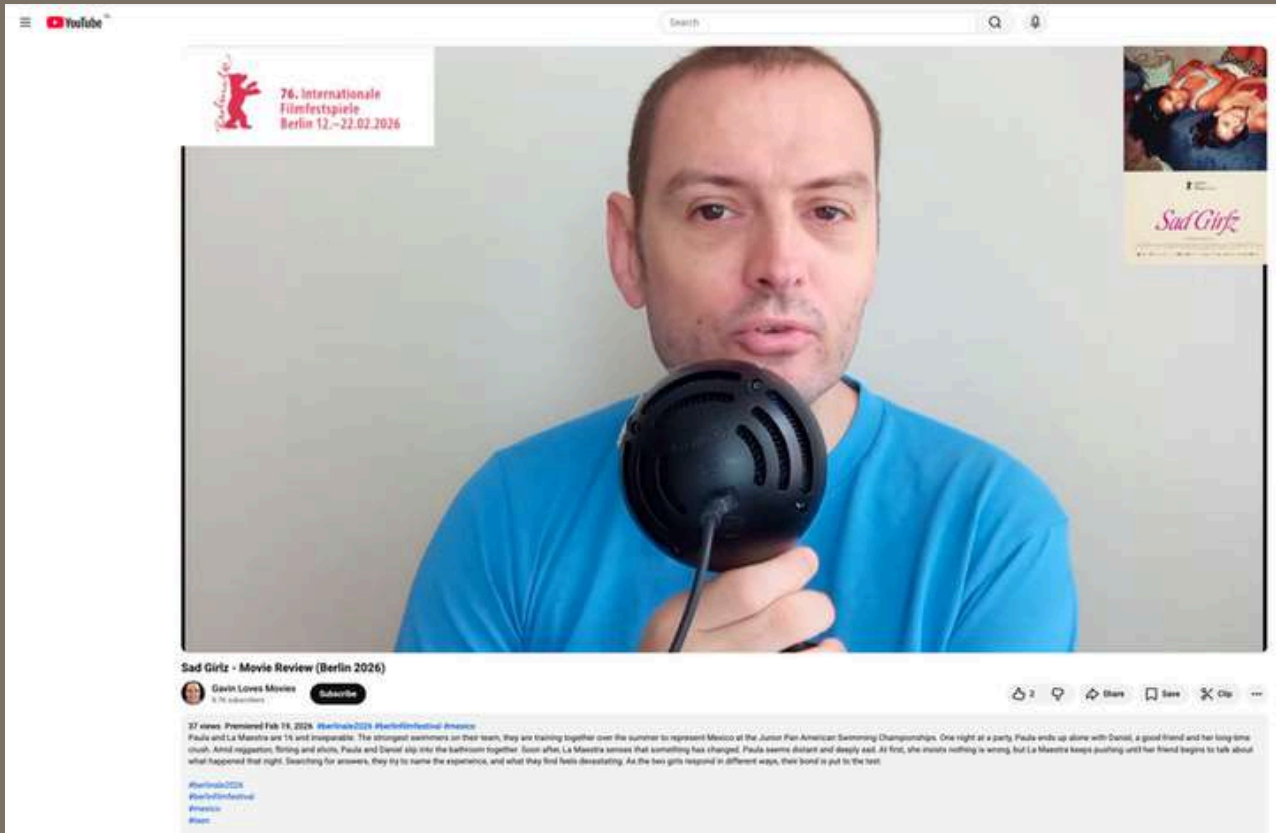
ARTICLES

19 February  
2026

Gavin Loves Movies

Positive film review (video)

[‘Sad Girlz’ - Movie Review \(Berlin 2026\)](#)



ARTICLES

20 February  
2026

Journey into Cinema (part 1)

Positive film review

[‘Sad Girlz’ Does It Well](#)

**Journey Into Cinema**

*Exploring the Outer Edge of Film*

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Jared Abbott · February 20, 2026

Festivals · Berlinale · Generation

**Sad Girlz Does It Well**



In an era when many young men are increasingly alienated and emotionally disfigured by toxic online discourses — manosphere influencers, pickup artist content, and pornography that marginalises women’s agency and pleasure — there remains a pressing need for narratives that centre young women’s subjective experiences with nuance and authenticity. Fernanda Tovar’s debut feature, *Sad Girlz* (2026), emerges as both timely and essential in this regard.

Premiering in the Generation section, Tovar’s film unfolds in the aftermath of a sexual assault at a New Year’s Eve party. Rather than dramatising the event itself, she situates the story in the suspended stretch that follows — the uneasy space between a violation and the victim’s decision to report it, confront it, or simply try to live alongside it in silence. In contrast to the more overtly graphic and confrontational *17* (Kosara Mitic), another Berlinale entry addressing teenage girls and sexual violence, *Chicas Tristes* is quieter, more introspective and ultimately more destabilising. **It asks the hardest question: what happens next?**

ARTICLES

20 February  
2026

Journey into Cinema (part 2)

Positive film review

'Sad Girlz' Does It Well

The Mexican film opens by establishing the intimate bond between two sixteen-year-olds, Paula (Darana Alvarez) and La Maestra (Rocio Guzman). They share easy companionship — lounging around the apartment block, exchanging gossip about boys, taking selfies, and training rigorously with their swim team ahead of an international meet in Brazil. Tovar captures the cadences of adolescent friendship with ease; the two protagonists feel like you're watching two friends IRL.

At the New Year's party, Paula finds herself alone in a bathroom with Daniel, the teammate she's been crushing on. La Maestra sets it in motion by letting Daniel know that Paula is into him. The assault is never visualised. **This deliberate omission stands as one of Tovar's most consequential choices.** By refusing to reenact the violence, the film avoids gratuitous imagery and instead foregrounds the lingering emotional repercussions: Paula's gradual withdrawal, the subtle shifts in her posture and demeanour, her hesitation to open up to her best friend. These nonverbal cues convey the trauma long before words become possible. Tovar demonstrates a keen understanding of adolescent communication — of what remains unspoken, even between closest friends, and how language may take days or longer to emerge.

The anguish of Paula's situation is compounded by the fact that Daniel is not portrayed as a monster. He is an ordinary boy she once liked, a familiar presence on the swim team. When he later attempts to reconnect casually, as if nothing irreparable has occurred, the resulting disorientation deepens. Tovar resists centring him in the narrative while also declining to reduce him to cartoonish evil. The film confronts an uncomfortable reality: sexual violence frequently involves someone known and trusted, and the perpetrator may fail — or refuse — to recognise the gravity of his actions.

The swim team itself becomes a potent site of irony. The pool and its serene cerulean tones continue to serve as a sanctuary for Paula and La Maestra. Underwater sequences are luminous and meditative, evoking a suspended tranquillity amid submerged bodies — a space of discipline, camaraderie and escape. Yet it is also the shared environment with the boy who assaulted her. This duality — refuge and violation coexisting in the same physical space — encapsulates the film's emotional sophistication. Trauma does not immediately sever one from beloved places; **at times, it demands continued presence within them.**

ARTICLES

20 February  
2026

Journey into Cinema (part 3)

Positive film review

'Sad Girlz' Does It Well

Up until the final stretch, adults hover mostly at the margins. Yet this is not a lurid panic in the mode of Larry Clark ("It's 10pm — do you know where your kids are?"). These feel like ordinary working-class kids, likely raised by single parents clocking long hours. In one painfully contemporary moment, La Maestra turns to ChatGPT for advice on how to support Paula after the assault. The gesture is both touching and devastating — a teenager outsourcing emotional labour to AI because she doesn't know who else she can discuss it with. And their swim coach delivers a tangle of mixed messages, a sort of "it's your duty to report a crime... but also, consider what that might mean for the team's trip to Brazil." In other words, don't rock the boat.

Visually, *Chicas Tristes* maintains a laid-back, almost hangout-movie atmosphere. Sunlight floods the frame during long afternoons on the rooftop. A moment of synthetic escape — an LSD trip that briefly alters reality — suggests the girls' desire to float free of the heaviness pressing in on them. That tonal lightness is not a contradiction but a strategy. **Life does not dim its colours just because something violent has happened.**

What renders *Chicas Tristes* truly resonant is its rejection of facile resolution. The film lingers on the incremental, agonising negotiations — whether to report, whom to confide in, and later, how to handle a small breakdown of trust from your best friend. Amid a Berlinale program with exploitative explorations of sex, power and entitlement (as in certain entries in Perspectives and Competition), Tovar's restraint feels radical. The film listens attentively to the interior worlds of teenage girls and trusts their complexity. In doing so, Fernanda Tovar establishes herself as a filmmaker of considerable sensitivity and insight. Can't wait to see what she does next.

ARTICLES

21 February  
2026

Micropsia Cine (part 1)

Positive film review

[‘Sad Girlz’ Berlinale Review: The Breaking Point of Innocence](#)

The screenshot shows the homepage of the Micropsia Cine blog. At the top left is the logo 'MICROPSIA' in red, with the tagline 'Un blog de Diego Lerer' and a 'Blog de cine' badge. A search bar and social media icons (Facebook, Twitter, YouTube, Instagram, RSS) are on the right. A red navigation bar contains links for HOME, CRÍTICAS, FESTIVALES, SERIES, REVIEWS, and CONTACTO. The main content area features a large image of two young women, one looking forward and the other with her eyes closed. Below the image is the article title '‘Sad Girlz’ Berlinale Review: The Breaking Point of Innocence' by Diego Lerer, dated 21 Feb, 2026. A short synopsis follows: 'Two teenage swimmers face an emotional rupture after an intimate experience disrupts the fragile balance of their friendship. Winner of the Generation 14plus section at the Berlinale.' Social sharing buttons for Facebook, Post, and Tumblr are at the bottom. On the right side, there is a 'NUESTRA COMUNIDAD' section with five featured articles: 'Otros Cines' (Diego Batlle), 'Otros Cines / Europa' (Manu Yañez), 'Otros Cines / TV' (Pablo Manzotti), 'Con los Ojos Abiertos' (Roger Koza), and 'Otros Cines / Perú' (John Campos Gómez). Below this is a small gallery of film posters and a dark box with the text 'Una institución diferente con prestigio internacional.'

ARTICLES

21 February  
2026

Micropsia Cine (part 2)

Positive film review

[‘Sad Girlz’ Berlinale Review: The Breaking Point of Innocence](#)

Everything seems close to ideal in the lives of Paula and La Maestra, two 16-year-old friends who go to school together, party with the same group of friends, and share one of those symbiotic bonds in which sentences are finished and thoughts anticipated without effort. They are also members of an elite Mexican swimming team training for the Junior Pan American Games in Brazil. Beyond that, the two inhabit a kind of private universe of their own, complete with shared codes, language, and imagination—until one day that world begins to fracture, for reasons that prove deeply painful.

In this subtle and perceptive film about an adolescence that suddenly becomes unexpectedly complicated, Fernanda Tovar conveys something like a state of mind: a distinctly teenage way of perceiving the world, attentive to detail and shaped by lateral thinking. Built out of tight, intimate, observational close-ups, *Chicas tristes*—winner of the Generation 14plus section at the Berlinale—unfolds through fragments: whispered conversations, dance or rap rehearsals, bursts of laughter, fleeting moments of intimacy. [Películas de MMA](#)

Yet the party that opens the film also conceals a problem whose emotional weight gradually comes into focus: That night, Paula (Danara Alvarez) has her first sexual experience with a fellow swimmer. Her friend wants to know everything—details, sensations, a full account of what happened. But Paula remains evasive, downplaying the encounter and suggesting that it may not have meant much to her, that perhaps sex is not such a big deal after all. It soon becomes clear, however, that the experience was far more complicated than she lets on.



ARTICLES

21 February  
2026

Micropsia Cine (part 3)

Positive film review

[‘Sad Girlz’ Berlinale Review: The Breaking Point of Innocence](#)

Tovar is less interested in the incident itself than in its emotional aftershocks—how it reshapes Paula’s inner life and destabilizes the friendship between the two girls. In some ways, *La Maestra* (Rocio Guzmán) emerges as the film’s true protagonist: the one who struggles to understand how to respond to what has happened and who, in trying to help, ends up further complicating their relationship. Paula would rather remain silent and move forward, even questioning her own interpretation of events. Her friend takes the opposite stance, leaning toward speaking up. As the qualifying rounds for the competition approach—and a solar eclipse looms—the bond between them begins to splinter.

A film about the loss of innocence, *Sad Girlz* is an observational work filled with striking compositions shaped by a refined mise-en-scène operating on multiple parallel layers. It moves within territory reminiscent of fellow Mexican filmmaker Lila Avilés, privileging mood and sensation over conventional narrative progression. Even so, Tovar does not abandon storytelling altogether. Despite occasional touches of aestheticism or the kind of emphatic metaphor one might associate with a debut feature, the film gradually becomes a portrait of two friends and of the emotional rupture that occurs when what once felt like the entire world suddenly reveals a darker, more unsettling side.

The two lead actresses are essential in keeping the film grounded. Their friendship feels credible, honest, and emotionally solid—so when it begins to unravel, through what is said and left unsaid, through guilt and fear, the sense of tragedy is palpable for both of them. That emotional anchor prevents the film from becoming a mere collection of sensitive vignettes and distances it from more conventional issue-driven storytelling. Paradoxical as it may sound, *Sad Girlz* is both a delicate film about strength and a fragile story about resilience—qualities that make it feel distinctive, deeply personal, and entirely its own.

ARTICLES

21 February  
2026

The Hollywood Reporter (part 1)

Dedicated article as award winner

[‘Sad Girlz’ Wins Berlin Generation Crystal Bear](#)

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# ‘Sad Girlz’ Wins Berlin Generation Crystal Bear

The feature debut from Mexican writer-director Fernanda Tovar follows two swimmers whose close relationship is put to the test after a sexual assault.

BY SCOTT ROXBOROUGH FEBRUARY 21, 2026 12:08AM

‘Sad Girlz’ ROSA MADIT HERNANDEZ COLLECTIVO-COMERA

ARTICLES

21 February  
2026

The Hollywood Reporter (part 2)

Dedicated article as award winner

[‘Sad Girlz’ Wins Berlin Generation Crystal Bear](#)

*Sad Girlz (Chicas Tristes)*, the feature debut of Mexican writer-director Fernanda Tovar, has won the Crystal Bear for best film in the Generation 14plus section of the Berlin **International** Film Festival.

*Sad Girlz* took the top prize awarded by both the international Generation jury of film professionals and the youth jury, made up of teen voters. The Generation section highlights works for youth viewers.

Tovar's drama follows 16-year-old best friends Paula and La Maestra, both swimmers training to represent Mexico at the Junior Pan American Swimming Championships. At a party, Paula disappears into the bathroom with Daniel, her friend and long-time crush. When she emerges, La Maestra senses that something has changed. The incident will test the limits of their friendship as the two are caught between silence and speaking out.

Alpha Violet is handling world sales for *Sad Girlz*.

"With metaphorical and poetic underwater imagery and outstanding lead performances, this film affected us deeply with its humor, sadness, and realism," the international jury wrote in a statement explaining its decision. "Addressing sexual violence and its aftermath, this film deftly explores the complex dynamics between two young women as they reconcile their emotions and friendship. This is an extraordinary, perfectly calibrated debut feature that is loving, loud, and alive."

Added the youth jury: "This film packs a punch. Calmness, uncertainty, and strength are conveyed in a powerful, sensitive way. The deep friendship and love between the characters is strengthened by support and solidarity. Each frame seems like a story in itself, conveying the overall narrative. The interplay of images, colors and emotions draws us into the story. The film asks questions, is complex and leaves room to find oneself, to tell people's stories and to overcome problems. We found this particularly impressive and convincing."

ARTICLES

21 February  
2026

The Hollywood Reporter (part 3)

Dedicated article as award winner

[‘Sad Girlz’ Wins Berlin Generation Crystal Bear](#)

You can check out an exclusive clip of *Sad Girlz* below.



The international jury gave a special mention to Chilean fantasy drama *Matapunki* by director Diego "Mapache" Fuentes, which follows a punk kid who gains superpowers from drinking bootleg liquor and tries to reshape society. The jury called it a "vibrant and rebellious film [that] pokes at fascism and defies all limitations through its punk rock energy, playful direction, and gorgeous stop motion animation."

The youth jury gave a special mention to *A Family* from director Mees Peijnenburg. The Dutch drama follows a custody battle between two divorcing parents from the perspective of their 14 and 16 year-old children.

"The film managed to make many of us feel seen," the youth jury said in a statement. "The topic is one that affects one in three children in Berlin. Despite its importance, it is often underestimated because it is not uncommon in society. It is an incredibly well-written story that has also been brought to life in an incredibly captivating way. A masterpiece that deserves a special mention."

ARTICLES

21 February  
2026

**The Hollywood Reporter (part 4)**

**Dedicated article as award winner**

[‘Sad Girlz’ Wins Berlin Generation Crystal Bear](#)

Full list of Generation 14plus winners below.

**THE GRAND PRIX OF THE INTERNATIONAL JURY FOR THE BEST FILM  
IN GENERATION 14PLUS**

*Chicas Tristes (Sad Girlz), Fernanda Tovar*

**SPECIAL MENTION GENERATION 14PLUS**

*Matapanaki, Diego "Mapache" Fuentes*

**THE SPECIAL PRIZE OF THE GENERATION INTERNATIONAL JURY FOR  
THE BEST SHORT FILM 14PLUS**

*The Thread, Fenn O'Meally*

**SPECIAL MENTION GENERATION 14PLUS**

*Memories of a Window, Mehrunch Salimian and Amin Pakparvar*

**YOUTH JURY CRYSTAL BEAR FOR THE BEST FILM**

*Chicas Tristes (Sad Girlz), Fernanda Tovar*

**SPECIAL MENTION**

*A Family, Mees Peijnenburg*

**YOUTH JURY CRYSTAL BEAR FOR THE BEST SHORT FILM**

*Memories of a Window, Mehrunch Salimian and Amin Pakparvar*

**SPECIAL MENTION**

*Allá en el cielo (Nobody Knows the World), Roddy Dentre*

ARTICLES

21 February  
2026

Cineuropa (part 1)

Dedicated article to Generation 14plus and  
Generation Kplus award winners

[Fernanda Tovar's 'Sad Girlz' and Allan  
Deberton's 'Gugu's World' Scoop Generation's  
Crystal Bears at the Berlinale](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search bar and a language selection menu (en | es | fr | it). Below this is a large banner image featuring two young girls from the film 'Sad Girlz'. The Cineuropa logo is prominently displayed on the left side of the banner. A small text box in the bottom right of the banner reads 'Review: The Mysterious Gaze of the Flamingo (2025)'. Below the banner is a navigation menu with categories: Database, Market Intelligence, News, Reviews, Interviews, Festival Reports, Services, and More. The 'News' category is highlighted. Below the menu, there are 'previous' and 'next' navigation arrows. The main article title is 'BERLINALE 2026 Generation / Awards: Fernanda Tovar's Sad Girlz and Allan Deberton's Gugu's World scoop Generation's Crystal Bears at the Berlinale', written by Davide Abbatesciani. The article text begins with '© 21/02/2026 - BERLINALE 2026: The former movie took home the top prize in the Generation 14plus sidebar, whilst the latter pocketed it in the Generation Kplus strand'. Below the text are two images: one showing two girls sitting on a beach in 'Sad Girlz', and another showing a girl in a red dress in 'Gugu's World'. To the right of the article is a 'Start Kijken' button, a 'Down Cemetery Road' button, and a newsletter subscription form with an email address field and a checkmark. At the bottom right, there are two promotional images for 'AWARDS SEASON 2026' and '2025'.

ARTICLES

21 February  
2026

Cineuropa (part 2)

Dedicated article to Generation 14plus and Generation Kplus award winners

[Fernanda Tovar's 'Sad Girlz' and Allan Deberton's 'Gugu's World' Scoop Generation's Crystal Bears at the Berlinale](#)

The awards for the Generation Kplus and Generation 14plus sections of this year's [Berlinale](#) (12-22 February) have been unveiled, spotlighting youth-centred films tackling identity, friendship and belonging across continents.

In the Generation Kplus strand, the children's jury awarded the Crystal Bear for Best Film to **Allan Deberton's** Brazilian drama *Gugu's World*, a coming-of-age tale about a boy raised by his grandmother; their fragile bond is tested as he struggles to remain true to himself.

*(The article continues below - Commercial information)*

A Special Mention went to **Rima Das's** *Not a Hero* (India/Singapore), about a city boy sent to the countryside, who learns about friendship and self-discovery.

In the Kplus short-film competition, **Daniel Neiden's** animated short *Whale 52 – Suite for Man, Boy, and Whale* (USA) won the Crystal Bear; it tells the story of two lonely souls connecting across distance and silence. **Luo Jian's** *Under the Wave of Little Dragon* (UK) received a Special Mention for its imaginative storytelling about a girl exploring metaphors and fairy-tale truths.

Meanwhile, the Generation 14plus youth jury awarded the Crystal Bear for Best Film to **Fernanda Tovar's** *Sad Girlz* (+) (Mexico/Spain/France), which follows two teenage friends confronting trauma and solidarity in a poetic coming-of-age narrative. **Mees Peijnenburg's** *A Family* (+) (Netherlands/Belgium), about siblings coping with their parents' divorce from dual perspectives, received a Special Mention.

In the 14plus short-film section, *Memories of a Window* (USA/Iran) by **Mehraneh Salimian** and **Amin Pakparvar**, a documentary essay reflecting on political resistance and personal loss, snagged the Crystal Bear. Moreover, **Roddy Dextre's** *Nobody Knows the World* (Peru) picked up a Special Mention for its lyrical portrait of violence and forgiveness.

The Generation international jury – made up of **Khozy Rizal**, **Lena Urzendowsky** and **Kim Yutani** – also handed out its prizes. The Grand Prix for Best Film in Generation Kplus again went to *Gugu's World*, praised for its vibrant storytelling and memorable performances. **Paul Negoescu's** *Atlas of the Universe* (+) (Romania/Bulgaria), about a young wanderer forming unexpected bonds on a cross-country journey, received a Special Mention.

The Special Prize for Best Short Film in Generation Kplus went to *White* (Kurdistan Region of Iraq), centred on a village coming together to preserve cinema for its children.

In Generation 14plus, the international jury awarded its Grand Prix for Best Film to *Sad Girlz*, citing its sensitive exploration of friendship in the aftermath of sexual violence. **Diego "Mapache" Fuentes'** animated punk satire *Matapanki* (Chile) received a Special Mention. Finally, the Special Prize for Best Short Film went to **Fenn O'Meally's** *The Thread* (UK), portraying four family members grappling with identity and connection, whilst *Memories of a Window* also received a Special Mention.

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### ARTICLES

21 February  
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#### Cineuropa (part 3)

Dedicated article to Generation 14plus and  
Generation Kplus award winners

[Fernanda Tovar's 'Sad Girlz' and Allan  
Deberton's 'Gugu's World' Scoop Generation's  
Crystal Bears at the Berlinale](#)

The screenshot shows the Cineuropa website interface. At the top, there is a search bar and a language selection menu (en | es | fr | it). Below the navigation bar, the main content area is divided into two columns. The left column lists award winners for Generation Kplus and Generation 14plus, including feature films and short films. The right column contains a newsletter subscription form, a 'latest news' section with three items, and a social media follow button for Cineuropa. At the bottom of the page, there is a promotional banner for the CEE Animation Workshop 2026.

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Here is the full list of this year's award winners:

**Generation Kplus**

**Feature films**

**Crystal Bear for Best Film**  
*Gugu's World* – Allan Deberton (Brazil)

**Special Mention**  
*Not a Hero* – Rima Das (India/Singapore)

**Grand Prix of the International Jury for Best Film**  
*Gugu's World* – Allan Deberton

**Special Mention**  
*Atlas of the Universe* [\*] – Paul Negoescu (Romania/Bulgaria)

**Short films**

**Crystal Bear for Best Short Film**  
*Whale 52 – Suite for Man, Boy, and Whale* – Daniel Neiden (USA)

**Special Mention**  
*Under the Wave off Little Dragon* – Luo Jian (UK)

**Special Prize of the International Jury for Best Short Film**  
*White* – Navroz Shaban (Kurdistan Region of Iraq)

**Special Mention**  
*Under the Wave off Little Dragon* – Luo Jian

**Generation 14plus**

**Feature films**

**Crystal Bear for Best Film**  
*Sad Girlz* [\*] – Fernanda Tovar (Mexico/Spain/France)

**Special Mention**  
*A Family* [\*] – Mees Peijnenburg (Netherlands/Belgium)

**Grand Prix of the International Jury for Best Film**  
*Sad Girlz* – Fernanda Tovar

**Special Mention**  
*Matapanki* – Diego "Mapache" Fuentes (Chile)

**Short films**

**Crystal Bear for Best Short Film**  
*Memories of a Window* – Mehraneh Salimian, Amin Pakparvar (USA/Iran)

**Special Mention**  
*Nobody Knows the World* – Roddy Dextre (Peru)

**Special Prize of the International Jury for Best Short Film**  
*The Thread* – Fenn O'Meally (UK)

**Special Mention**  
*Memories of a Window* – Mehraneh Salimian, Amin Pakparvar

(The article continues below - Commercial Information)

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ARTICLES

21 February  
2026

C7nema (Portuguese - part 1)  
Dedicated article as award winner  
“Chicas Tristes” conquista a secção  
Generation da Berlinale  
[‘Chicas Tristes’ \(‘Sad Girlz’\) Wins the  
Generation Section at the Berlinale](#)

**C7NEMA | 24 ANOS**

NOTÍCIAS CRÍTICA ENTREVISTAS FESTIVAIS TRAILERS ET CETERA | FESTIVAL DE BERLIM

## “CHICAS TRISTES” CONQUISTA A SECÇÃO GENERATION DA BERLINALE

21 DE FEVEREIRO, 2026

Publicado por JORGE PEREIRA ROSA  
(Foto: Divulgação)

ÚLTIMAS

- “ATTACHEMENT” E “NOUVELLE VAGUE” TRINAM NOS PRÊMIOS DO CINEMA FRANCÊS
- PARK CHAN-WOOK PRESIDE A JÚRI DO FESTIVAL DE CANNES
- ALLAN DEBERTON VOA: “SEM POLÍTICA PÚBLICA, UM FILME COMO FEITO PIPA NÃO ACONTECE”
- TRICIA TUTTLE POOR ESTAR DE SAÍDA DA BERLINALE
- BERGAMO FILM MEETING APRESENTA PROGRAMAÇÃO
- “BLUE MOON”: PALAVRAS QUE EMBRERDAM
- SERGEI LOZINTSA EM DESTAQUE NO VISIONS DO RÉEL
- DE UMA RESSONÂNCIA MAGNÉTICA A UMA ROAD TRIP: O MERGULHO INTERIOR DE JANAINA MARQUES
- CHICAS TRISTES: AS FRATURAS INVISÍVEIS
- ANTHONY SCHATTENAN E “YOUNG HEARTS - O PRIMEIRO AMOR”: “QUERIA MESMO FAZER UM FILME CALOROSO E RECONFORTANTE”
- PORTRONELLO: MARCO BELLOCCHIO REVISITA O CASO ENZO TORTORA NA HBO MAX
- KAMAL ALJAFARI EM DESTAQUE NO BATALHA CONTRO

ARTICLES


21 February  
2026

C7nema (Portuguese - part 2)  
Dedicated article as award winner  
“Chicas Tristes” conquista a secção  
Generation da Berlinale  
‘Chicas Tristes’ (‘Sad Girlz’) Wins the  
Generation Section at the Berlinale

The screenshot shows a webpage from C7NEMA with a dark theme. The main article is in Portuguese and discusses the film 'Chicas Tristes' (Sad Girlz) by Fernanda Tovar, which won the Crystal Bear for Best Film in the Generation 14plus section. The article includes a red bear icon, a short URL, and a list of other award winners and mentions from the festival. The right sidebar contains a list of other film titles and their respective awards or mentions.

**C7NEMA** 24 ANOS

NOTÍCIAS CRÍTICA ENTREVISTAS FESTIVALS TRAILERS ET CETERA | FESTIVAL DE BERLIM

 O filme mexicano *Chicas Tristes* (*Sad Girlz*), que marcou a estreia na realização de longas-metragens de Fernanda Tovar, venceu o Urso de Cristal para Melhor Filme na secção Generation 14plus da Berlinale.

O drama, que acompanha duas nadadoras de 16 anos que treinam para representar o México no Campeonato Pan-Americano Júnior, e como uma é vítima de uma agressão sexual, conquistou tanto o júri internacional de profissionais como o júri jovem, composto por adolescentes, na secção dedicada a obras para o público juvenil.

O júri internacional destacou a “imagética subaquática poética” e as “interpretações excecionais”, classificando-o como uma estreia “extraordinária”. Já o júri jovem sublinhou a força emocional e a solidariedade entre as protagonistas.

A chilena *Matapanki* recebeu menção especial do júri internacional, enquanto *A Family*, de Mees Peijnenburg, foi distinguido pelo júri jovem.

**Grande Prémio do Júri Internacional para Melhor Filme (Generation 14plus)**  
*Chicas Tristes* (*Sad Girlz*), de Fernanda Tovar

**Menção Especial (Júri Internacional)**  
*Matapanki*, de Diego “Mapache” Fuentes

**Prémio Especial do Júri Internacional para Melhor Curta-Metragem (14plus)**  
*The Thread*, de Fenn O’Meally

**Menção Especial – Curta-Metragem (Júri Internacional)**  
*Memories of a Window*, de Mehraneh Salimian e Amin Pakparvar

**Urso de Cristal do Júri Jovem para Melhor Filme**  
*Chicas Tristes* (*Sad Girlz*), de Fernanda Tovar

**Menção Especial (Júri Jovem)**  
*A Family*, de Mees Peijnenburg

**Urso de Cristal do Júri Jovem para Melhor Curta-Metragem**  
*Memories of a Window*, de Mehraneh Salimian e Amin Pakparvar

**Menção Especial – Curta-Metragem (Júri Jovem)**  
*Allá en el cielo* (*Nobody Knows the World*), de Roddy Dextre

Link curto do artigo: <https://c7nema.net/v0tn>

DE LIMA RESSONÂNCIA MAGNÉTICA A UMA ROAD TRIP: O MERGULHO INTERIOR DE JANAINA MARQUES  
FESTIVAL DE BERLIM

CHICAS TRISTES: AS FRATURAS INVISÍVEIS  
FESTIVAL DE BERLIM

ANTHONY SCHATTEMAN E “YOUNG HEARTS – O PRIMEIRO AMOR”: “QUERIA MESMO FAZER UM FILME CALOROSO E RECONFORTANTE”  
ESTREIA 24 DE FEVEREIRO

PORTOBELLO: MARCO BELLOCCHIO REVISITA O CASO ENZO TORTORA NA HBO MAX  
JA GIUSEPPEVUL NA HBO MAX

KAMAL ALJAFARI EM DESTAQUE NO BATALHA CENTRO DE CINEMA

“BATALHA ATRÁS DE BATALHA” TRIUNFA NOS BAFTA

GENEVIÈVE DULUDE-DE CELLES E A SUA VIAGEM ENTRE ARTE E MEMÓRIA EM “NINA ROZKA”  
FESTIVAL DE BERLIM

“THE DAY SHE RETURNS” NÃO TRANSCENDE OS RIZOMAS DE UMA MARCA AUTORAL RECORRENTE  
FESTIVAL DE BERLIM

QUERIA TRABALHAR NA NASA, ACABOU NOS BLUES E CONQUISTOU BERLIM: AL COOK E “THE LONELIEST MAN IN TOWN”  
FESTIVAL DE BERLIM

“O AMOR NUNCA É UMA BATALHA PERDIDA”: IAN DE LA ROSA FALA DE “YVAN & HADOUÏ”  
FESTIVAL DE BERLIM

SOUMSOUM, THE NIGHT OF THE STARS: UMA TRAVESSIA CONTRA A INVISIBILIDADE E EXCLUSÃO  
FESTIVAL DE BERLIM

CHRONICLES FROM THE SIEGE: UM MOSAICO DE VIDAS SITUADAS  
FESTIVAL DE BERLIM

“YELLOW LETTERS” VENCE FESTIVAL DE BERLIM  
FESTIVAL DE BERLIM

JÓRIS PARALELOS DA BERLINALE CORDAM FRIMES DO MÉXICO, EUA, BRASIL, ALEMANHA E PARAGUAI  
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“YVAN & HADOUÏ” VENCE PRÊMIO QUERER EM BERLIM  
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JOHN TURTURRO CELEBRA A ARTE DA TRANSFORMAÇÃO EM “THE ONLY LIVING PICKPOCKET IN NEW YORK”  
FESTIVAL DE BERLIM

JOSEPHINE: CORTE PARA A INFÂNCIA  
FESTIVAL DE BERLIM

ARTICLES

21 February  
2026

C7nema (English - part 1)  
Dedicated article as award winner  
“Chicas Tristes” conquista a secção  
Generation da Berlinale  
[‘Chicas Tristes’ \(‘Sad Girlz’\) Wins the  
Generation Section at the Berlinale](#)

**C7NEMA** | 24 ANOS  
1982-2026

Thursday, March 19, 2026

NEWS REVIEW INTERVIEWS FESTIVALS TRAILERS ET CETERA BERLIN FILM FESTIVAL

## “CHICAS TRISTES” WINS THE GENERATION SECTION AT THE BERLINALE.

FEBRUARY 21, 2026

Published by **JORGE PEREIRA ROSA**  
(Photos: Press Release)

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ARTICLES

21 February  
2026

C7nema (English - part 2)


Dedicated article as award winner

“Chicas Tristes” conquista a secção


Generation da Berlinale

‘Chicas Tristes’ (‘Sad Girlz’) Wins the

Generation Section at the Berlinale



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The Mexican film *Chicas Tristes* (*Sad Girlz*), which marked Fernanda Tovar's feature film directorial debut, won the Crystal Bear for Best Film in the Generation 14plus section of the Berlinale.

The drama, which follows two 16-year-old swimmers training to represent Mexico at the Junior Pan American Championships, and how one of them becomes a victim of sexual assault, won over both the international jury of professionals and the youth jury, composed of teenagers, in the section dedicated to works for young audiences.

The international jury highlighted the "poetic underwater imagery" and the "exceptional performances," calling it an "extraordinary" debut. The youth jury, meanwhile, emphasized the emotional strength and solidarity between the protagonists.

Chilean artist *Matapanki* received a special mention from the international jury, while *A Family*, by Mees Peijnenburg, was distinguished by the youth jury.

**Grand Jury Prize for Best Film (Generation 14plus)**  
*Chicas Tristes* (*Sad Girlz*), by Fernanda Tovar

**Special Mention (International Jury)**  
*Matapanki*, by Diego "Mapache" Fuentes

**International Jury Special Prize for Best Short Film (14plus)**  
*The Thread*, by Fenn O'Meally

**Special Mention – Short Film (International Jury)**  
*Memories of a Window*, by Mehraneh Salimian and Amin Pakparvar

**Crystal Bear from the Youth Jury for Best Film:**  
*Chicas Tristes* (*Sad Girlz*), by Fernanda Tovar

**Special Mention (Youth Jury)**  
*A Family*, by Mees Peijnenburg

**Crystal Bear from the Youth Jury for Best Short Film:**  
*Memories of a Window*, by Mehraneh Salimian and Amin Pakparvar

**Special Mention – Short Film (Youth Jury)**  
*Allá en el cielo* (*Nobody Knows the World*), by Roddy Dextre

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ANTHONY SCHATTEMAN ON "YOUNG HEARTS": 'I REALLY WANTED TO MAKE A WARM AND COMFORTING FILM.'  
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"IVAN & HADJIM" WINS QUEER AWARD IN BERLIN.  
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JOHN TURTURRO CELEBRATES THE ART OF TRANSFORMATION IN "THE ONLY LIVING PICKPOCKET"

Short link to the article: <https://c7nema.net/x0tn>

ARTICLES

23 February  
2026

Abus de Ciné (French - part 1)

Film review (3/5)

‘Chicas Tristes’

‘Sad Girlz’



## CHICAS TRISTES

Un film de Fernanda Tovar

Avec Rocio Guzmán, Darana Álvarez, Tatsumi Miori, Tomás García Agraz, Mónica Del Carmen...

★★★★☆

### Libérer la parole et garder la tête haute

#### Synopsis du film

Paula et La Maestra sont deux amies adolescentes argentines très proches. Elles font partie du même club de natation et espèrent pouvoir se rendre prochainement aux jeux panaméricains au Brésil. Lors d'une soirée chez Daniel, qui plaît beaucoup à Paula, La Maestra se débrouille pour qu'elles puissent danser ensemble. Mais suite à cette soirée, quelque chose semble brisé chez Paula, qui ne raconte pas vraiment ce qui s'est passé, alors qu'elle se confie d'habitude aisément à son amie...



© Rosa Hadri Hernández - Colectivo Colmena, fourni par la Berlinale

RECHERCHER



© Alpha Vidéo

Sous-titre : **Sad Girlz**  
Genre : **Drame**

Durée : **1h30**

A participé à :  
Berlin 2026

Site officiel

ÉVÈNEMENT

ARTICLES

23 February  
2026

Abus de Ciné (French - part 2)

Film review (3/5)

'Chicas Tristes'

'Sad Girlz'

Critique du film CHICAS TRISTES

"Chicas Tristes" démarre tel un film d'adolescent, portrait de deux filles de 16 ans, qu'on découvre complices sur un toit, allongées, utilisant leur téléphone comme miroir pour faire signe aux avions, parlant de l'éclipse à venir et des garçons, sujet également favori lors de moments plus intimes où elles se font les ongles ou se maquillent mutuellement. Le soleil, la chaleur, l'envie de s'amuser, la perspective d'une fête prochaine, participent à une sorte d'effervescence assumée, pleine de rires et de paroles. Une ambiance encore amplifiée par les scènes à la fête, chez Daniel, mais soudainement cassée lors du voyage retour, alors que le père de Paula les ramène. Les visages sont alors fermés, fatigués, vus à travers une vitre, tandis que le silence se fait.

C'est par ce contraste que Fernanda Tovar introduit intelligemment le doute sur la fin de soirée, marquant une inquiétude chez Paula, dont la parole va peu à peu se libérer, tout au moins auprès de son amie, d'abord par prétexte, puis concernant le véritable événement. Enrobant les moments les plus difficiles dans le cocon rassurant de cette cité où les filles ont leurs habitudes (danse collective dans la rue, jeux avec des craies, lézardage dans des chaises longues...), la metteuse en scène fait que de ces rituels rassurants naît la sensation de naturel de cette amitié, mise à mal progressivement par les différences de caractère des deux filles. On saluerons bien entendu les deux jeunes interprètes, Rocio Guzmán et Darana Álvarez, toutes deux impeccables dans ce double portrait touchant. Un film nécessaire et à hauteur d'ado, qui a obtenu les prix du jury international et du jury jeunes dans la section Generation 14Plus du Festival de Berlin 2026.

Olivier Bachelard

Envoyer un message au rédacteur

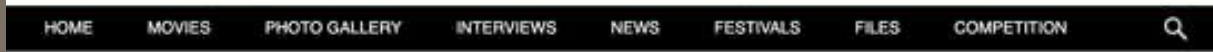
Laisser un commentaire



ARTICLES

23 February  
2026

Abus de Ciné (English - part 1)  
Film review (3/5)  
'Chicas Tristes'  
'Sad Girlz'



## SAD GIRLS

A film by Fernanda Tovar

With Rocío Guzmán, Darana Álvarez, Tatsumi Mitori, Tomás García Agraz, Mónica Del Carmen ...

★★★★☆

### Speak out and hold your head high

#### Film synopsis

Paula and La Maestra are two very close teenage friends from Argentina. They belong to the same swimming club and hope to go to the Pan American Games in Brazil soon. At a party at Daniel's house, whom Paula likes a lot, La Maestra arranges for them to dance together. But after that evening, something seems broken inside Paula, who doesn't really talk about what happened, even though she usually confides easily in her friend...



© Rosa Hadit Hernández - Colectivo Colmena, provided by the Berlinale

TO RESEARCH



© Alpha Violet

Subtitle: **Sad Girlz**

Genre: **Drama**

Duration: **1 hour 30 minutes**

Participated in:  
Berlin 2026

Official website



ARTICLES

23 February  
2026

Abus de Ciné (English - part 2)

Film review (3/5)

'Chicas Tristes'

'Sad Girlz'

Review of the film SAD CHICAS

'Chicas Tristes' begins like a teen movie, a portrait of two 16-year-old girls, whom we first encounter on a rooftop, lying down, using their phone as a mirror to signal to airplanes, talking about the upcoming eclipse and boys—a favorite topic during more intimate moments when they do each other's nails or makeup. The sun, the heat, the desire to have fun, the prospect of an upcoming party, all contribute to a kind of carefree excitement, full of laughter and conversation. This atmosphere is further amplified by the scenes at the party at Daniel's house, but suddenly shattered on the return journey, when Paula's father drives them home. Their faces are then closed off, tired, seen through a window, as silence falls.

It is through this contrast that Fernanda Tovar cleverly introduces doubt about the end of the evening, highlighting Paula's unease, which gradually liberates her voice, at least with her friend, initially as a pretext, then concerning the true event. Enveloping the most difficult moments in the reassuring cocoon of this housing project where the girls have their routines (group dancing in the street, playing with chalk, lounging in deck chairs...), the director transforms these comforting rituals into the naturalness of their friendship, which is progressively tested by the girls' differing personalities. We must, of course, commend the two young actresses, Nocio Guzmán and Darana Álvarez, both impeccable in this touching dual portrait. A necessary film, perfectly suited to teenagers, which won both the International Jury Prize and the Youth Jury Prize in the Generation 14Plus section of the 2026 Berlin Film Festival.

Olivier Bachelard  
Send a message to the editor

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OUR LATEST REVIEWS  
YO (LOVE IS A REBELLIOUS BIRD)  
By Anna Fitch and Bankier White  
★★★★☆

ARTICLES

23 February  
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Persongrata (French - part 1)

Film featured among highlights

[Berlinale 2026 - 15 films du palmarès](#)

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ARTICLES

23 February  
2026

**Persongrata (French - part 2)**

**Film featured among highlights**

[Berlinale 2026 - 15 films du palmarès](#)

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***Sad Girlz (Chicas tristes)* de Fernanda Tovar (Generation 14+)**  
**Fiction. 1h30**

**Ours de cristal du long métrage du jury jeunes Generation 14+**  
**Grand prix du jury international**

Une équipe scolaire de natation mexicaine s'entraîne régulièrement. Paula dite Pau est aussi réservée que sa meilleure amie Maestra est expérimentée en matière de sentiments et de relations sexuelles. Alors, au cours d'une soirée, cette dernière joue les entremetteuses pour sa copine auprès du beau gosse de leur classe, Daniel, avec qui elle perd sa virginité. Elles retrouvent leur professeur de danse trans sur la plage, puis pour une répétition sur un trottoir. Lors de son entraînement à la piscine, Paula s'interrompt en prétextant une crampe et son entraîneuse, Valeria, menace de ne pas l'aligner dans l'équipe sélectionnée pour les Jeux panaméricains junior au Brésil. Les copines évoquent la pilule et l'éventualité de tomber enceinte accidentellement. Pau avoue à Maestra que Daniel a fini par outrepasser son consentement et a abusé d'elle, sous prétexte qu'il n'avait pas de préservatif. Vision très juste de l'adolescence et de ses questionnements par rapport au patriarcat, à travers une chronique codifiée qui recycle les conventions du Teen Movie pour aborder des sujets essentiels, avec en filigrane la symbolique récurrente du tarot et ces formes d'animaux qu'elles s'amuse à dessiner avec leurs doigts. Daniel s'inquiète de l'absence de Pau auprès de Maestra qui prétend qu'elle a le Covid. Cette dernière demande à son frère aîné de lui fournir un anxiolytique qu'elles partagent. Leur trip les fait délirer et nager dans la piscine en cachette. Pour des raisons budgétaires, l'équipe ne pourra aligner que deux candidats : une fille et un garçon qui devront subir une sélection. Maestra menace de dénoncer Daniel à l'entraîneuse afin qu'il soit exclu de l'équipe. Pau lui demande de se taire et s'interroge sur ses sentiments et ceux de Daniel. Elle réagit en amoureuse, sa copine en féministe. Au cours d'une éclipse de soleil, elles formulent un vœu trois fois pour qu'il s'exauce. Elles assistent à un karaoké de leur prof de danse et chantent ensemble. Elles ont conscience qu'une seule d'entre elles pourra aller au Brésil. Pau découvre que Maestra a tout dit à son père, ce qui entraîne leur brouille. Maestra sèche ses examens et son père lui fait avouer qu'elle est amoureuse donc jalouse de Pau qu'elle a poussé dans les bras de Daniel lors de la fête, ce qui explique son attitude ambiguë. Maestra s'efface pour que Pau et Daniel soient sélectionnés pour les Jeux. Du toit de son immeuble, elle envoie un signal à son avion. La réalisatrice est membre du collectif Colmena.

ARTICLES

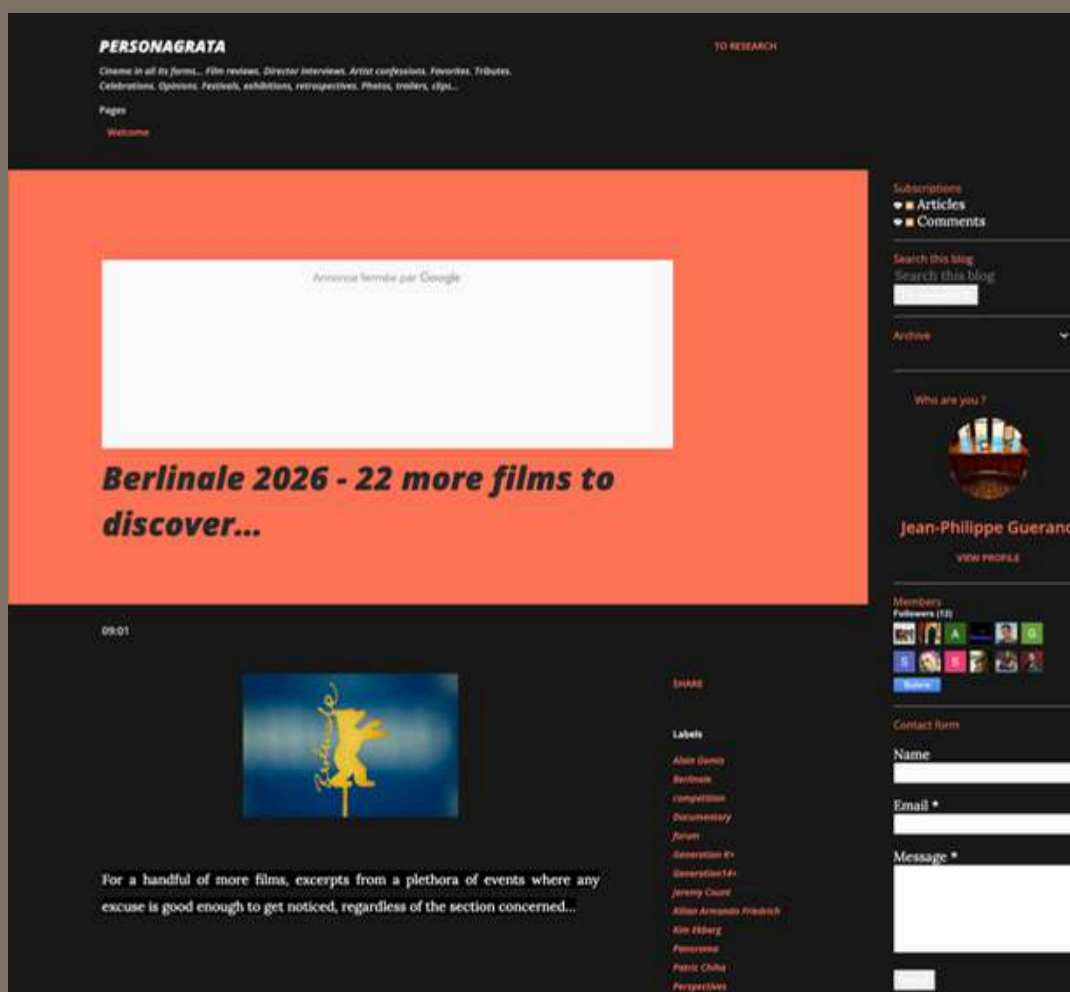
23 February  
2026

Persongrata (English - part 1)

Film featured among highlights

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ARTICLES

23 February  
2026

**Persongrata (English - part 2)**

**Film featured among highlights**

[Berlinale 2026 - 15 films du palmarès](#)

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***Sad Girlz* by Fernanda Tovar (Generation 14+)**

**Fiction. 1h30**

**Crystal Bear for Best Feature Film - Generation 14+ Youth Jury  
Grand Prize of the International Jury**

A Mexican school swimming team trains regularly. Paula, known as Pau, is as reserved as her best friend Maestra is experienced when it comes to feelings and sexual relationships. So, one evening, Maestra plays matchmaker for her friend with the handsome boy in their class, Daniel, with whom she loses her virginity. They meet up with their trans dance teacher on the beach, and then for a rehearsal on a sidewalk. During her pool training, Paula stops, claiming she has a cramp, and her coach, Valeria, threatens not to include her on the team selected for the Junior Pan American Games in Brazil. The friends discuss the pill and the possibility of getting pregnant accidentally. Pau confesses to Maestra that Daniel ended up exceeding her consent and taking advantage of her, claiming he didn't have a condom. A very accurate portrayal of adolescence and its questions about patriarchy, told through a codified narrative that recycles teen movie conventions to address essential topics, subtly woven with the recurring symbolism of tarot and the animal shapes they playfully draw with their fingers. Daniel is worried about Pau's absence, as Maestra claims she has Covid. Maestra asks her older brother to provide her with an anti-anxiety medication, which they share. Their trip leads them to hallucinate and secretly swim in the pool. Due to budget constraints, the team can only field two candidates: a girl and a boy, who will have to undergo a selection process. Maestra threatens to report Daniel to the coach so he'll be kicked off the team. Pau tells her to shut up and wonders about her own feelings and Daniel's. She reacts like a lover, her friend like a feminist. During a solar eclipse, they make a wish three times, hoping it will come true. They attend a karaoke session hosted by their dance teacher and sing together. They know that only one of them will be able to go to Brazil. Pau discovers that Maestra has told her father everything, leading to a falling out. Maestra skips her exams, and her father forces her to confess that she is in love with Pau and therefore jealous of her, having pushed her into Daniel's arms at the party, which explains her ambiguous behavior. Maestra steps aside so that Pau and Daniel can be selected for the Games. From the roof of her building, she sends a signal to her plane. The director is a member of the Colmena collective.

ARTICLES

24 February  
2026

**Le Polyester (French - part 1)**

**Positive film review (4/6)**

[Berlinale | Critique: 'Chicas Tristes'](#)


[Berlinale | Review: 'Chicas Tristes'](#)

The screenshot shows a website interface for a film review. At the top, the title 'Le Polyester' is written in a large, pink, cursive font. Below it is a navigation menu with 'Accueil', 'Actualité', 'Festivals', 'Interviews', and 'News'. A search icon is in the top right. The main article title is 'Berlinale | Critique : Chicas tristes', published on 24 February 2026. The main image shows two women from behind, their hands raised to form a heart shape against a blue sky with clouds. Below the image is a short paragraph in French: 'La Maestra et Paula sont des amies inséparables et les meilleures nageuses de leur équipe. Un accident lors d'une fête les contraint à choisir entre silence et prise de parole.' To the right of this text is a small movie poster for 'Chicas Tristes' showing a group of people. Further right is a sidebar with 'DERNIÈRES PUBLICATIONS' listing other articles and 'ARCHIVES' with a month selection dropdown.

Accueil Actualité Festivals Interviews News

## Berlinale | Critique : Chicas tristes

Publié le 24 février 2026



La Maestra et Paula sont des amies inséparables et les meilleures nageuses de leur équipe. Un accident lors d'une fête les contraint à choisir entre silence et prise de parole.



**Chicas tristes**  
Mexique, 2026  
De Fernanda Tovar  
Durée : 1h30  
Sortie : -  
Note : ★★★★★

DERNIÈRES PUBLICATIONS

- » Berlinale | Critique : L'Autre côté du soleil
- » Berlinale | Critique : Chicas tristes
- » Berlinale | Critique : The Day She Returns
- » Les 12 meilleurs courts métrages de la Berlinale 2026
- » Le palmarès du Festival Regards Satellites 2026

ARCHIVES

Sélectionner un mois

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24 February  
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**Le Polyester (French - part 2)**

**Positive film review (4/6)**

[Berlinale | Critique: 'Chicas Tristes'](#)

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**UN APPÉTIT DE BONHEUR**

Paula et Maestra font partie de la même équipe de natation, suivant un entraînement rigoureux où le seul mot qui leur est adressé par leur coach est « *en place* ». L'ambition de bien faire n'empêche pas les deux meilleures amies de prendre la vie à la rigolade. Leurs chambres pleines de peluches et les silhouettes merveilleuses qu'elles dessinent à la craie sur le trottoir ne sont pas là pour sous-entendre qu'elles ne sont pas pleinement sorties de l'enfance mais plutôt qu'elles n'ont pas perdu leur appétit de bonheur. Le plongeon dans le grand bain de l'âge adulte ne leur fait pas peur, mais comme le montrent les toutes premières images de **Chicas tristes**, où le titre mélancolique s'écrit dans une typo rose, il n'y a que quelques nuages dans le ciel bleu au-dessus de ces héroïnes.

Lorsque survient l'accident, ce n'est pas le choc qui les saisit mais d'abord un doute. Paula s'interroge : le rapport sexuel ambigu qu'elle a eu avec Daniel lors d'une fête était-il une agression ou non ? Comme à chaque fois qu'il faut apprendre quelque chose (un cours, une chorégraphie), les deux jeunes filles se tournent vers internet, mais quel espace y a-t-il dans leur vie pour analyser ce qui s'est passé et savoir comment réagir ? Leur amitié demeure forte dans l'épreuve mais chacune se retrouve bouleversée à sa façon : Paula la discrète s'enferme peu à peu dans une résignation silencieuse, la joviale La Maestra sent au contraire monter la colère en elle. « *Je ne ressens rien* » affirme l'une. « *C'est impossible* » répond l'autre.

Autour de ce sujet dramatique, la cinéaste mexicaine Fernanda Tovar bâtit un film particulièrement dynamique. C'est d'abord un travail d'écriture : les scènes sont brèves et les ellipses permettent d'éviter intelligemment les clichés, et les personnages masculins comme féminins (tous portés par des interprètes convaincants) sont particulièrement nuancés. Au point que **Chicas tristes** n'est d'ailleurs pas entièrement dénué de piquant, en tout cas dans sa première moitié, et l'impossibilité pour La Maestra de garder sa langue dans sa poche est d'abord un gag sympathique. Mais même lorsque le ciel s'assombrit pour les héroïnes seules face à l'injustice, le film conserve son superbe emballage visuel, fait de reflets chatoyants et de couleurs pop comme un cahier d'enfant. Doux-amer, **Chicas tristes** est une réussite à la fois subtile et électrique, qui a remporté le Grand Prix de la section Génération de la Berlinale.

[ Suivez Le Polyester sur [Bluesky](#) et [Instagram](#) ! ]

par Gregory Coutaut

ARTICLES

24 February  
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**Positive film review (4/6)**

[Berlinale | Critique: 'Chicas Tristes'](#)

[Berlinale | Review: 'Chicas Tristes'](#)

The screenshot shows a website layout for a film review. At the top left is the title 'Le Polyester' in a red, cursive font. Below it is a navigation menu with 'Welcome', 'News', 'Festivals', 'Interviews', and 'News'. A search icon is in the top right. The main article title is 'Berlinale | Review: Sad Chicas' with a sub-headline 'Published on February 24, 2026'. The main image shows two women from behind, their hands raised to form a heart shape against a blue sky with clouds. Below the image is a short paragraph: 'Maestra and Paula are inseparable friends and the best swimmers on their team. An accident at a party forces them to choose between silence and speaking out.' To the right of this text is a small film poster for 'Chicas Tristes' and a metadata box containing: 'Chicas sad', 'Mexico, 2026', 'By Fernanda Tovar', 'Duration: 1 hour 30 minutes', 'Exit: -', and 'Note: [5 stars]'. On the right side of the page, there are two sidebars: 'LATEST PUBLICATIONS' with a list of links to other reviews and 'ARCHIVES' with a 'Select a month' dropdown menu.

ARTICLES

24 February  
2026

Le Polyester (English - part 1)

Positive film review (4/6)

[Berlinale | Critique: 'Chicas Tristes'](#)

[Berlinale | Review: 'Chicas Tristes'](#)

### AN APPETITE FOR HAPPINESS

Paula and Maestra are on the same swim team, undergoing rigorous training where the only word their coach ever says to them is "in position." Their ambition to excel doesn't stop the two best friends from enjoying life to the fullest. Their rooms overflowing with stuffed animals and the wonderful silhouettes they draw in chalk on the sidewalk don't suggest they haven't fully left childhood behind, but rather that they haven't lost their appetite for happiness. The plunge into the deep end of adulthood doesn't frighten them, but as the very first images of *Sad Girls* show, where the melancholic title is written in pink type, there are only a few clouds in the blue sky above these heroines.

When the accident occurs, it's not shock that grips them, but first a sense of doubt. Paula wonders: was the ambiguous sexual encounter she had with Daniel at a party assault or not? As always when they need to learn something (a lesson, a choreography), the two young women turn to the internet, but what space is there in their lives to analyze what happened and figure out how to react? Their friendship remains strong through this ordeal, but each is shaken in her own way: the reserved Paula gradually withdraws into silent resignation, while the jovial La Maestra feels anger rising within her. "I don't feel anything," one of them says. "That's impossible," the other replies.

Around this dramatic subject, Mexican filmmaker Fernanda Tovar has crafted a remarkably dynamic film. It's first and foremost a work of writing: the scenes are brief, the ellipses cleverly avoid clichés, and the male and female characters (all brought to life by convincing performances) are particularly nuanced. So much so that *"Chicas tristes"* isn't entirely devoid of wit, at least in its first half, and La Maestra's inability to hold her tongue is initially a charming gag. But even when the skies darken for the heroines alone in the face of injustice, the film maintains its superb visual presentation, made of shimmering reflections and pop colors like a child's notebook. Bittersweet, *"Chicas tristes"* is a subtle yet electrifying success, which won the Grand Prize in the Generation section of the Berlinale.

| Follow Le Polyester on [Bluesky](#) and [Instagram](#) |

by Gregory Coutaut

ARTICLES

25 February  
2026

Filmotomy (part 1)

Positive film review

[‘Sad Girlz’ \(Tovar, 2026\) Review: A Friendship Put to the Test](#)

The screenshot shows the Filmotomy website interface. At the top, there is a navigation bar with links for HOME, MEET THE TEAM, CONTACT US, REVIEW, NEWS, INTERVIEW, FORUM, POLLS, LINKEDIN, X, INSTAGRAM, FACEBOOK, YOUTUBE, and PRIVACY. Below this is the Filmotomy logo with the tagline "dissecting film, from the grit to the stars" and a banner for "AWARDS SCENE". A secondary navigation bar includes categories like WORLD, WOMEN, AWARDS, FESTIVAL, SHORTS, DOCUMENTARY, LGBT, CULTURE, INDI, TELEVISION, and MUSIC. The main content area features a search bar and a featured article titled "Sad Girlz (Tovar, 2026) Review: A Friendship Put to the Test" by Hailey Passmore, dated February 25, 2026. The article includes a large image of two girls swimming in a pool. To the left of the main article is a sidebar with "EDITOR'S CHOICE" and several article teasers, including one about BAPTA highlights and another about Oscar-nominated make-up artists. To the right of the main article are promotional banners for "THE VOICE OF HIND RAJAB" and "BESTES MAKE-UP & HAARSTYLING". At the bottom right, there is a "FASHION" section with a red carpet image.









ARTICLES

25 February  
2026

Filmotomy (part 2)

Positive film review

[‘Sad Girlz’ \(Tovar, 2026\) Review: A Friendship Put to the Test](#)

<a href="#">HOME</a>	<a href="#">MEET THE TEAM</a>	<a href="#">CONTACT US</a>	<a href="#">REVIEW</a>	<a href="#">NEWS</a>	<a href="#">INTERVIEW</a>	<a href="#">FORUM</a>	<a href="#">POLLS</a>	<a href="#">LINKEDIN</a>	<a href="#">X</a>	<a href="#">INSTAGRAM</a>	<a href="#">FACEBOOK</a>	<a href="#">YOUTUBE</a>	<a href="#">PRIVACY</a>
<b>Oscars Voters, Our Dreams Grow Darker – ‘Nosferatu’ is Coming, As Academy Awards Nominations Voting Begins</b> ROBIN WHITE - © 2025-03-07 	<b>Does The Power of the Dog’s 12 Oscar Nominations Indicate Best Picture Advantage Over CODA’s 3?</b> ROBIN WHITE - © 2025-03-18 	<b>How Does Kristen Stewart’s Diana Fit Into Awards Season Royalty?</b> ROBIN WHITE - © 2025-03-04	<b>SUNDANCE FILM FESTIVAL</b>  <b>Sundance Film Festival Review: Gail Daughtry and the Celebrity Sex Pass</b> REBECCA SHARP - © 2026-02-07 	<p>We all recognize those feelings of guilt, worry and compassion. When you have someone you have been close to for your entire life and they are in trouble, all emotions are heightened. What becomes worse is that they had to go through it, and you wish it was you. Well, in this case, you wish it was no one. There is truth and honesty in the story of <i>Sad Girlz</i>. It feels as if Tovar wanted to remind the audience that circumstances such as what Paula goes through happen all too often. To add more compassion and ways to connect to the character(s), she scripted a conflict between friends too. As sad as it is to say this, without this friendship struggle, <i>Sad Girlz</i> might not have been as connectable as it is.</p> <p>The teenage years might be experienced differently depending on where the individuals come from, but one thing remains international. The way in which teenagers behave can be so relevant to how they experience maturity. From the innocence of adolescence to the sexual impulses some have, all is carefully woven into <i>Sad Girlz</i>. There is even the additional element of adolescence that comes from sports teams. With Tovar including so many typicalities of teenagers, there are still ways for the audience to feel distance between themselves and the two. However, it is through careful craftsmanship where the bridge can be built.</p> <p>Not only did Tovar create a beautiful piece of cinema, with her script and directorial choices, but Guzmán and Álvarez added to this greatly. The two young girls bring such passion and emotional intelligence to their characters that this is truly what allows for the film’s message and warmth to shine through. It is not so often where you require this from your actors, but when the layers of the film travel so deep into performance, who you have chosen can make or break the film. With the casting of Guzmán and Álvarez, connections are stronger between La Maestra and Paula, allowing a resonance between them and the viewer.</p> <p>Many a time have filmmakers attempted to create something that touches on the unspoken plague that is these sexual offences. Not often, however, do the results produce justice for the inflicted. All too often you are made to feel uncomfortable and upset during these films. With <i>Sad Girlz</i>, Tovar touches on the subject intelligently without causing too much disdain in the audience. Focusing all the more on the friendship element, and what happens in the aftermath of these affairs.</p> <p><i>Sad Girlz</i> is raw, honest, and all the more touching. While premiering in the Generation program at the 76th Berlin International Film Festival, the film was honoured with the Crystal Bear for Best Film. From each added element to the portrayal of La Maestra and Paula, <i>Sad Girlz</i> is everything you would hope for in such a reflective piece. Once the film releases into further cinemas, do your best to watch it when you can.</p>	<b>Wuthering Heights Press Tour Fashion: The Stunning Looks From LA to Sydney</b> HANNAH TAYLOR - © 2026-02-28 	<b>The Ugly Stepmother Review: A Unique Twist on the Classic Cinderella Fairytale</b> HANNAH TAYLOR - © 2026-02-23 	<b>dearALICE’s Style: How the British Boy Band “Rock” their Fashion</b> HANNAH TAYLOR - © 2025-10-03 	<b>Emmys Fashion 2025: The Best Looks on the Red Carpet</b> HANNAH TAYLOR - © 2025-09-17	<b>PANDORA INTERNATIONAL FILM CRITICS</b> 				

ARTICLES

26 February  
2026

Letras Libres (Spanish - part 1)  
Still used as main visual, film included in  
feature on Berlinale films and politics

[La Berlinale y la política](#)  
The Berlinale and Politics

The screenshot shows the homepage of the 'LETRAS LIBRES' website. At the top, there is a navigation bar with a search icon, the site name 'LETRAS LIBRES', and links for 'ENTRAR' and 'SUSCRIBETE'. Below the navigation bar is a section titled 'LO MÁS LEIDO' (Most Read) featuring four article cards with circular profile pictures and category labels like 'POLÍTICA' and 'LITERATURA'. The main content area features a large, high-contrast photograph of a person's face looking through a jagged, hole-punched metal sheet. Below the photo is a caption: 'Escena de Chicas tristes, de Fernando Tavet'. Underneath the photo is the article title 'La Berlinale y la política' with a sub-header 'CINE Y TV'. The article text begins with 'Lejos de la polémica ocasionada por la conferencia de prensa inaugural, algunas de las mejores películas del 76o Festival Internacional de Cine de Berlín desmintieron la idea de que el cine debe "apartarse de la política"'. Below the text are social media sharing icons and a 'AÑADIR A FAVORITOS' button. On the right side, there is a red promotional box for 'EDICIÓN MÉXICO' of 'LETRAS LIBRES' with the headline 'La democracia no debe esperar' and 'SUSCRIBETE'.

ARTICLES

26 February  
2026

Letras Libres (Spanish - part 2)

Still used as main visual, film included in  
feature on Berlinale films and politics

[La Berlinale y la política](#)

The Berlinale and Politics

En los terrenos de la p minúscula, *Chicas tristes* (México – España – Francia, 2026), ópera prima de Fernanda Tovar presentada en la sección Generation 14plus, presenta un caso similar de abuso de poder, pero en un contexto muy diferente.

Paula y La Maestra (Darana Álvarez y Rocío Guzmán, respectivamente) son dos inseparables jovencitas, fuera y dentro de la alberca olímpica en la que entrenan con el objetivo de participar en los inminentes Juegos Panamericanos Junior que se llevarán a cabo en Brasil. Las dos amigas asisten a una fiesta en la que Paula tiene su primera experiencia sexual, de alguna manera propiciada por una indiscreción de La Maestra, lo que terminará separándolas.

La cineasta y guionista debutante Tovar se revela como una excelente directora de sus carismáticas actrices –el *rapport* entre las dos muchachas se siente genuino– y demuestra seguridad a través de su dinámica puesta en imágenes (esos elegantes encuadres con todo y algún espejo casi fassbinderiano), además de que sabe cómo mantener la necesaria tensión narrativa a través del manejo de ciertas elipsis claves diseminadas a rajatabla a lo largo de la película. Se trata de un sólido debut nacional al otro lado del Atlántico, que terminó siendo reconocido tanto con el Grand Prix al mejor filme presentado en la sección Generation 14plus como con el Oso de Cristal del Jurado Joven a la mejor película de la misma sección.

ARTICLES

26 February  
2026

**Letras Libres (English - part 1)**  
**Still used as main visual, film included in  
feature on Berlinale films and politics**  
[La Berlinale y la política](#)  
The Berlinale and Politics

The screenshot shows the homepage of the website 'LETRAS LIBRES'. At the top, there is a navigation bar with a search icon, the site name 'LETRAS LIBRES', and links for 'ENTER' and 'SUBSCRIBE'. Below the navigation bar is a 'MOST READ' section with four featured articles, each with a circular thumbnail and a title. The main content area features a large image of a woman's face looking through a jagged hole in a wall, with the caption 'Scene from Sad Girlz, by Fernanda Tour...' below it. Underneath the image is the article title 'The Berlinale and politics' in a bold font, followed by a sub-header 'FILM AND TV'. The article text begins with 'Far from the controversy caused by the opening press conference, some of the best films at the 76th Berlin International Film Festival disproved the idea that cinema should "stay away from politics".' Below the text are social media sharing icons and an 'ADD TO FAVORITES' button. On the right side of the article, there is a blue sidebar for the 'SPAIN EDITION' of the magazine, featuring a cover image and the text 'Democracy must not wait' and 'MEXICO EDITION SUBSCRIBE'.

ARTICLES

26 February  
2026

**Letras Libres (English - part 2)**

**Still used as main visual, film included in  
feature on Berlinale films and politics**

[La Berlinale y la política](#)

The Berlinale and Politics

In the realm of the lowercase p, *Sad Girls* (Mexico – Spain – France, 2026), Fernanda Tovar's debut film presented in the Generation 14plus section, presents a similar case of abuse of power, but in a very different context.

Paula and La Maestra (Darana Álvarez and Rocío Guzmán, respectively) are two inseparable young women, both inside and outside the Olympic-sized swimming pool where they train for the upcoming Junior Pan American Games in Brazil. The two friends attend a party where Paula has her first sexual experience, somehow prompted by an indiscretion from La Maestra, which ultimately drives them apart.

Debut filmmaker and screenwriter Tovar proves herself an excellent director of her charismatic actresses—the *rapport* between the two young women feels genuine—and demonstrates confidence through her dynamic visual style (those elegant shots, complete with the occasional almost Fassbinder-esque mirror). She also knows how to maintain the necessary narrative tension through the skillful use of key ellipses, meticulously placed throughout the film. This is a solid Chilean debut on the other side of the Atlantic, which was recognized with both the Grand Prix for Best Film in the Generation 14plus section and the Crystal Bear from the Youth Jury for Best Film in the same section.

ARTICLES

27 February  
2026

Screen International (part 1)

Positive film review

[‘Sad Girlz’ Review: Two Mexico City Teens Cope With the Fallout From Sexual Violence in Sensitive, Authentic Debut](#)

The screenshot shows the top of a web page for 'SCREEN DAILY'. The header is red with the site name in white. Below the header is a navigation bar with links for NEWS, REVIEWS, FEATURES, FESTIVALS, BOX OFFICE, AWARDS, BERLIN JURY GRID, and THE SCREEN PODCAST. The main content area has a 'REVIEWS' sub-header. The article title is '‘Sad Girlz’ review: Two Mexico City teens cope with the fallout from sexual violence in sensitive, authentic debut'. Below the title is the author 'BY NIKKI BAUGHAN' and the date '27 FEBRUARY 2026'. There are social media sharing icons for Facebook, Twitter, LinkedIn, and Email. Below the article title is a sub-headline: 'Fernanda Tovar’s assured friendship drama won Berlin’s Generation 14Plus strand'. A large image shows two young women from behind, their arms raised to form a heart shape against a blue sky with white clouds. Below the image is a source credit: 'SOURCE: ROSA HADIT HERNÁNDEZ, COLECTIVO COLMENA "/>

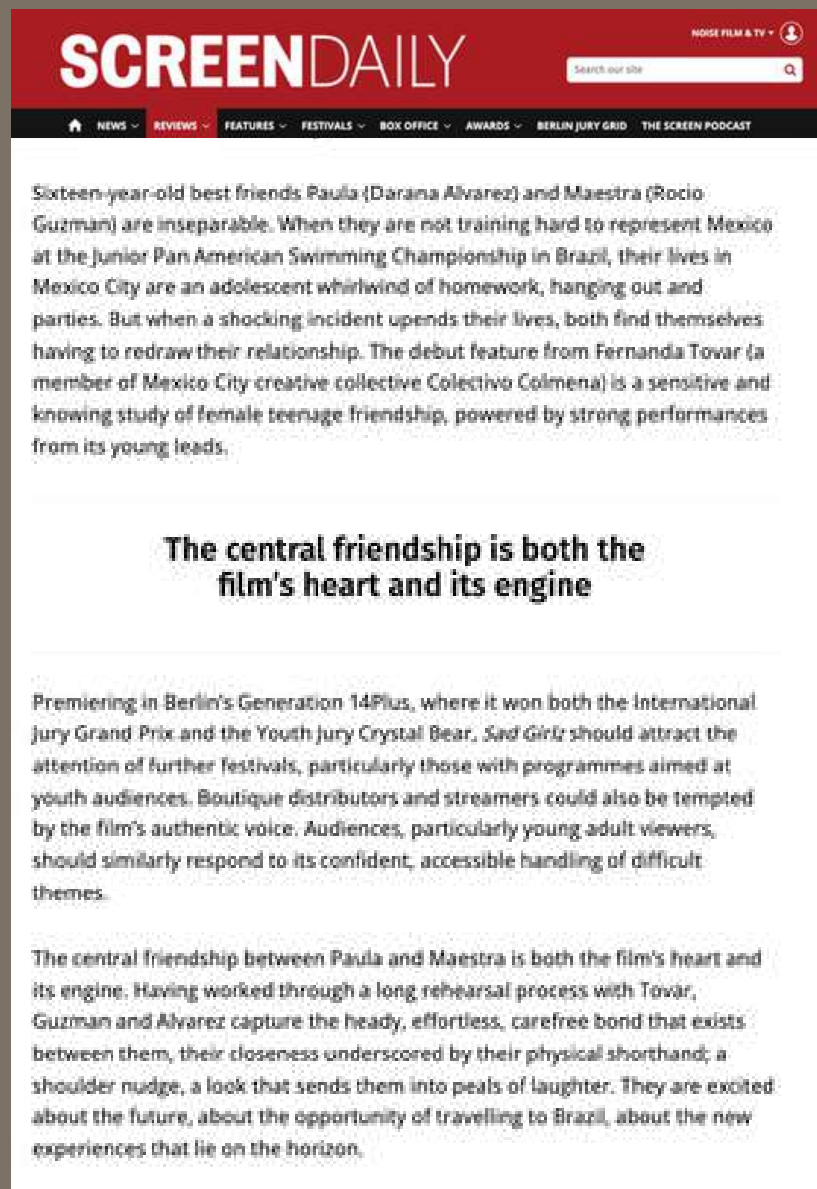
ARTICLES

27 February  
2026

Screen International (part 2)

Positive film review

[‘Sad Girlz’ Review: Two Mexico City Teens Cope With the Fallout From Sexual Violence in Sensitive, Authentic Debut](#)



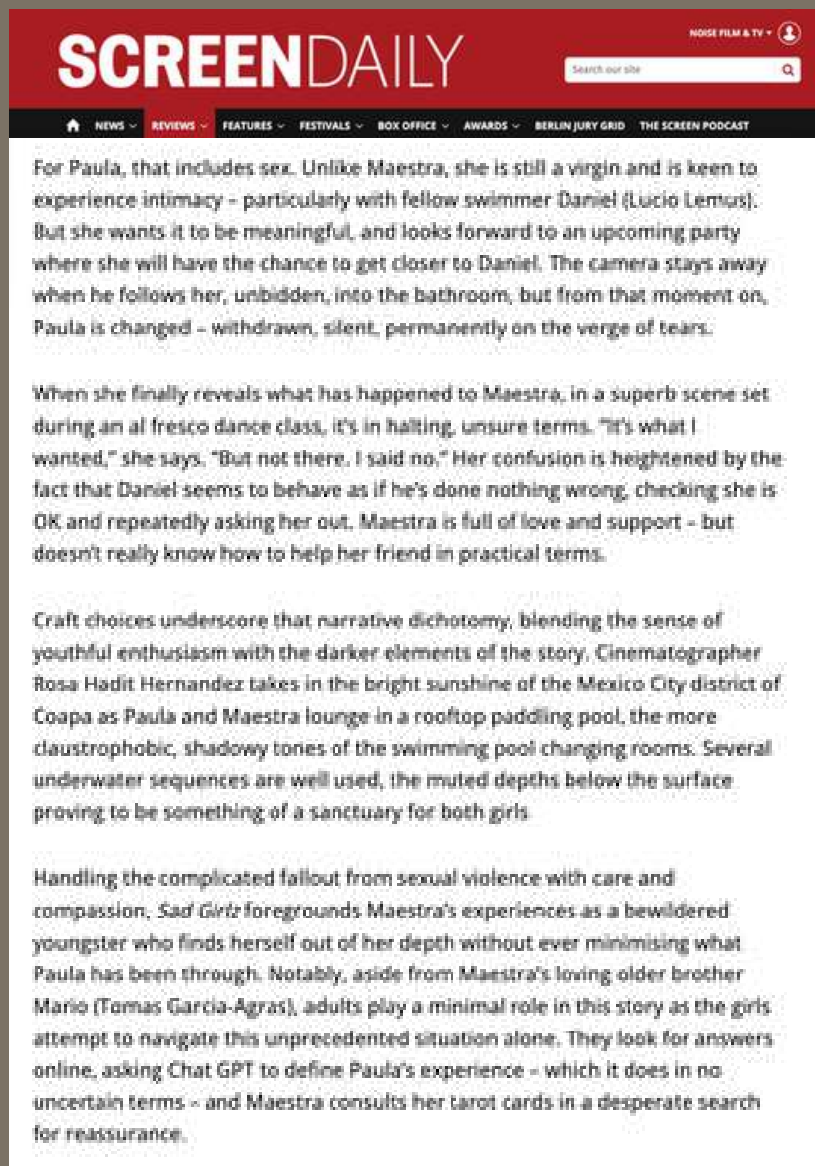
## ARTICLES

27 February  
2026

## Screen International (part 3)

### Positive film review

[‘Sad Girlz’ Review: Two Mexico City Teens Cope With the Fallout From Sexual Violence in Sensitive, Authentic Debut](#)



The screenshot shows the top portion of a website article. The header is red with the 'SCREEN DAILY' logo in white. To the right of the logo is a search bar and a 'NOISE FILM & TV' logo with a download icon. Below the header is a black navigation bar with white text for 'NEWS', 'REVIEWS', 'FEATURES', 'FESTIVALS', 'BOX OFFICE', 'AWARDS', 'BERLIN JURY GRID', and 'THE SCREEN PODCAST'. The main content area is white with black text. The article text is as follows:

For Paula, that includes sex. Unlike Maestra, she is still a virgin and is keen to experience intimacy - particularly with fellow swimmer Daniel (Lucio Lemus). But she wants it to be meaningful, and looks forward to an upcoming party where she will have the chance to get closer to Daniel. The camera stays away when he follows her, unbidden, into the bathroom, but from that moment on, Paula is changed - withdrawn, silent, permanently on the verge of tears.

When she finally reveals what has happened to Maestra, in a superb scene set during an al fresco dance class, it's in halting, unsure terms. "It's what I wanted," she says. "But not there. I said no." Her confusion is heightened by the fact that Daniel seems to behave as if he's done nothing wrong, checking she is OK and repeatedly asking her out. Maestra is full of love and support - but doesn't really know how to help her friend in practical terms.

Craft choices underscore that narrative dichotomy, blending the sense of youthful enthusiasm with the darker elements of the story. Cinematographer Rosa Hadit Hernandez takes in the bright sunshine of the Mexico City district of Coapa as Paula and Maestra lounge in a rooftop paddling pool, the more claustrophobic, shadowy tones of the swimming pool changing rooms. Several underwater sequences are well used, the muted depths below the surface proving to be something of a sanctuary for both girls.

Handling the complicated fallout from sexual violence with care and compassion, *Sad Girlz* foregrounds Maestra's experiences as a bewildered youngster who finds herself out of her depth without ever minimising what Paula has been through. Notably, aside from Maestra's loving older brother Mario (Tomas Garcia-Agras), adults play a minimal role in this story as the girls attempt to navigate this unprecedented situation alone. They look for answers online, asking Chat GPT to define Paula's experience - which it does in no uncertain terms - and Maestra consults her tarot cards in a desperate search for reassurance.

ARTICLES

27 February  
2026

Screen International (part 4)

Positive film review

[‘Sad Girlz’ Review: Two Mexico City Teens Cope With the Fallout From Sexual Violence in Sensitive, Authentic Debut](#)

The screenshot shows the top of a Screen Daily article. The header is red with the 'SCREEN DAILY' logo in white. To the right of the logo is a search bar and a 'NOISE FILM & TV' logo with a download icon. Below the header is a navigation bar with links for NEWS, REVIEWS, FEATURES, FESTIVALS, BOX OFFICE, AWARDS, BERLIN JURY GRID, and THE SCREEN PODCAST. The main content area has a white background with black text. The first paragraph describes a performance by Ruzman, mentioning her anger and vulnerability. The second paragraph describes Paula, played by Darana Alvarez, as restrained and sympathetic. Below the text is a light blue box containing production credits: Production companies: Colectivo Colmena; International sales: Alpha Violet info@alphaviolet.com; Producers: Daniel Loustaunau, Araceli Velaquez; Cinematography: Rosa Hadit Hernandez; Production design: Selva Tulian; Editing: Jose Pablo Escamilla; Music: Wissam Hojoi; Main cast: Darana Alvarez, Rocio Guzman, Lucio Lemus, Tatsumi Milori, Tomas Garcia-Agras, Monica del Carmen. At the bottom of the screenshot is a navigation bar with buttons for Berlin, Festivals, Generation 14Plus, Latin America, Mexico, and Reviews.

ARTICLES

27 February  
2026

Vagabunda (Spanish - part 1)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

The screenshot shows a website page for 'Revista GABUNDA MX'. The main article is an interview with director Fernanda Tovar, titled 'ENTREVISTA | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76'. The article is by Eduardo Aragón Mijangos, dated February 27, 2026. It features a photo of Tovar in front of Berlinale 76 posters. The sidebar includes 'Tendencias del momento' with articles like 'Quizá un viernes' and 'Después de Borges: ¿la literatura argentina sin salida?', and 'Entradas recientes' with 'ENTREVISTA | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76' and 'ARTE Y SIMBOLISMO II'. The main text discusses the interview and the film 'Chicas tristes'.

ARTICLES

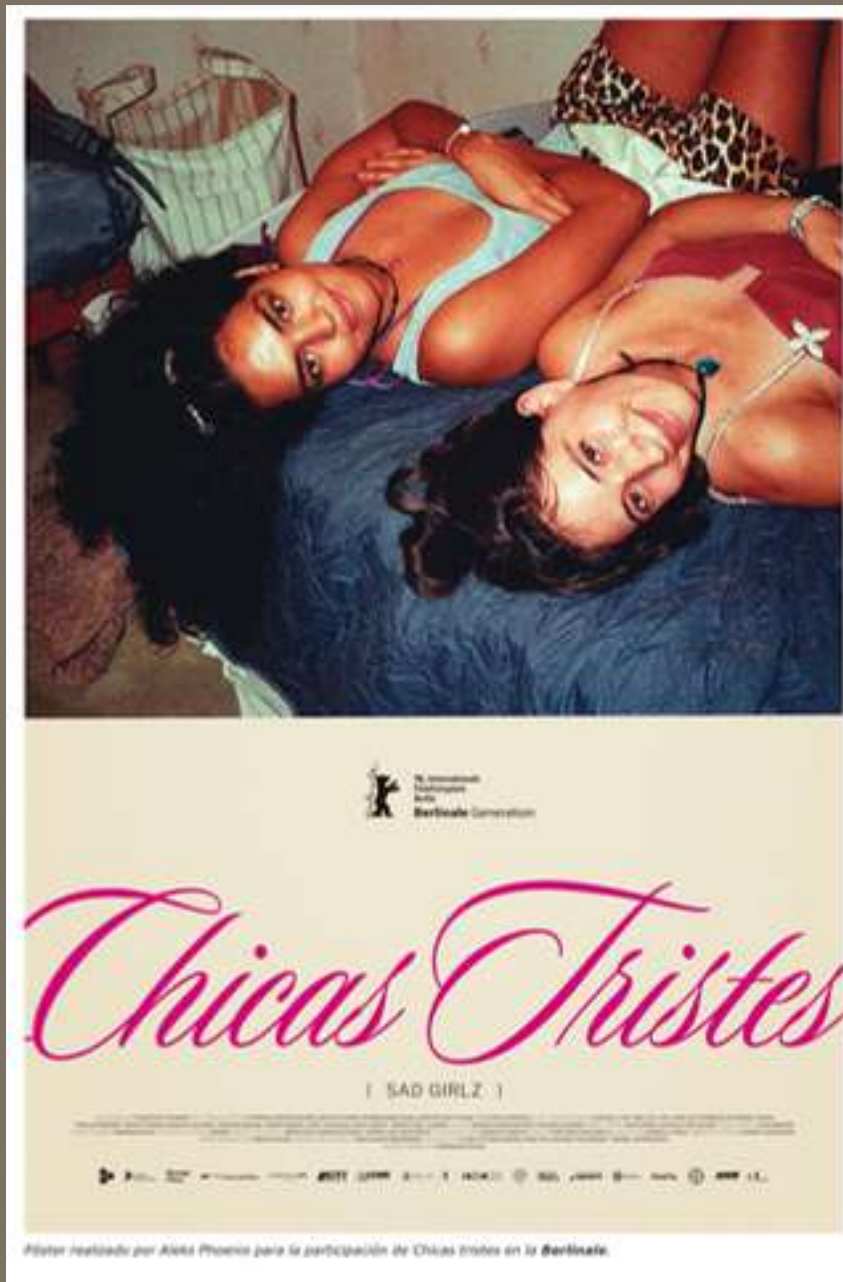
27 February  
2026

Vagabunda (Spanish - part 2)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



ARTICLES

27 February  
2026

Vagabunda (Spanish - part 3)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de ‘Chicas tristes’, ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of ‘Sad Girlz’, Winner of the Crystal Bear at Berlinale 76

La entrevista

*¿Cómo surge la idea de la película? Me refiero a si te inspiraste en algunos hechos que conociste de gente a tu alrededor.*

Fernanda: Sí, empezó por una cuestión más personal, digamos, del contexto y el entorno propio. Después, estas historias se volvieron súper conocidas y por un buen momento dominaron la conversación pública, y yo creo que, más bien, eso nutrió la película como arrojando otras perspectivas.

*¿Cómo fue el proceso para llegar a Berlín? Es decir, la convocatoria y eso, hubo alguna anécdota, alguna dificultad, algo que nos puedas compartir, sobre todo para gente que está tratando de hacer lo mismo.*

Fernanda: Sí, pues, yo creo que el primer gran paso fue haber ido al Working Progress de San Sebastián, que ahí como que van muchos festivales y ven la peli, ahí en la sala; pero, pues, como que no te dicen nada. O sea, todos nos dijeron: *ay sí, mándenla*, nos interesa y tal. Luego, ya no pasó mucho y enviamos la peli a Berlín. Estábamos muy nerviosos todos, porque no nos decían nada y sabíamos que a otras personas ya les habían respondido.

La historia de cómo nos enteramos es que, pues, yo me paré al baño a las 3 de la mañana en la noche del 31 de diciembre, o sea, no el Año Nuevo, sino la noche antes; y no me podía volver a dormir y vi mi teléfono y ahí estaba el *mail de Berlinale* de que nos habían aceptado. Entonces, pues, ya fue... o sea, me esperé a que fuera una hora decente para llamarle a todos, pero fue un año nuevo muy especial.

*Una de las grandes características que tiene la película es que tratas de envolverla de toda una realidad; y eso no es fácil, porque incluyen muchas cosas que están afectando a la adolescencia hoy como el tema de las drogas, la inteligencia artificial, la falta de capacitación de entrenadores... no sé, un montón de cosas que le dan mucho realismo a la película. Me parece que no es tan fácil llegar a este grado de espejo de la realidad. Quisiera saber cómo fue que lograron captar todo esto y hacerlo de una manera lo bastante sutil, lo bastante natural, como para que el espectador no se quedara estancado en un tema en particular y pudiera seguir el desarrollo del drama.*

Fernanda: Fue un proceso de escritura muy largo, de entrada duró ocho años. Entonces, creo que eso dio muchísima, pues... Digamos, fue tiempo de sobra para escribir. Y creo que otra cosa que nutrió bastante la historia... Bueno, antes de esto, yo quería que tanto la violencia de género como estas otras cosas que nombras quedaran como en un nivel de contexto similar. Finalmente, es la historia de dos amigas que están en medio de todo este contexto y sentía que para que justo la violencia si pudiera quedar en el lugar de contexto, había que llenar ese mundo de otras muchas cosas que están pasando al mismo tiempo y que también ocupan un lugar en la conversación pública. Y por otro lado, cuando inicié el trabajo con las actrices y con el grupo de actores en general, que todos eran mucho más jóvenes, creo que eso nutrió también mucho al guion y a la peli de una flexibilidad para llevarla hacia lo que es la juventud hoy en día, que tiene todas estas cosas: el ChatGPT, cómo estudian en YouTube; y yo, obviamente, muchas de estas cosas no sabía, pero fueron ellos quienes me explicaron un poco más.

ARTICLES

27 February  
2026

Vagabunda (Spanish - part 4)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

*Está este tema en general del acceso de los niños y los adolescentes a las redes sociales que en Francia y en España ya hay proyectos de ley para prohibirlos; en particular, ¿qué piensas respecto de la inteligencia artificial? También hay varios estudios que han dicho que encaminan, un poco, a la adolescencia hacia tendencias suicidas. Creo que la película también pone ahí un reflector. ¿Cómo harías tú un balance entre lo bueno y lo malo para que los chicos más jóvenes puedan utilizar de mejor manera esta herramienta?*

Fernanda: Uy, pues la verdad creo que es una pregunta súper compleja. Incluso a mí me cuesta a veces saber cómo y hasta qué límite debo integrar la inteligencia artificial en mi propia vida, pero justo pienso que para la juventud... o sea, yo no me imagino haber crecido con algo que le preguntas lo que sea y te tiene una respuesta, y siento que así como tiene su lado maravilloso para algunas cosas o... no sé, como para poder agilizar algunos procesos o que nosotros con nuestra inteligencia humana lo usemos como un escalón para pensar más allá; creo que también puede ser muy, pues, muy confuso.

Yo creo que en la peli, al final, ellas están leyendo, de una pantalla, información que queda en eso: palabras frías, súper bien escrito, súper elocuente, pero no es nada más que, pues, hasta una especie de condena, ¿no? Y es... el ChatGPT es esto, es frialdad. Es esto, punto, no hay más, y puede equivocarse o no, pero, aunque esté en lo correcto es como una entrada muy fría a las respuestas a preguntas complejas. Y creo que en la peli existe el contraste entre esta frialdad y, por el otro lado, como el calorcito humano que da la amiga que no tiene ni idea de qué decirle, no tiene ni idea de qué palabra usar, se quedan en silencio, pero está ahí. Está ahí respirando con ella, la abraza, y, a veces, creo que está esa contradicción o esa dualidad en cuanto a la elocuencia fría con la torpeza cálida del humano, ¿no? Y la verdad creo que es una conversación que nos va a ocupar en los próximos años y tengo esta sensación de que, a veces, las cosas humanas, que quizás antes no valorábamos tanto o dábamos por hecho, de pronto, tienen un valor que, quizás, antes no considerábamos tan relevante.

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**Vagabunda (Spanish - part 5)**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



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## Vagabunda (Spanish - part 6)

### Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

Las actrices principales trabajaron muy bien. A partir de esto te quería hacer dos preguntas: La primera, ¿cómo fue el proceso de selección? ¿Cómo fue lo que llaman el *casting*? Y la segunda: ¿Cómo decidiste que la actriz que hace a la Maestra sea la Maestra y la actriz que hace a Paula sea a Paula? Porque, digamos que pudo haber sido al revés. Bueno, no lo sé, por eso la pregunta.

Fernanda: Bueno, primero, del *casting*: Hicimos un *casting* con Paulina Álvarez y Michelle Betancourt, que son las directoras de *casting* y casteamos tanto chicos que ya tenían experiencia previa actuando, como chicos que nunca habían actuado, como nadadores y nadadoras. Y fue súper difícil, porque, la verdad, había muchas buenas opciones y muchas buenas duplas. De hecho, Darana [Álvarez], quien interpreta a Paula, fue la primerita que vino a hacer el *casting* y pues para mí fue como un *shock* total porque la primera persona que ves casteando es como... más bien te pone a ti, como director, en un aprieto; pero al final, pues, de alguna manera, fue pasando a la siguiente ronda hasta la siguiente ronda y así. Y con Rocío [Guzmán], ella justo vino a hacer el *casting* de Paula, y yo, cuando la vi entrar, dije, no, ella es la Maestra.

En cuanto a por qué una es una y la otra es la otra, siento que no tengo una respuesta racional, o sea, creo que es algo como que escribiendo me imaginaba cómo se sentían estas personas, cómo se sentía estar cerca de ellas y eso me... como que eso me reflejaban ellas individualmente; y luego, cuando las vi juntas, que las casteamos juntas, sentí que tenían un buen nivel de complicidad y confrontación, o sea, no era solamente complicidad y *ay que buenas amigas somos y todo es perfecto, y estamos de acuerdo en todo*, pero había un buen grado de confrontación y como diferenciación que se me hacía muy importante para la película.

*¿Ellas ya tenían experiencia en cine?*

Fernanda: Rocío, es creo que su tercera o segunda película, pero esta es la primera que sale. Y de Darana no, es su primera película. Entonces, bueno, se generó una buena dinámica de acompañamiento tanto en la vida real, entre ellas como actrices, muy jóvenes, y en sus primeras experiencias en la pantalla.

*Hubo un trabajo previo o fue improvisación o cómo lograron este acompañamiento ¿Hubo ensayos?*

Fernanda: Sí, hubo un trabajo de preparación. Primero de natación, nadaron tres meses, porque cuando las casteamos nadaban de perrito, casi casi. Entonces, hubo ahí que entrenar; y también hicimos una preparación actoral que duró, pues también casi tres meses, en donde no ensayábamos escenas del guión, sí no que hacíamos improvisaciones análogas a las situaciones que había en la película, que, de hecho, muchas de ellas yo las terminé escribiendo en la película porque me gustaban mucho. Luego, ya en el rodaje, diría que hay como, no sé, como 30% improvisación y 70% guión, pero finalmente el guión también muy basado en lo que se había improvisado. Entonces, al final eran secuencias que ya desde antes de filmar... o sea, con toda la preparación que habíamos hecho y la re-escritura y tal, yo sabía que les iban a acomodar bien, también; y que ellas siempre tenían mucha flexibilidad para cambiar cosas y descubríamos ahí el trazo; y creo que fue como un buen trabajo el de la preparación donde se generó este vínculo y las bases de los personajes. Luego ya en el set era más explorar situaciones particulares.

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Vagabunda (Spanish - part 7)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de ‘Chicas tristes’, ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of ‘Sad Girlz’, Winner of the Crystal Bear at Berlinale 76

*La película está muy bien construida y eso me parece que le da también una característica pedagógica. Es decir, hay muchos chicos y chicas... tanto los chicos, y no es por disculparlos ni mucho menos, No es No y eso está muy claro... Pero hay veces que no son conscientes de hasta dónde están rebasando límites que no deben de rebasar y en la película creo que se muestra un poco que el chico pues no sabe bien qué onda da gravedad de lo que hizo. Y la chica también tarda en asimilarlo; es un proceso de asimilación para que ella descubra, realmente, de lo que ha sido víctima. En ese sentido, creo que la película podría servir como para, no sé si la palabra es educar, pero para enseñársela a chicos de esta edad y generarles un poco de conciencia tanto para defender sus derechos como para que aprendan a respetar la esfera de derechos de las demás personas ¿Qué piensas al respecto? ¿La película puede contribuir a la educación sexual, los chicos deben de verla?*

Fernanda: Pues yo diría que chicos y grandes, porque creo que, justo lo que dices, ¿no? Como que desde afuera se ve muy fácil. Ay, tal, pasó esto en una fiesta y ella ya lo denunció, aquí en el tendadero y muy fácil. Todo parece ser como muy... una ecuación muy binaria de blancos y negros, quién contra quién, sí o no. Y yo creo que este tema se caracteriza por ser muy, muy complejo. Y nunca jamás está en entredicho que es un delito, o sea, claro que es un delito, pero creo que cuando hay un sistema patriarcal así de fuerte que nos abarca a todos, pues creo que también hay que cuestionarnos nosotros cómo estamos contribuyendo, en mayor o menor medida, a que estas prácticas sigan sucediendo. Si tú pones a un niño, porque es un niño de 15 años, en un ambiente de bullying, de presión, donde sí no has tenido relaciones sexuales no eres un hombre, pues pienso que nada lo justifica, pero siento que la cultura y la sociedad en la que estamos lo nutre. Y creo que, desde ese lugar, habría que cuestionarnos todos—yo no tengo las respuestas, pero más bien la pregunta— qué hay que hacer para generar un cambio en nuestra mentalidad, en nuestra educación, en nuestra cultura, en nuestra sociedad, para dejar de tener estas ideas como paradigmas, que creo que es lo que sucede. En el caso de la peli, yo no quería retratar a un chico, sabes, como el psicópata, mal, violento,... No, porque creo que eso ya lo hemos hablado, ya ha habido mucho de esto en la conversación y creo que hay más bien que hablar de la cotidianidad, de los chicos y las chicas que, justo, pues, están atravesando por estos momentos y un poco es qué es lo que hay que hacer y yo creo que la peli más que, o mi intención, más que como decir: esto es lo que hay que hacer, es arrojar la pregunta y cuestionarnos todos qué vamos a hacer.

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Vagabunda (Spanish - part 8)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de ‘Chicas tristes’, ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of ‘Sad Girlz’, Winner of the Crystal Bear at Berlinale 76

*Noté una ausencia de los padres de las chicas. Como que dejas mucho que el centro de la historia sean siempre los adolescentes. También creo que esto puede reflejar un poco el sentimiento de algunos adolescentes que a veces se sienten solos o aislados ¿Lo pensaste así o fue saliendo, es decir, en el guion siempre estructuraste que la presencia materno-paternal estuviera un poco alejada del desarrollo de la historia o eso fue surgiendo conforme fue evolucionando el guión?*

Fernanda: Creo que fue surgiendo. Al inicio sí tenían como una presencia mucho más fuerte y después pensé que lo que más me interesaba era ver cómo lo resolvían ellas solas, o sea, sin presencia paterna. Y después, bueno, también pensando un poco en nuestro contexto y en nuestra sociedad, creo que es lo más normal que los adolescentes crezcan un poco [más] con sus amigos y no tanto con sus padres, y no por una ausencia o una omisión paterna, [sino] porque ya sabemos que cada vez alcanza el dinero para menos y la banda tiene que trabajar todo el día. Entonces, como que es muy poca la gente, en realidad, que puede quedarse en casa, ya sea porque trabaja desde casa o porque no tiene que trabajar, para cuidar a sus hijos en estas edades. Lo normal es que los papás y las mamás están trabajando y un poco creo que es así. Y por otro lado, también pensaba yo en mi propia adolescencia y, pues, yo sentía que mis problemas los resolvía con mis amigas y cuando llegaban a mis papás era que ya había escalado la situación así fuera de control, ¿no? Pero, creo que lo primero, lo inmediato, es intentar resolver entre ellos.

*Sin entrar en muchos detalles, tratando de no dar muchas revelaciones, ¿tú hubieras actuado igual que la Maestra o hubieras hecho algo distinto? Porque tiene ella también un conflicto ético-moral, que es, yo creo, una carga fuerte para ella.*

Fernanda: No sé, creo que hay veces que pienso que hubiera hecho lo mismo y hay veces que pienso que no. Incluso en el set era muy interesante porque teníamos una discusión interna, digamos, entre los actores y el Crew; si la Maestra había hecho bien o mal y haz de cuenta que la mitad del Crew decía que había hecho bien y la mitad decía que había hecho mal. Entonces, la verdad siento que yo incluso no tengo una respuesta, o sea, hay veces que veo la peli y digo: *uff, no, no hubiera hecho esto, le hubiera hecho caso a Paula* y otras que digo, qué bueno que lo hizo, finalmente ella es quien salva un poco a la amiga, ¿no? Siento que es una pregunta compleja, pero creo que lo que hay de fondo es que cada quien tenemos el derecho a sentirnos como sea que nos sintamos cuando pasan cosas así y el derecho a actuar como queramos. Creo que muchas veces hay estas cosas de: *pero y si te pasó por qué no denunciaste o por qué te tardaste tanto en denunciar* o... ¿Sabes?, y creo que el punto es... como... Es una situación súper fuerte y súper dura y creo que parte de la conversación debería de ser como: tú puedes hacer lo que tú quieras hacer y lo que a ti te va a hacer sentir mejor y de fondo eso era lo que yo quería que llegara con la peli.

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**Vagabunda (Spanish - part 9)**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



*Fernanda Tovar en la Berlinale 2026. Foto: Eduardo Aragón*

*Creo que les va a ir muy bien en Berlín. La verdad es que en la película está muy bien, pero pensando un poquito a mediano plazo, ya tienen visualizado ¿cuál es el siguiente paso del recorrido de la película, es decir, buscan algún otro festival europeo o algún estreno en México, algún festival mexicano, tienen alguna distribuidora?*

*Fernanda: No. Ahorita estamos con Alpha Violet para las ventas internacionales y vamos ahorita a Berlín. Va a ser la peli de apertura de Cinélatino Toulouse. Y bueno, por ahora ahí vamos. Espero que se pueda estrenar en cines en el segundo semestre en México.*

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Vagabunda (Spanish - part 10)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de ‘Chicas tristes’, ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of ‘Sad Girlz’, Winner of the Crystal Bear at Berlinale 76

Hablando del Colectivo Colmena, ¿nos podrías hablar un poquito de qué se trata, cómo se integraron y hacia dónde va?

Fernanda: Colectivo Colmena es un colectivo de cineastas. Básicamente somos personas que nos encanta hacer pelis, ver pelis y demás. Existe hace 10 años y yo estoy en el colectivo desde hace cinco. Lo que hacemos es que trabajamos de manera colectiva, no en el sentido de que todos dirigimos o todos producimos, sino hacemos distintos roles en las pelis de cada quien y sobre todo creo que es como un espacio de intercambio de ideas. Todo el tiempo estamos leyendo los guiones de los demás, viendo los cortes. Entonces, para mí es como... hay procesos en el cine que suelen ser muy solitarios como la escritura o la edición, y acá, pues, de alguna manera, tienes un grupo de gente que te está acompañando; y bueno, también como que creo que nuestro sueño es poder ser 100% independientes al hacer una peli, en el sentido de poder desarrollar una peli desde el nacimiento de la idea hasta su distribución. Ahora estamos empezando a distribuir pelis, no solamente nuestras, sino de amigos y amigas. Ahora tenemos una *sala de post* y, entonces, estamos ahí con varios proyectos en diferentes etapas.

*Viene una nueva ley de cine, de cinematografía, que parece que se va a presentar en febrero. No sabemos bien cómo viene, ni mucho menos, pero yo creo que esto al país le da una coyuntura como para hacer una carta en Santa Claus, ¿no? o algo así ¿Tú qué desearías o qué te gustaría que esta nueva ley contemplara, que hayas identificado como vacíos de la ley que se va?*

Fernanda: Pues yo creo que tiene que ver con la distribución y la promoción de pelis. Yo creo que el mayor vacío que hay es que luego nadie ve las pelis. Y obvio, está imposible competir, o sea, si te ponen a estrenar el mismo fin de semana que los *Avengers*, pues quién va a ir a ver tu peli. Entonces, creo que tiene que ver mucho con la promoción y la difusión del cine mexicano. Creo que... ahora es un gran ejemplo, hay varias pelis mexicanas en [Berlinale](#) y creo que es reflejo de que sí vale la pena invertirle. Finalmente, el cine mexicano está llegando a los mejores festivales y como que siento que esa parte va bien y luego cuando regresa a México, a la hora de ver las pelis, pues como que falta ahí algo para que realmente haya una conexión. Y yo siento que, pues quizás, mucho tiene que ver con el prejuicio de los espectadores de lo que es el cine mexicano, y creo que por ahí hay para todos los gustos y que a lo mejor tiene que ver con eso. Obvio, hay muchísimas cosas que siento que fortalecerían la industria. No sé, derechos laborales, ¿sabes? Como cosas básicas, como seguro social para la banda que trabaja en cine, que somos todos independientes, o sea, cosas que tienen que ver con el bienestar y creo que como industria en ese último eslabón es donde más vale la pena echarle un ojo a ver qué está pasando.

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**Vagabunda (Spanish - part 11)**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



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27 February  
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Vagabunda (English - part 1)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

The screenshot shows a website layout for 'Revista GABUNDA MX'. At the top, there is a navigation menu with links for 'START', 'TRAILS', 'ROUTES', 'WANDERINGS', 'WALKERS', 'FOOTPRINTS', and 'TRAVEL CHRONICLES'. Below the navigation, there is a breadcrumb trail: 'Start > Routes > Chicks > INTERVIEW | Fernanda Tovar, director of 'Sad Girls', winner of the Crystal Bear...'. The main article title is 'INTERVIEW | Fernanda Tovar, director of 'Sad Girls', winner of the Crystal Bear at Berlinale 76'. Below the title, it says 'By Eduardo Aragón Mijangos - February 27, 2026' and shows 267 likes and 0 comments. There are social media sharing icons for Facebook, Twitter, and Instagram. A large photo shows Fernanda Tovar standing in front of two posters for the Berlinale 76 film festival. Below the photo is a caption: 'Fernanda Tovar at the Berlinale 2026. Photo: Eduardo Aragón'. The article text begins with: 'In a somewhat rushed interview, more on the sidewalk than on the sidewalk, in the waiting room of the Mexico City airport, 30 minutes before boarding the plane that would take me to Berlin as my final destination, I had the opportunity to talk with Fernanda Tovar, director of the film that won the Crystal Bear in the Generation 14plus section of the Berlinale, Sad Girls.' The text continues: 'Sad Girls' is excellent, and this will be the start of a year in which it will garner many more awards and accolades, so it deserves a detailed review in the future. The plot centers on the story of two young teenagers, La Maestra (Rocío Guzmán) and Paula (Darana Álvarez), best friends and swimmers, who overnight (literally) have to deal with a terrible and undesirable situation that both unites and pits them against each other. Tovar's film, with its understated realism, manages to immerse the viewer in the lives of these two girls and in the way young people today confront their problems.' On the right side of the article, there is a 'Current trends' section with three items: 'Maybe on a Friday' (October 3, 2025), 'After Borges: Is Argentine literature at a standstill?' (October 6, 2025), and 'María Daniela and her Laser Sound in Guadalajara' (April 12, 2023). Below that is an 'INTERVIEW | Violent Butterflies, by Adolfo Dávila, a punk film...' (October 17, 2024). There is also a 'Recent entries' section with one item: 'INTERVIEW | Fernanda Tovar, director of 'Sad Girls', winner of the Crystal Bear at Berlinale 76'. Below that is a section for 'ART AND SYMBOLISM II' with 'Sessions' and two items: 'Huelva Ibero-American Film Festival: nearly 320,000 young people participated in the Cinephile Window' and 'Nina Simone: Soul icon and tireless activist'.

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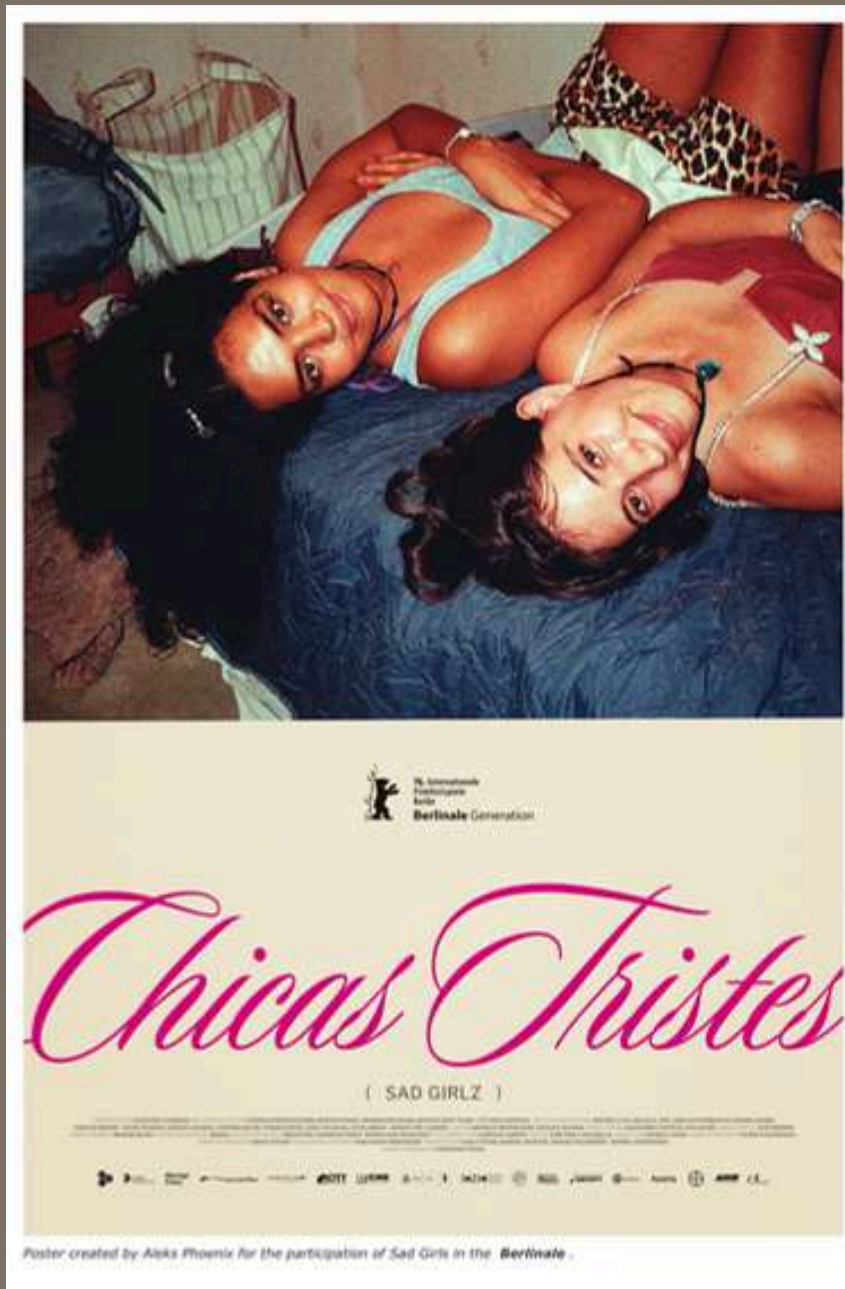
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Vagabunda (English - part 2)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



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Vagabunda (English - part 3)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de ‘Chicas tristes’, ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of ‘Sad Girlz’, Winner of the Crystal Bear at Berlinale 76

The interview

*How did the idea for the film come about? I mean, were you inspired by any events you learned about from people around you?*

Fernanda : Yes, it started with a more personal matter, let's say, related to my own context and environment. Then, these stories became very well-known and for a while dominated the public conversation, and I think that actually enriched the film by offering other perspectives.

*What was the process like to get to Berlin? I mean, the application process and all that, were there any anecdotes, any difficulties, anything you can share with us, especially for people who are trying to do the same thing.*

Fernanda : Yes, well, I think the first big step was going to the *Working Progress* screening in [San Sebastián](#), where a lot of festivals go and see the film in the screening room; but, well, they don't really say anything, I mean, everyone told us: " Oh yeah, send it, we're interested," and so on. Then, not much later, we sent the film to Berlin . We were all very nervous because they weren't saying anything to us, and we knew that other people had already received responses.

The story of how we found out is that, well, I got up to go to the bathroom at 3 a.m. on the night of December 31st—not New Year's Day, but the night before—and I couldn't go back to sleep, so I checked my phone and there was the *email* from *Berlinale* saying we'd been accepted. So, well, that was it... I mean, I waited until a decent hour to call everyone, but it was a very special New Year's.

*One of the film's greatest strengths is its attempt to imbue it with a sense of reality; and that's not easy, because it includes many issues affecting teenagers today, such as drugs, artificial intelligence, the lack of training for coaches... I don't know, a lot of things that lend the film a great deal of realism. I think it's not so easy to achieve this level of reflection of reality. I'd like to know how they managed to capture all of this and do it in a way that was subtle enough, natural enough, so that the viewer wouldn't get stuck on any one particular theme and could follow the development of the drama.*

Fernanda : It was a very long writing process; it initially lasted eight years. So, I think that gave me a lot of... well, let's say, plenty of time to write. And I think another thing that greatly enriched the story... Well, before that, I wanted both gender violence and these other things you mention to remain at a similar level of context. Ultimately, it's the story of two friends who are in the middle of all this, and I felt that in order for the violence to truly remain within that context, it was necessary to fill that world with many other things that are happening at the same time and that also occupy a place in the public conversation. And on the other hand, when I started working with the actresses and the group of actors in general, who were all much younger, I think that also greatly enriched the script and the film with a flexibility to bring it closer to what youth is like today, which has all these things: ChatGPT, how they study on YouTube; And I, obviously, didn't know many of these things, but they were the ones who explained a little more to me.

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Vagabunda (English - part 4)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

*There's this general issue of children's and teenagers' access to social media, and in France and Spain there are already bills to ban it; specifically, what are your thoughts on artificial intelligence? There are also several studies that have suggested it's pushing teenagers toward suicidal tendencies. I think the film also shines a light on that. How would you strike a balance between the good and the bad so that younger people can use this tool more responsibly?*

Fernanda : Oh, well, I really think it's a super complex question. Even I sometimes struggle to know how and to what extent I should integrate artificial intelligence into my own life, but I think that for young people... I mean, I can't imagine growing up with something that you can ask anything and it has an answer, and I feel that while it has its wonderful side for some things, or... I don't know, like being able to streamline some processes or for us to use our human intelligence as a stepping stone to think further; I think it can also be very, very confusing.

I think that in the movie, at the end, they're reading information from a screen, and that's all it is: cold words, super well-written, super eloquent, but it's nothing more than, well, even a kind of curse, right? And that's... ChatGPT is this, it's coldness. It is this, period, there's nothing more to it, and it can be wrong or right, but even if it's correct, it's like a very cold entry point to answering complex questions. And I think in the movie there's a contrast between this coldness and, on the other hand, the human warmth that the friend gives, who has no idea what to say, no idea what word to use, they remain silent, but she's there. She's there breathing with her, she hugs her, and sometimes I think there's that contradiction or that duality between the cold eloquence and the warm awkwardness of the human, right? And I truly believe it's a conversation that will occupy us for years to come, and I have this feeling that, sometimes, human things, which perhaps we didn't value so much before or took for granted, suddenly have a value that, perhaps, we didn't consider so relevant before.

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**Vagabunda (English - part 5)**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



Fernanda Tovar at the Berlinale 2026. Photo: Andrea Rendón. Courtesy of Girls Media Club

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Vagabunda (English - part 6)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

The lead actresses did a great job. Because of this, I wanted to ask you two questions: First, what was the selection process like? What was the *casting process* like? And second, how did you decide that the actress playing the Teacher would be the Teacher and the actress playing Paula would be Paula? Because, let's say, it could have been the other way around. Well, I don't know, that's why I'm asking.

Fernanda : Well, first, about the *casting*: We held a *casting call* with Paulina Álvarez and [Michelle Betancourt](#), who are the *casting directors*, and we cast both kids who already had acting experience and kids who had never acted before, including swimmers. And it was super difficult because, honestly, there were so many good options and so many good pairings. In fact, Darana [Álvarez], who plays Paula, was the very first one who came to audition, *and* well, for me it was a total *shock* because the first person you see auditioning is like... it really puts you, as the director, in a bind; but in the end, well, somehow, she kept moving on to the next round and the next round and so on. And with Rocío [Guzmán], she actually came to audition for Paula, and when I saw her walk in, I said, no, she's the teacher.

As for why one is one way and the other is the other, I feel like I don't have a rational answer. I mean, I think it's something like, while writing, I imagined how these people felt, what it felt like to be around them, and that... that's what they reflected to me individually. And then, when I saw them together, when we cast them together, I felt that they had a good level of complicity and confrontation. I mean, it wasn't just complicity and " *oh, what good friends we are and everything is perfect, and we agree on everything*," but there was a good degree of confrontation and differentiation that I felt was very important for the film.

*Did they already have experience in film?*

Fernanda : Rocío, I think this is her second or third film, but this is the first one being released. And not Darana, it's her first film. So, well, a good dynamic of support developed both in real life, between them as very young actresses, and in their first experiences on screen.

*Was there prior work or was it improvisation, or how did they achieve this synergy? Were there rehearsals?*

Fernanda : Yes, there was preparation work. First, swimming; they swam for three months because when we cast them, they were practically swimming on all fours. So, we had to train them there. We also did acting preparation that lasted almost three months, where we didn't rehearse scenes from the script, but rather did improvisations similar to the situations in the film. In fact, I ended up writing many of those improvisations into the film because I liked them so much. Then, during filming, I'd say it was, I don't know, about 30% improvisation and 70% script, but ultimately the script was also very much based on what had been improvised. So, in the end, there were sequences that, even before filming... I mean, with all the preparation we had done and the rewriting and everything, I knew would work well for them. And they were always very flexible and willing to change things, and that's where we discovered the key. I think the preparation work was really good; it created this connection and laid the foundation for the characters. Then, once on set, it was more about exploring particular situations.

ARTICLES

27 February  
2026

Vagabunda (English - part 7)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

*The film is very well-made, and I think that gives it an educational aspect as well. I mean, there are a lot of boys and girls... and the boys, and I'm not excusing them at all, "No means no," and that's very clear... But sometimes they're not aware of how far they're crossing boundaries they shouldn't, and I think the film shows that the boy doesn't really understand the gravity of what he did. And the girl also takes time to process it; it's a process of understanding for her to truly grasp what she's been a victim of. In that sense, I think the film could serve to—I don't know if "educate" is the right word—but to show it to kids this age and raise their awareness, both to defend their rights and to learn to respect the rights of others. What do you think about this? Can the film contribute to sex education? Should kids see it?*

Fernanda : Well, I'd say it affects both boys and girls, because I think, just like you said, right? It looks so easy from the outside. Oh, this happened at a party, and she already reported it, right here on the clothesline, and it's so simple. Everything seems to be very... a very binary equation of black and white, who against whom, yes or no. And I think this issue is characterized by being very, very complex. And it's never in doubt that it's a crime, I mean, of course it's a crime, but I think that when there's such a strong patriarchal system that encompasses us all, well, I think we also have to question how we're contributing, to a greater or lesser extent, to these practices continuing. If you put a boy—because he's a 15-year-old boy—in an environment of bullying, of pressure, where if you haven't had sex you're not a man, well, I think nothing justifies it, but I feel that the culture and society we live in nurtures it. And I think that, from that perspective, we should all question ourselves—I don't have the answers, but rather the question—what needs to be done to generate a change in our mentality, in our education, in our culture, in our society, to stop treating these ideas as paradigms, which I think is what's happening. In the case of the film, I didn't want to portray a boy, you know, as a psychopath, evil, violent... No, because I think we've already talked about that, there's been a lot of that in the conversation, and I think we should talk more about everyday life, about the boys and girls who are going through these times, and it's about what needs to be done. And I think that the film, more than, or rather, my intention, more than saying: this is what needs to be done, is to pose the question and make us all question what we're going to do.

ARTICLES

27 February  
2026

Vagabunda (English - part 8)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

*I noticed an absence of the girls' parents. It's as if you always focus the story on the teenagers. I also think this might reflect the feelings of some teenagers who sometimes feel alone or isolated. Did you plan it this way, or did it develop organically? In other words, did you always structure the script so that the parental presence was somewhat detached from the story's development, or did it emerge as the script evolved?*

Fernanda : I think it just kind of emerged. At first, they did have a much stronger presence, and then I thought what interested me most was seeing how they resolved things on their own, without a father figure. And then, well, also thinking a bit about our context and our society, I think it's quite normal for teenagers to grow up a little more with their friends and not so much with their parents, not because of parental absence or neglect, but because we know that money stretches less and less, and people have to work all day. So, very few people, really, can stay home, either because they work from home or because they don't have to work, to take care of their children at these ages. It's normal for moms and dads to be working, and I think that's pretty much the case. And on the other hand, I was also thinking about my own adolescence, and I felt like I solved my problems with my friends, and when they reached my parents, the situation had already escalated out of control, you know? But I think the first, most immediate thing is to try to resolve things between them.

*Without going into too much detail, trying not to give away too much, would you have acted the same as the Teacher or would you have done something different? Because she also has an ethical and moral conflict, which I think is a heavy burden for her.*

Fernanda : I don't know, I think sometimes I think I would have done the same, and sometimes I think I wouldn't. Even on set it was really interesting because we had an internal discussion, let's say, among the actors and the crew, about whether the teacher had done the right thing or the wrong thing. Half the crew said she had done the right thing, and half said she had done the wrong thing. So, honestly, I feel like I don't even have an answer. I mean, sometimes I watch the movie and think, "Wow, no, I wouldn't have done this, I would have listened to Paula." And other times I think, "Good thing she did it, in the end she's the one who kind of saves her friend, right?" I feel like it's a complex question, but I think the underlying issue is that we each have the right to feel however we feel when things like this happen, and the right to act however we want. I think a lot of times there are these things like: *but if it happened to you, why didn't you report it, or why did you take so long to report it, or ...* You know? And I think the point is... like... It's a really intense and really tough situation, and I think part of the conversation should be like: you can do whatever you want to do and whatever will make you feel better, and that's basically what I wanted to convey with the movie.

ARTICLES

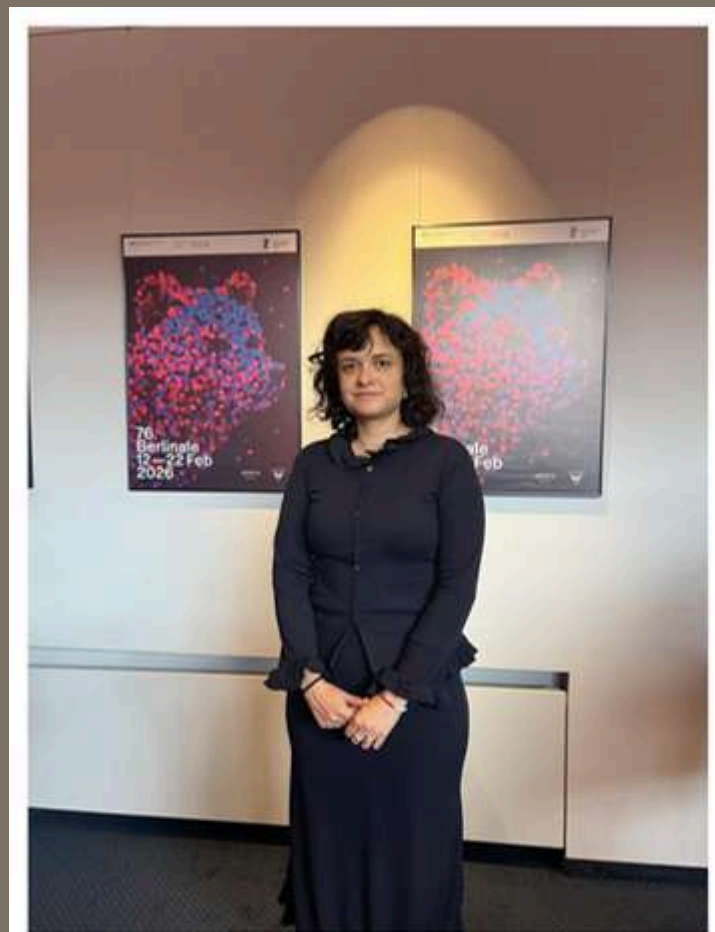
27 February  
2026

**Vagabunda (English - part 9)**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



Fernanda Tovar at the Berlinale 2026. Photo: Eduardo Aragón

*I think they're going to do very well in Berlin. The truth is, it's very good in the film, but thinking a bit further ahead, have they already envisioned what the next step is for the film's journey? Are they looking for another European festival or a premiere in Mexico, a Mexican festival? Do they have a distributor?*

**Fernanda :** No. Right now we're working on international sales for Alpha Violet , and we're going to Berlin right now. It's going to be the opening film at Cinélatino Toulouse . And well, for now, that's where we're at. I hope it can be released in theaters in Mexico in the second half of the year.

ARTICLES

27 February  
2026

Vagabunda (English - part 10)

Interview with director Fernanda Tovar

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76

Speaking of the Colmena Collective, could you tell us a little bit about what it's about, how they came together, and where it's headed?

Fernanda : Colectivo Colmena is a collective of filmmakers. Basically, we're people who love making movies, watching movies, and all that. It's been around for 10 years, and I've been in the collective for five. What we do is work collectively, not in the sense that we all direct or produce, but we each take on different roles in each other's films, and above all, I think it's like a space for exchanging ideas. We're always reading each other's scripts, watching the cuts. So, for me, it's like... there are processes in filmmaking that tend to be very solitary, like writing or editing, and here, well, in a way, you have a group of people supporting you; and well, I also think our dream is to be 100% independent when making a film, in the sense of being able to develop a film from the initial idea to its distribution. Now we're starting to distribute films, not only our own, but also those of our friends. We now have a *post-production suite*, and so we're working on several projects there at different stages.

*A new film law is coming, a cinematography law, which it seems will be presented in February. We don't know much about it, not at all, but I think this gives the country a perfect opportunity to write a letter to Santa Claus, right? Or something like that. What would you like this new law to include, what gaps have you identified in the outgoing law?*

Fernanda : Well, I think it has to do with film distribution and promotion. I think the biggest problem is that nobody actually sees the movies. And obviously, it's impossible to compete. I mean, if they release your film the same weekend as *The Avengers*, who's going to see your movie? So, I think it has a lot to do with the promotion and distribution of Mexican cinema. I think... now is a great example, there are several Mexican films at the *Berlinale*, and I think that reflects that it is worth investing in. Finally, Mexican cinema is reaching the best festivals, and I feel like that part is going well, but then when it returns to Mexico, when people actually see the films, it's like something's missing for there to really be a connection. And I feel that, well, perhaps, a lot has to do with the prejudice viewers have about Mexican cinema, and I think there's something for everyone, and maybe that's the reason. Obviously, there are many things that I feel would strengthen the industry. I don't know, labor rights, you know? Like basic things, like social security for the crew that works in film, since we're all freelancers, you know, things that have to do with well-being, and I think that as an industry, that last link is where it's most worthwhile to take a look at what's going on.

ARTICLES

27 February  
2026

**Vagabunda (English - part 11)**

**Interview with director Fernanda Tovar**

[Entrevista | Fernanda Tovar, directora de 'Chicas tristes', ganadora del Oso de Cristal en Berlinale 76](#)

Interview | Fernanda Tovar, Director of 'Sad Girlz', Winner of the Crystal Bear at Berlinale 76



Crew SAD GIRLS premiere Berlinale Generation. Photo: Andrea Rendón. Courtesy of Girls Media Club

**TAGS** Cinema Mexican Cinema Berlin International Film Festival (BERLINALE)

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 1)

Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’

The screenshot shows the website interface for The Hollywood Reporter's Spanish edition. At the top, there is a navigation bar with a search icon, a login prompt '¿TIENES UNA NOTIA?', the logo 'The Hollywood Reporter', and a 'SUSCRIPCIONES' button. Below this is a main menu with categories: NOTICIAS, CINE, TELEVISIÓN, LIFESTYLE, INDUSTRIA, ENTRETENIMIENTO, MÚSICA, and LISTADOS. The article title is 'Crítica: Chicas Tristes' in a large, bold font. Below the title is a subtitle: 'La cinta aborda de una forma íntima la importancia de los vínculos femeninos durante el proceso de entendimiento de un trauma'. The author is 'POR JULIETA CHÁVEZ' and the date is 'MARZO 3, 2026 2:51 PM'. The main image shows two women from behind, their hands raised to form a heart shape against a blue sky with white clouds. The caption below the image reads 'Colectivo Colmena'. On the right side, there is a 'LO MÁS POPULAR' section with four items: 'CINE 6:14 PM: Sundance Film Festival: CDMX celebra su tercera edición', 'ENTRETENIMIENTO 4:06 PM: El creador de God of War odó el primer vistazo a la serie', 'MÚSICA 3:12 PM: Estos son los artistas que tocarán en el after-party de Coachella 2026', and 'CINE 3:06 PM: Al querubina añorita: La nueva producción de Los Javis que explora la identidad'. At the bottom right, there is a 'NEWSLETTER' sign-up box with the text 'Suscríbete para recibir noticias de Hollywood'.

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 2)

Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’



En la historia del cine existen innumerables historias que exploran el abuso sexual de distintas maneras, ya sea desde las recopilaciones casi documentales de los hechos hasta las narrativas más sensacionalistas. Es aquí cuando *Chicas Tristes* de la mexicana **Fernanda Tovar** llega a romper ese molde para presentar el trauma como un proceso colectivo de entendimiento que altera sutilmente la realidad de dos chicas adolescentes.

Presentada en la sección *Generation 1+plus* de la edición número 76 del *Festival Internacional de Cine de Berlín* y ganadora del Oso de Cristal a la Mejor Película y el Gran Prix del Jurado Internacional, el largometraje debut de Tovar muestra la dinámica de dos mejores amigas adolescentes —La Maestra (Rocío Guzmán) y Paula (Darana Álvarez)—, quienes son dos de las mejores nadadoras del equipo de su escuela y quienes están preparándose para una competencia que tomará lugar en Brasil. Unidas por el deporte y la calidez de los vínculos femeninos, su dinámica se ve afectada después de que la segunda fuera abusada sexualmente en una fiesta por uno de sus compañeros del equipo.

A primera lectura, puede entenderse como una trama cruda que señala una especie de viaje del héroe, como lo vimos en *La Caída* de **Lucía Puenzo**, pero no. De hecho, es todo lo contrario, ya que el enfoque principal no está en la intimidad del proceso de Paula por darle nombre al hecho o en su búsqueda de justicia, sino en cómo el suceso impacta el imaginario de la adolescente, tanto en su deporte, relaciones, dinámicas y desempeño.

Inicialmente, se muestra cómo es el vínculo de ambas chicas. Honesto, divertido, amoroso y lleno de soporte. Aunque existen más mujeres alrededor de ellas, con las que parecen tener también una buena relación, lo que tienen ellas parece ser más fuerte. Ejemplo de esto es un diálogo ocurrido en aquella fiesta, el cual acompaña a La Maestra el resto de la cinta. Al saber que Paula gusta de Daniel (Lucío Lemus), pero es demasiado tímida para acercarse a él, decide intervenir para ayudar a su amiga. “¿Le gustas! No es que se muera por ti, pero de gustarle gustarle, pues sí”, le confiesa a espaldas de Paula. Eso anima a Daniel a dar el primer paso, y posteriormente a que ambos se encierren en un baño por un buen rato.

“Me despidieron de mi agencia por hablar de Gaza”: Susan Sarandon



Susan Sarandon, estrella del clásico hollywoodense *Thelma & Louise*, reveló recientemente durante su paso por Barcelona para los Premios Goya que su postura frente al genocidio ocurriendo en Gaza la ha llevado a formar parte de la lista negra de Hollywood. En el evento la actriz fue premiada con el Goya Internacional 2026, un reconocimiento ... [Sigue leyendo](#)

Hollywood Reporter



Después de eso se establece una idea predeterminada del hecho: Paula y Daniel habían tenido relaciones sexuales, pero nunca se desarrolló más en el tema. Conforme avanzaban los días y la competencia se acercaba, La Maestra descubre que su amiga compró pastillas anticonceptivas porque no usó condón durante el acto. Sumando la poca habla por parte de Paula, así como su rechazo inmediato al sexo, hace que ella sospeche de lo que realmente pasó ese día.

En realidad, no se muestra un trabajo detectivesco profundo por parte de La Maestra; más bien le da su espacio y continúan con su rutina de todos los días. Se ven, salen, se rien, filosofan y van a clases de baile juntas, hasta que un día Paula le confiesa que ella nunca le dio a Daniel su consentimiento. “Le dije que no quería y que no tenía ganas. Primero me dijo que estaba bien y que no pasaba nada”, le dice mientras bailan. “Ya se iba a salir y luego se regresó y yo le volví a decir que no, pero pues pasó.” Siendo ambas adolescentes, le cuentan la situación a una inteligencia artificial, la cual les responde que, sin importar que haya sido una pareja, un conocido o un extraño; si verbalmente o mediante su lenguaje corporal ella dijo que no quería y aun así sucedió, es una violación.

A partir de ahí, Paula comienza a faltar a sus entrenamientos, poniendo en riesgo su participación en la competencia de Río de Janeiro. Daniel, quien parece “no ser consciente” de lo que hizo, la sigue invitando a salir y preguntando por ella, lo cual molesta a La Maestra y hace que tengan un pequeño altercado físico donde el chico se muestra desconcertado por su reacción. Eso trae consecuencias para La Maestra, a quien le advierte su entrenadora que el equipo es un espacio libre de violencia. Con su carácter tan propio, ella evade el tema de conversación y le pregunta que, si en caso de que uno de sus compañeros fuera un abusador sexual, habría posibilidad de sacarlo del equipo. La entrenadora responde que está hablando de una acusación muy grave, que cae en ser un delito, la cual lleva un proceso judicial, investigaciones y muchas cosas técnicas para poder llegar a un veredicto final. Evidentemente, esa no es la respuesta que La Maestra buscaba, frustrándose todavía más cuando, al contarle a Paula, esta le recalca que no quiere que nadie más se entere de lo que le sucedió.

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 3)

Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’



Festival de Cine de Morelia

La Mestra es un personaje que es la definición de “hacer cosas buenas, que parecen malas”, ya que su imprudencia y soberbia la llevan a pasar por encima de las demás personas bajo la bandera de “creer que es lo correcto”. La vimos hacer esto al inicio, cuando por querer ayudar a Paula con Daniel, traiciona su confianza y cuando le revela al padre de su amiga que su hija había sido violentada sexualmente en la dichosa fiesta, ignorando por completo el proceso de su amiga. Esa decisión enfurece a Paula, quien con justa razón se molesta y le dice que no quiere volverla a ver nunca.

Lo importante de ella es que no lo hace desde un papel villano, sino desde el lugar de una adolescente que no es experta en la situación y también está aprendiendo a lidiar con ella, a darle un significado, lo que naturalmente la hace querer hacer lo mejor para su amiga, aunque sus decisiones no siempre sean las correctas. Es donde la historia demuestra que no va de una narrativa donde se plasma la violencia sexual como una forma de redención, justicia o venganza. La situación existe en el imaginario de las chicas, pero el verdadero centro de la historia es la amistad entre dos mujeres.

Tovar lo deja claro con escenas como la del baño, donde muestra la puerta del baño cerrándose y corta directamente al día siguiente, nunca mostrando nada de la situación. No se revelan nunca detalles de cómo fue, qué pasó después o cómo se siente explícitamente Paula. Se conoce la interacción previa, pero nada más allá de eso. Además, el espectador va descubriendo el porqué del actuar de Paula, al mismo tiempo que La Maestra. A diferencia de muchas otras producciones cinematográficas en las que se aborda el trauma como una especie de espectáculo moral, la cinta mantiene su enfoque en el proceso de entendimiento, significado y lo incómoda que se vuelve toda nuestra realidad después de vivir algo así.

¿De qué trata el nuevo plan de incentivos para el cine mexicano de Claudia Sheinbaum?



El 13 de febrero, Claudia Sheinbaum presentó una iniciativa para promover la Ley Federal de Cine y el Audiovisual, que tiene como objetivo promocionar y fomentar el cine mexicano, particularmente, las producciones en lenguas originarias e independientes. Claudia Curiel de Icaza, secretaria de Cultura, explicó que esta propuesta —que actualiza la Ley Federal de Cinematografía—, — [Sigue leyendo](#)

Hollywood Reporter



ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 4)

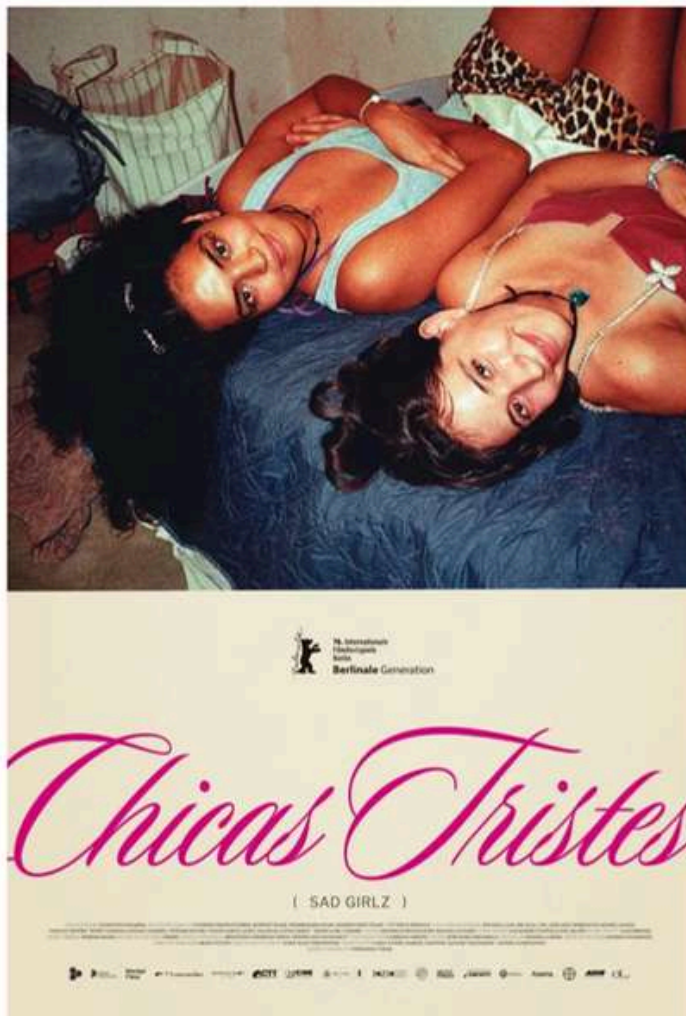
Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’

*Chicas Tristes* retrata el peso de la cotidianidad después de una violación, mostrándola como una historia que se comparte entre dos amigas. Ambas intentan hacer lo mejor que pueden, con lo que saben y con lo que tienen. Usan la amistad como instrumento principal de cuidado para evitar derrumbarse, pues son dos personas que deciden mantenerse unidas, aunque al final del día sean seres individuales con su propia historia, límites y viaje de sanación. No es que intente quitarle seriedad y dolor a la situación; de hecho, en una de las escenas finales se ve cómo Paula es la ganadora para viajar a competir, compartiendo el triunfo justamente con Daniel, y con su corporalidad se muestra lo incómoda que se encuentra con los resultados finales.

Sin embargo, no se explica más. Solo se pasa a otra escena y se mira a La Maestra desde su azotea, acompañada de más amistades, intentando llamar la atención de Paula (quien se da a entender que ya está volando en el avión) con el reflejo del sol en un espejo. Esa seña en particular, después de la gran pelea, representa un soporte incondicional y vital en su vínculo que les dará fuerza para salir adelante. Tal vez no como una salida única y definitiva, pero sí como un espacio que ayudará a aligerar sus vidas.



Póster 'Chicas Tristes'

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 1, English)

Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’

The screenshot shows a web page from The Hollywood Reporter. At the top, there is a navigation bar with the site's logo and various menu items like NEWS, CINEMA, TELEVISION, LIFESTYLE, INDUSTRY, ENTERTAINMENT, MUSIC, and LISTINGS. The main article is titled "Review: *Sad Girls*" and includes a sub-headline: "The film intimately addresses the importance of female bonds during the process of understanding trauma." Below the headline is a large image of two women from behind, their hands raised to form a heart shape against a blue sky with white clouds. The article is attributed to "BY JULIETA CHÁVEZ | MARCH 3, 2026 2:51 PM". To the right of the main article, there is a "MOST POPULAR" section with several links to other articles, including one about the Sundance Film Festival and another about the Coachella 2026 after-party. At the bottom right, there is a "NEWSLETTER" sign-up box.

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 2, English)

Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’



Throughout film history, countless stories explore sexual abuse in various ways, ranging from almost documentary-style accounts to sensationalist narratives. It is here that **Fernanda Tovar**'s Mexican film, *Chicas Tristes (Sad Girls)*, breaks the mold, presenting trauma as a collective process of understanding that subtly alters the reality of two teenage girls.

Presented in the *Generation 14plus* section of the 76th *Berlin International Film Festival* and winner of the Crystal Bear for Best Film and the Grand Prix of the International Jury, Tovar's debut feature film portrays the dynamic between two teenage best friends—La Maestra (Rocío Guzmán) and Paula (Darana Álvarez)—who are two of the best swimmers on their school team and are preparing for a competition in Brazil. United by sport and the warmth of female bonds, their relationship is disrupted after Paula is sexually assaulted at a party by one of her teammates.

At first glance, it might seem like a raw plot that suggests a kind of hero's journey, as seen in **Lucía Puenzo**'s *The Fall*, but it's not. In fact, it's quite the opposite, since the main focus isn't on the intimacy of Paula's process of naming the event or on her search for justice, but on how the incident impacts the teenager's imagination, affecting her sport, relationships, dynamics, and performance.

Initially, the film shows the bond between the two girls: honest, funny, loving, and supportive. Although there are other women around them with whom they also seem to have a good relationship, their connection appears to be stronger. An example of this is a dialogue from that party, which accompanies "The Teacher" throughout the rest of the film. Knowing that Paula likes Daniel (Lucio Lemus) but is too shy to approach him, she decides to intervene to help her friend. "He likes you! It's not like he's head over heels for you, but he definitely likes you," she confides behind Paula's back. This encourages Daniel to make the first move, and later, they lock themselves in a bathroom for a while.

**"Me despidieron de mi agencia por hablar de Gaza": Susan Sarandon**



Susan Sarandon, estrella del clásico hollywoodense *Thelma & Louise*, reveló recientemente durante su paso por Barcelona para los Premios Goya que su postura frente al genocidio ocurriendo en Gaza la ha llevado a formar parte de la lista negra de Hollywood. En el evento la actriz fue premiada con el Goya Internacional 2026, un reconocimiento... [Sigue leyendo](#)

Hollywood Reporter



After that, a preconceived notion of what had happened was established: Paula and Daniel had had sex, but the matter was never explored further. As the days passed and the competition drew closer, the teacher discovered that her friend had bought birth control pills because she hadn't used a condom. Adding to Paula's reticence and her immediate aversion to sex, the teacher began to suspect what had really transpired that day.

In reality, there's no deep detective work done by La Maestra; rather, she gives Paula her space, and they continue with their daily routine. They see each other, go out, laugh, philosophize, and go to dance classes together, until one day Paula confesses that she never gave Daniel her consent. "I told him I didn't want to and that I wasn't in the mood. At first, he said it was okay and that nothing was wrong," she says while they dance. "He was about to leave, then he came back, and I told him no again, but it happened anyway." Since they are both teenagers, they tell the situation to an artificial intelligence, which responds that, regardless of whether it was a partner, an acquaintance, or a stranger, if she verbally or through her body language said she didn't want to and it happened anyway, it is rape.

From then on, Paula starts missing training sessions, jeopardizing her participation in the Rio de Janeiro competition. Daniel, who seems "unaware" of what he's done, keeps asking her out and inquiring about her, which annoys La Maestra and leads to a minor physical altercation where the boy appears bewildered by her reaction. This has consequences for La Maestra, who is warned by her coach that the team is a violence-free zone. With her characteristic temperament, she avoids the topic and asks if, in the event that one of her teammates were a sexual abuser, there would be a possibility of removing him from the team. The coach responds that she's talking about a very serious accusation, one that constitutes a crime, which involves a legal process, investigations, and many technical procedures to reach a final verdict. Obviously, that is not the answer that the Teacher was looking for, becoming even more frustrated when, upon telling Paula, Paula emphasizes that she does not want anyone else to find out what happened to her.

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 3, English)

Positive film review

[Crítica: ‘Chicas Tristes’](#)

Review: ‘Sad Girlz’



*Morelia Film Festival*

La Mestra is a character who embodies the very definition of “doing good things that seem bad,” as her recklessness and arrogance lead her to trample over others under the guise of “believing it’s the right thing to do.” We saw her do this at the beginning, when, in an attempt to help Paula with Daniel, she betrayed her trust and revealed to her friend’s father that his daughter had been sexually assaulted at the infamous party, completely ignoring her friend’s experience. This decision infuriates Paula, who, quite rightly, is upset and tells her she never wants to see her again.

What’s important about her is that she doesn’t approach it from a villainous perspective, but rather from the standpoint of a teenager who isn’t an expert on the situation and is also learning to cope with it, to make sense of it, which naturally makes her want to do what’s best for her friend, even if her decisions aren’t always right. This is where the story demonstrates that it’s not a narrative that portrays sexual violence as a form of redemption, justice, or revenge. The situation exists in the girls’ minds, but the true heart of the story is the friendship between two women.

Tovar makes this clear with scenes like the bathroom scene, where he shows the bathroom door closing and cuts directly to the next day, never revealing anything about the situation. No details are ever revealed about what happened, what followed, or how Paula explicitly feels. The previous interaction is known, but nothing beyond that. Furthermore, the viewer discovers the reasons behind Paula’s actions at the same time as the teacher. Unlike many other films that approach trauma as a kind of moral spectacle, the film maintains its focus on the process of understanding, meaning, and how uncomfortable our entire reality becomes after experiencing something like this.

ARTICLES

3 March  
2026

The Hollywood Reporter (Spanish edition -  
part 4, English)

Positive film review

Crítica: ‘Chicas Tristes’

Review: ‘Sad Girlz’

*Sad Girls* portrays the weight of daily life after rape, showing it as a story shared between two friends. Both try to do the best they can, with what they know and what they have. They use friendship as their primary tool for self-care, to avoid falling apart, as they are two people who choose to stay together, even though at the end of the day they are individuals with their own stories, limitations, and healing journeys. It's not that the film tries to downplay the seriousness and pain of the situation; in fact, in one of the final scenes, Paula wins the trip to compete, sharing the victory with Daniel, and her body language reveals how uncomfortable she is with the final results.

However, no further explanation is given. The scene simply shifts to another, showing La Maestra on her rooftop, surrounded by friends, trying to get Paula's attention (who is implied to already be on the plane) by reflecting the sun in a mirror. This particular gesture, after their major argument, represents unconditional and vital support in their relationship, giving them the strength to move forward. Perhaps not as a single, definitive solution, but as a space that will help lighten their load.



*'Sad Girls' poster*