



B O D Y
O F
G L A S S

a film by NAËMI ADA



SOLDATS
FEATURES

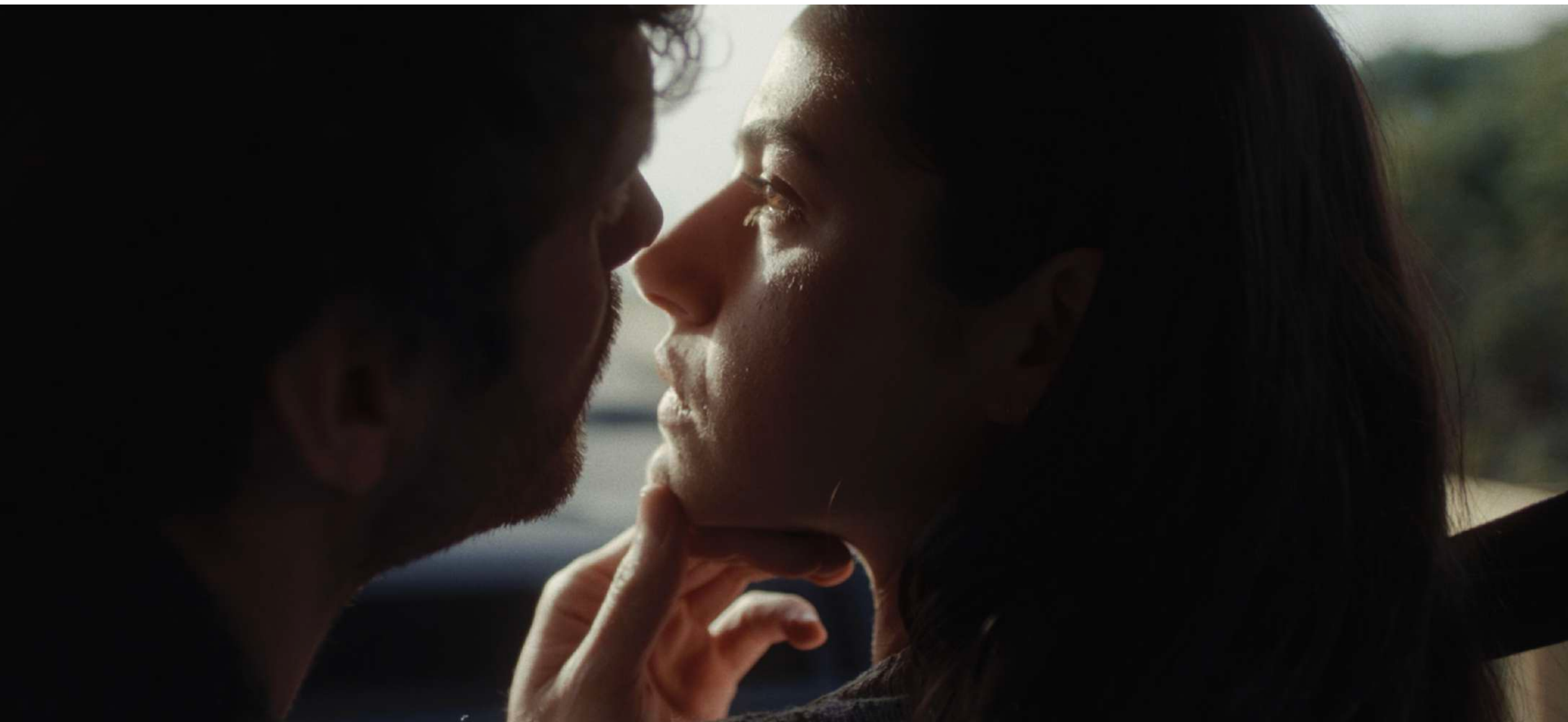
DFFB

Deutsche Film- und Fernsehakademie Berlin
German Film and Television Academy Berlin

LOGLINE

After fleeing a violent incident with her choreographer and lover, a young dancer becomes entangled in the grieving circle of a young man she never knew.





SYNOPSIS

After a violent incident with her controlling partner Felix, dancer Tian flees their shared life in Marseille. Isolated and desperate for connection, she infiltrates the grieving circle of a young man she never knew. But as she becomes entangled in their mourning and affection, she hides a dangerous secret at home. When lies, grief and reality collapse into each other, Tian must choose whether to break the cycle.

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2026 Germany, France - 90 minutes - 2.39:1 - 5.1- 24fps - French, English, German



Director NAËMI ADA

Born in 1994, Naëmi Ada studied film directing at the German Film and Television Academy Berlin (dffb) where she wrote and directed several short and experimental films. Prior to that, she studied Contemporary Dance at the Northern School of Contemporary Dance in Leeds, UK. She was a Sundance Ignite Fellow 2019.

Body of Glass is her debut feature film.

Director's note (1/3)

At the center of Body of Glass there is a question I have been carrying around with me: **what happens when the body becomes the territory where someone else exercises control** until the loss of control becomes part of the experience of the body itself. What happens when boundaries erode to an extent that the person whose boundaries have been washed away, in turn loses awareness of her own and other people's boundaries.

I want to tell a story where we meet the protagonist Tian as someone who has already grown a hard shell through her experiences. We meet her as a performer, both professionally, as well as in her personal life.

A chameleon, someone who can switch character in a split second to please or to avoid confrontation. With others or with her past.

As a dancer, I learned that the body doesn't lie very well. It can perform, but underneath the surface it always betrays the truth of what's being lived.

I wanted to share the experience of being looked at constantly as a body while not being seen as a person. How any sense of self dissolves into an internalized audience. When everything becomes a show, nothing is real anymore. Which makes it easier for my protagonist to act as someone else. Up to a point, where her own perception between performance and reality blurs.



Director's note (2/3)

Tian tells stories and lies, replacing reality to an extent, where no one knows what's real anymore - not even herself. As do many victims of trauma, rewriting or reediting their past experiences. **When truth becomes porous, violence can be confused with love.**

But Tian is not a passive victim. She's a woman who, pushed to her limit, makes a radical and morally uncomfortable decision to take back control of her own life. I didn't want to judge her or absolve her.

I wanted to film her with the same ambiguity with which a decision like that is lived from the inside: **relief and guilt can occupy the same body at the same time.**

Grief enters the story almost like a mirror. Tian infiltrates a stranger's mourning not just to hide, but because someone else's loss offers her something her own life has denied her: a space where affection asks nothing in return. **That's where the film finds its heart, in that very human need to belong to something, even if it's a lie.**



Director's note (3/3)

Working with **Selma von Polheim Gravesen on the cinematography** meant thinking of the camera as someone who meets Tian as an outsider. Close when she loses control and her lies slip away and we glimpse more of her truths, distant when she protects herself and hides behind her lies. **Marie Bourgeois's choreography** let us treat movement not as decoration but as narrative language. **There are things Tian can only say through movement.**

In the editing room Elena Weihe created a space that felt safe enough to question all the material I brought to her. With her eyes and care for the characters we explored the fine line between leaving the ambiguity and secrets to the characters and allowing cracks at times to share their humanity momentarily with the viewer.

The humanity of these characters was itself created through a collaboration with the actors that brought them to life and each lent not only their bodies and voices to the story but took the characters apart with me to make them specific.

Soma Pysall joined the adventure a year before the shoot and let Tian into her life and body. Entering dance training and creating a physicality for her allowed us to find her shape. **Shooting my first feature with this team, between Marseille and Berlin, has also been a story of collective trust.**

I hope Body of Glass sits uncomfortably with people, that it doesn't offer easy answers about who's right and who to trust.



SOMA PYSALL

A German-Iraqi actress from Berlin working across film and television. Her multidisciplinary background includes dance, martial-arts and acrobatic disciplines. Her breakthrough role was with the award-winning series *Para - War sind King* (2021-2023), earning both the New Faces Award and Blue Panther Award for Best Actress.

Her recent credits include *Parlament* (2023-2024) and Disney+'s *City of Blood* (2026). In 2026, she stars in the feature films *I spy with my little eye* by Alisa Kolosova which premiered in Tribeca and *Body of Glass* by Naëmi Ada premiering in San Sebastian New Directors.

This summer she wrapped production on *The Good and the Dead* for Netflix, in which she stars in the leading role.



CAST



MANUEL SEVERI (Felix)



IOANA BUGARIN (Ari)



TOM REY (Nino)



ÉLISE TILLOLOY (Zada)



YOUNÈS BOUCIF (Karim)



AMIRA GHAZALLA (Karina)

PRODUCERS

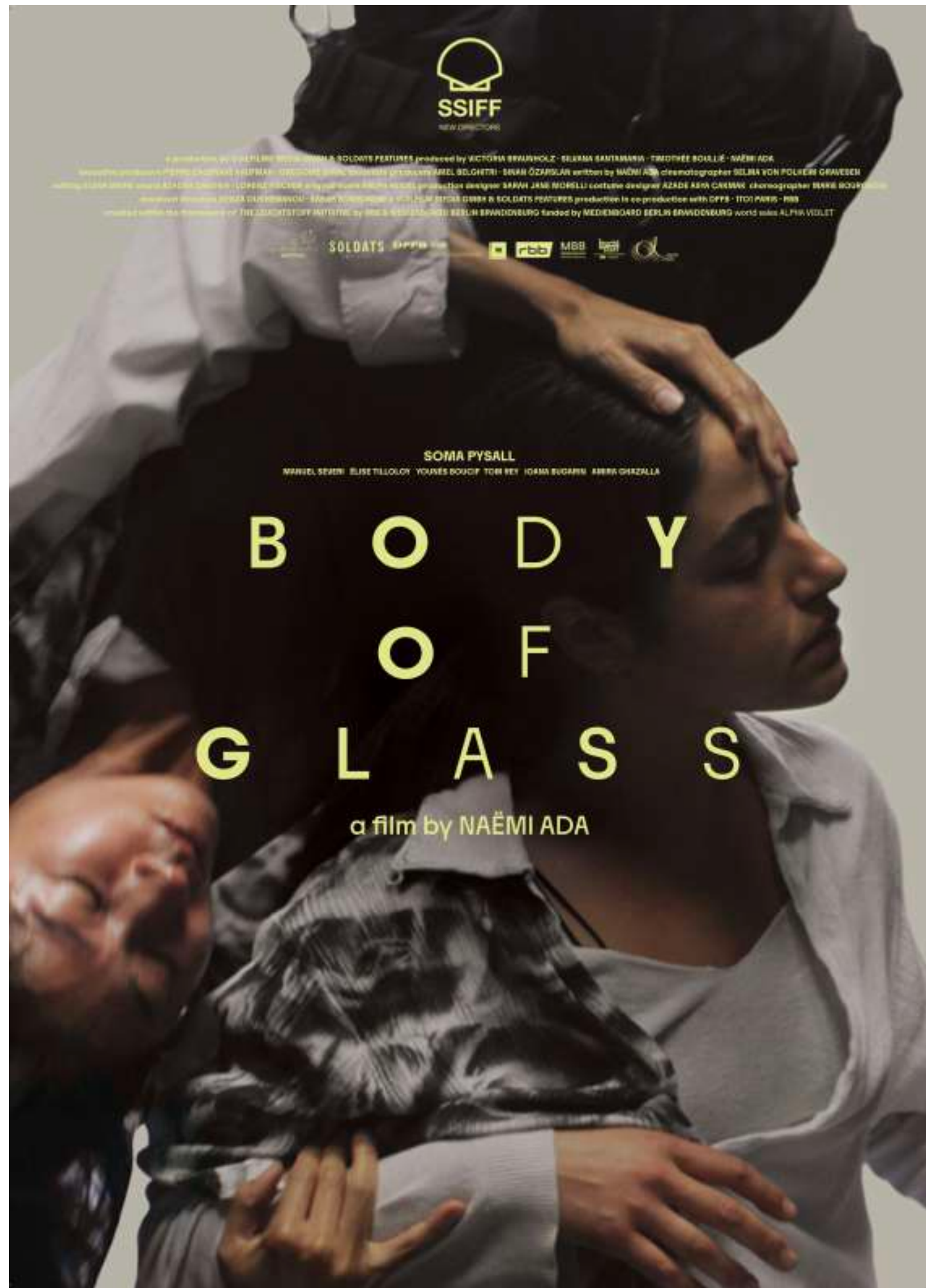
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CREW

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Writer - Naëmi Ada
Cinematography - Selma von Polheim Gravesen
Editor - Elena Weihe
Sound - Azadeh Zandieh
Color Grading - Dirk Meier
Costume Designer - Azade Asya Çakmak
Music - Ralph Heidel
Production manager - Amel Belghitri
Choreographer - Marie Bourgeois
Post-production manager - 1TO1 Paris & Lalise Muddaa
Production designer - Sarah Jane Morelli



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