

VIVA.

B O D Y
O F
G L A S S

a film by NAËMI ADA

PRESS COVERAGE

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VARIETY

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Alpha Violet Picks Up Naëmi Ada's 'Body of Glass' Ahead of San Sebastián (EXCLUSIVE)

The Germany-France psychological drama will world premiere in the festival's New Directors competition

By Emiliano De Pablos ▾



VARIETY

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Naëmi Ada Courtesy of Alpha Violet

Cine y Series

Body of Glass llegará a San Sebastián tras la compra internacional de Alpha Violet

@ Guslok 10/09/2026 3 minutos de lectura 0

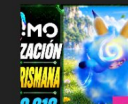


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- 1 Un debut ale
 - 2 Soma Pysall
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- 3.1 Guslok

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LO ÚLTIMO



**Body of Glass (Germany-France), Naëmi
Ada's debut film, has won the
Kutxabank-New Directors Award.**

KUTXABANK-NEW DIRECTORS AWARD



KUTXABANK - NEW DIRECTORS AWARD
"BODY OF GLASS"
by Naëmi Ada
Donors: San Sebastián - September 2008



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Conoce a los ganadores del Festival de San Sebastián 2026

Tender Loving Care, de Mike Leigh, conquistó la Concha de Oro, así como el Premio del Jurado a Mejor Guion y la Concha de Plata a la Mejor Interpretación Protagonista

POR KARLA LEÓN | SEPTIEMBRE 28, 2026 3:55 PM



LO MÁS POPULAR

CINE 4:15 PM

La bola negra triunfa en la taquilla española

ENTRETENIMIENTO 3:58 PM

Emmanuel "El Chivo" Lubezki dirigió la fotografía del nuevo video de Taylor Swift

CINE 3:55 PM

Conoce a los ganadores del Festival de San Sebastián 2026



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OTROS PREMIOS OFICIALES

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El Premio Horizontes Make & Mark y el Premio DAMA de la Juventud han recaído en *La ilusión de un verano sin fin* / *The Illusion of an Everlasting Summer* (Argentina-EEUU), debut de Alessandra Sanguinetti que ya consiguió el Leopardo de Oro de su sección, Cineasti del Presente, y el premio a la mejor ópera prima en el Festival de Locarno. La mención especial ha sido para *Moscas / Flies* (México-España), con la que Fernando Eimbcke ganó en 2025 el Premio de la Industria WIP Latam en San Sebastián y que este año ha competido en la Berlinale.



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🕒 23/09/2026 - La cineasta alemana habla de su ópera prima, de la frontera entre la representación y la verdad, y de la visibilidad de la violencia



(© Samai Collado/SSIFF)

Este artículo está disponible en inglés.

In her feature debut, *Body of Glass*, screening in San Sebastián's New Directors strand, Naëmi Ada follows Tian, a dancer attempting to escape a suffocating relationship by assuming another identity. Ada discusses the boundary between performance and truth, the visibility of violence, and her physical approach to directing actress Soma Pysall.

Cineuropa: How would you describe *Body of Glass* without revealing too much?

Naëmi Ada: It is the story of a woman attempting to flee a relationship that is suffocating her by assuming another life and trying to adopt another personality. It is also about somebody whose own boundaries have been washed away so completely that she has forgotten what boundaries mean, both for herself and for other people. As a result, she begins to overstep other people's boundaries as well.

"El scroll infinito de Instagram y TikTok ha contagiado nuestra realidad"

28/09/2026 Ingrid Pokropek • Directora de *Las Ilusiones*
"Me importa que las mujeres tengamos más lugar en los espacios que en otros momentos no hemos podido ocupar"

28/09/2026 Mikel Gurrea • Director de *Sants*
"Los robos tienen ese componente de ritual, de algo que se hace a hurtadillas, en silencio"

25/09/2026 Nicole Garcia • Directora de *7h40 ce matin-là*
"Era necesario mostrar, al mismo tiempo, el recorrido de Alice hacia Milo y el de Milo hacia Alice"

25/09/2026 Massih Parsaei • Director de *Lovers Sleep Alone*
"Berlín se convirtió en el segundo personaje de la película"

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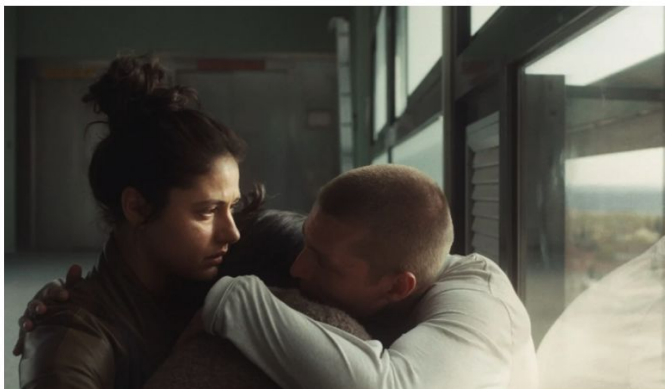


BODY OF GLASS: NAËMI ADA PROCURA A VERDADE DENTRO DE UMA MENTIRA

A realizadora alemã estreia-se nas longas-metragens com a história de uma bailarina que invade o luto de desconhecidos enquanto tenta escapar de uma relação violenta.

19 DE SETEMBRO, 2026

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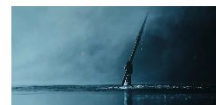
DESTAQUES



"TENDER LOVING CARE", DE MIKE LEIGH,
VENCE CONCHA DE OURO EM SAN SEBASTIÁN



ESTREIA A 24 SETEMBRO
"AMARGA NAVIDAD" É UM ALMODRAMA COM
ALEGRIA DE VIVER

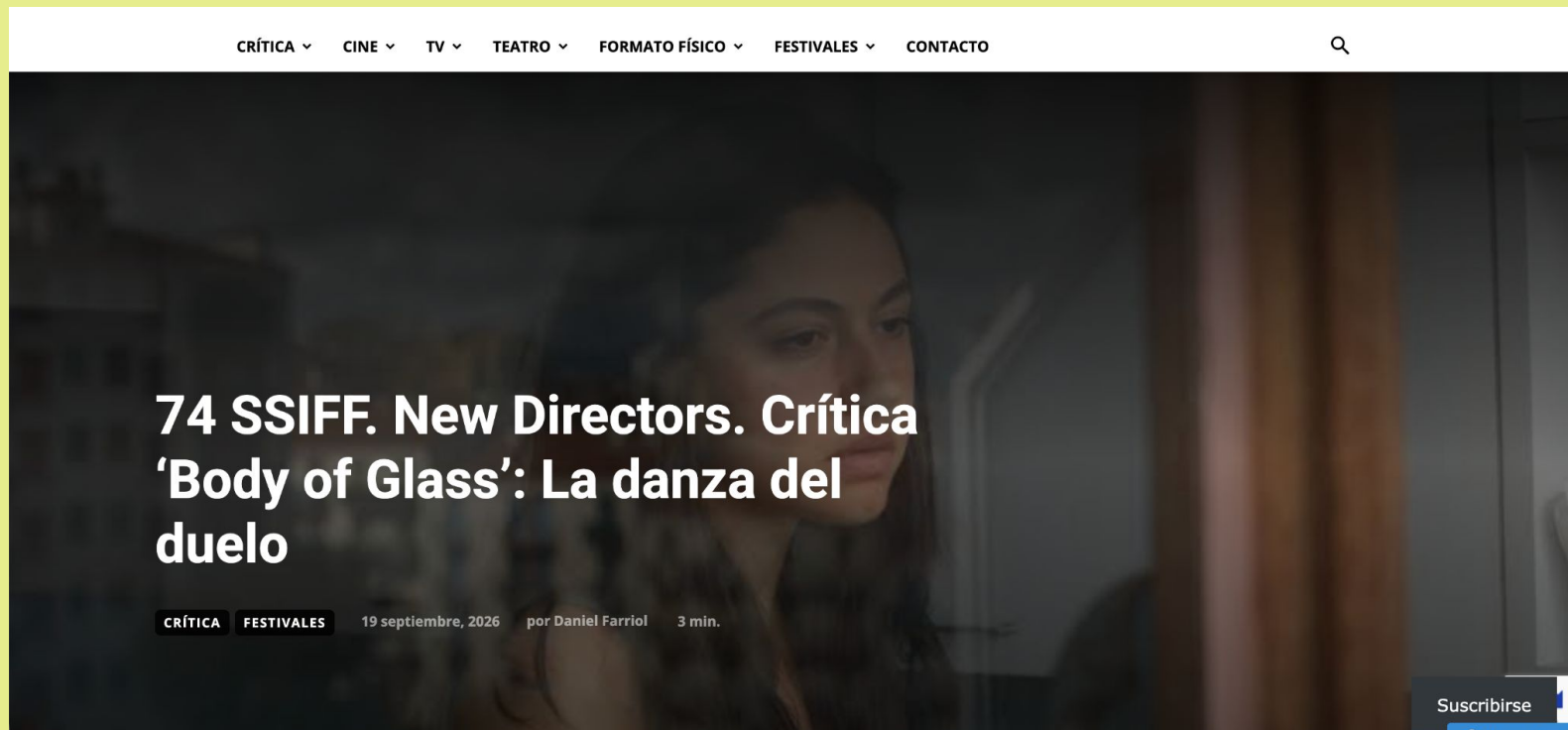


"For me, the editing is a dance. I want the audience to have to take a step forward to understand and a step back to receive."

Naëmi Ada, 74SSIFF

NO ES CINE TODO LO QUE RELUCE. ([Link](#))

VIVA.



The screenshot shows a website header with a navigation bar and a main article preview. The navigation bar is white with black text and dropdown arrows. The main article preview has a dark background image of a woman's face. The title is in large white text. Below the title, there are tags for 'CRÍTICA' and 'FESTIVALES', the date '19 septiembre, 2026', the author 'por Daniel Farriol', and the duration '3 min.'. A 'Suscribirse' button is visible in the bottom right corner.

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74 SSIFF. New Directors. Crítica
'Body of Glass': La danza del duelo

CRÍTICA FESTIVALES 19 septiembre, 2026 por Daniel Farriol 3 min.

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***"An exercise in style that, at times,
becomes fascinating."***

Daniel Farriol, 74SSIFF

"A complex and demanding film (...) that reflects on the shaping of one's own identity as an act of survival."

Daniel Farriol, 74SSIFF

"A beautiful metaphor for that daily struggle to figure out who we are."

Daniel Farriol, 74SSIFF

"The film becomes engaging and profound, raising complex themes about identity and emotional bonds."

Daniel Farriol, 74SSIFF

"Actress Soma Pysall is convincing in conveying that journey of emotional ups and downs."

Daniel Farriol, 74SSIFF

"An interesting feature directorial debut by Naëmi Ada."

"Naëmi Ada's gaze seems distant, but it is also energetic and visceral (...) turning bodies in motion into a dramatic vehicle."

Daniel Farriol, 74SSIFF

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“Body of Glass: The Imperfect Victim

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7.5

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"Body of Glass hurts. It is deeply uncomfortable, but above all, it is a hymn to hope and light."

"Body of Glass achieves something as difficult as it is compelling: it makes the audience walk alongside a victim in the aftermath of trauma."

"A compelling use of physicality to portray the different stages of its protagonist's journey."

[illegible]

Viernes, 18 de septiembre de 2026

La competición internacional Kutxabank reúne a tres generaciones de cineastas, ya que reúne a cineastas de todas las partes del mundo. En esta 74 edición participan de trece países: Alemania, Bulgaria, Chile, Corea del Sur, Reino Unido, Ucrania y Taiwán.

La sección se inaugurará hoy viernes con un espectáculo en el que se verá cómo un niño aprende a leer, donde un niño aprenderá cómo las herido estrena *Morro*, segundo largometraje de vínculo entre perro y hombre puede salvar el mundo. El largometraje Naëmi Ada (Alemania) con un personaje contemporáneo, para contarnos la historia de un insospechados.

El cineasta Lu Po-Shun (Taiwan) presenta en San Sebastián su ópera prima *Ri Gaung / Will You Still Be My Friend*, en la que explora los sentimientos entre dos amigos mientras los conflictos entre los adultos amenazan con

“Naëmi Ada (Germany) makes her feature film debut with *Body of Glass*, a film in which she combines her two passions, cinema and contemporary dance, to tell the story of Tian, a dancer whose controlling partner pushes her to unimaginable limits.”





Correio da Manhã

MAGNAVITA COLUNISTAS POLÍTICA ECONOMIA JUSTIÇA CULTURA & ARTES ESPORTES MUNDO CM NEWS TV NOSSOS JORNAIS

74º FESTIVAL DE SAN SEBASTIÁN

Naëmi Ada na cadência de corpos (e almas) de Donostia

19 DE SETEMBRO DE 2026 10:49 RODRIGO FONSECA









José Luis Rebordinos: 'O impacto cultural de um festival é muito difícil de medir, embora seja enorme'



O suspense que veio do frio



Ao sair, aperte a tecla 'Continue' para pedir bis



Tiempo de cambio

Anotaciones sobre la 74ª edición del Festival de San Sebastián



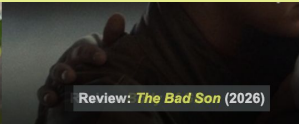
Mañana comienza una nueva edición, la número 74, del Festival de San Sebastián, el certamen más importante de nuestro país. Será la última entrega con José Luis Rebordinos como dirigente del certamen donostiarra, en este caso, con la codirección de Maialen Beloki, la que será su sustituta tras este cierre de etapa. Entender la figura de Rebordinos, tras más de una década en el cargo, nos acerca estrechamente a otro gran director de festivales, José Luis Cienfuegos. Ambos no solo

Naëmi Ada: “Calmness and madness can coexist in the same body”

Why do we do the things we do? Can dancing provide answers to the questions we ask ourselves? These are some of the questions raised by *Body of Glass*, directed by Naëmi Ada. The filmmaker has come to San Sebastián to present her first feature film, which is competing in the New Directors section. In *Body of Glass*, we meet Tian and Félix. They are both professional dancers in the same company. Félix is Tian's choreographer and also her partner. Their relationship is extremely controlling, and Tian finds herself in an increasingly violent situation. Despite this, however, she feels a powerful need to remain by his side, as if he were the only person capable of understanding her. Tian does not find it easy to leave the relationship. She is caught up in it, unable to escape the man, while at the same time believing that she loves him. It is a mixture of affection and fear, truth and danger. “There is a very fine line between being attracted to someone and being at odds with reality,” says the filmmaker. Tian will have to find a way out of this situation. “Through the story, we get to know a character who has been affected by the consequences of violence. We follow her as she moves forward, both professionally and in her personal life.” Ada studied film directing at the German Film and Television Academy Berlin (dffb), while also training as a dancer. That is why dance plays such an important role in her film. As the director explains, Marie Bourgeois (Yoann B. Dance Company) created the choreography for the dance scenes, and the filmmaker believes those sequences fit perfectly into the film: “They help to make visible, through movement, the feelings that cannot be expressed in words.” Soma Pysall plays the lead role. As well as being an actress, she is also a dancer, and Ada says that this was extremely important: “I didn't want the scenes to look perfect; I wanted them to feel real.”

Through Tian, domestic violence and its consequences are explored. Ada says: “What happens to people who lose their boundaries in violent relationships, and then, once they leave, have to find them again?” As the filmmaker explains, Tian begins to spend time with a group of people after a chance encounter, and gradually starts to face her trauma through them. “Tian is a character who, in this new life, is at the same time very close to and very far away from the people around her. Her story is dark, but at the same time I wanted it to have a sense of hope. That is what the film is about for me: how a person can be incredibly vulnerable and yet incredibly strong.”

Naëmi Ada did not want to judge Tian: “We are always looking at her, but from a place of complete empathy and without judging her.” The director is very clear about what she wanted to show through Tian and how she wanted audiences to react to her. “Half of the film takes place in darkness, but it also has a great deal of light. The film has a dark side, but there are moments when it opens up and becomes joyful, erotic and liberating; moments in which the character continues to discover herself.”



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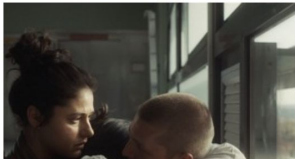
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SAN SEBASTIÁN 2026 New Directors
Review: *Body of Glass*
by [CRISTÓBAL SOAGE](#)



◉ 21/09/2026 - The excellent directorial debut by German dancer Naëmi Ada is a fearless and emotional thriller that grips viewers from start to finish





International Film Distribution Summit

country:	Germany, France
sales agent:	Alpha Violet
year:	2026
directed by:	Naëmi Ada
screenplay:	Naëmi Ada
cast:	Soma Pysall, Elise Tillot, Manuel Severin, Younés Boucif

The excellent directorial debut by German dancer Naëmi Ada is a fearless and emotional thriller that grips viewers from start to finish

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Portada Caimán / Slider Festivales / **Body of Glass (Naëmi Ada). San Sebastián 2026 – New Directors**



The excellent directorial debut by German dancer Naëmi Ada is a fearless and emotional thriller that grips viewers from start to finish

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Body of Glass (Naëmi Ada). San Sebastián 2026 – New Directors

Caimán CdC, 21 septiembre, 2026

Este mes



Juan García: Revoluciones (y revelaciones) del cine de 2023

"The camera becomes an ally that takes her side — accompanying her, watching her, listening to her. The camera, always pressed close to Tian's body, never leaves her side, regardless of the circumstances."

"The true self is the one that lives beneath the skin, hidden behind costumes and masks. This young dancer needs more space. A different kind of space, one that belongs entirely to her."



Kafea con..."Body of Glass" (New Directors) 2026



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Mike Leigh trionfa al Festival di San Sebastián con Tender Loving Care

di Antonio Bracco, 27 09 2026



Kate O'Flynn



Mike Leigh



di Antonio Bracco
27 settembre 2026

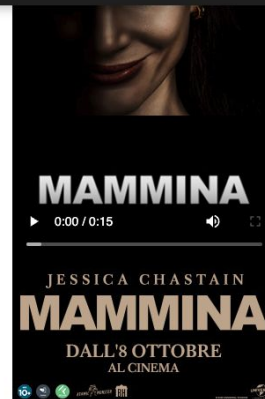


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Newsletter

La Concha de Oro va al nuovo film del regista britannico, premiato anche per la sceneggiatura e per l'interpretazione di Kate O'Flynn. Amanda Kernell migliore regista, Javier Cámara miglior attore non protagonista.



Trova Cinema

Palinsesto di tutti i film in programmazione attualmente nei cinema, con informazioni, orari e sale.

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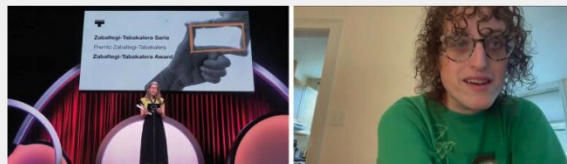
Trova Streaming

OTROS PREMIOS OFICIALES

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El Premio Zabaltegi-Tabakalera ha sido para **'Teenage Sex and Death at Camp Miasma'** (Adolescencia, sexo y muerte en Campamento Miasma) (EEUU-Canadá), filme de Jane Schoenbrun seleccionado en Un Certain Regard del Festival de Cannes y ganador de la Queer Palm. La **mención especial** ha sido para el largometraje **'A veces me entra tristeza, otras veces rebelión'** (Argentina-España), que brindó a María Aparicio el Premio a la mejor dirección en las Giornate degli Autori del Festival de Venecia.



El cortometraje **'Dihapus dari peta / Erased from the Map'** (Indonesia), de Maarif Reka (Film & Television Institute Art Indonesia Yogyakarta, Indonesia), ha logrado el **Premio Laboratorio de Cine y Audiovisual Tabakalera-Nest**, que ha entregado una mención especial a **'Ninquí borda**

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Golden night for Tender Loving Care

Mike Leigh's film takes trio of prizes in San Sebastian

by Amber Wilkinson



Katie O'Flynn with Marion Bailey and Alice Bailey Johnson in Mike Leigh's Tender Loving Care
Photo: Courtesy of San Sebastian Film Festival

British director Mike Leigh had a golden night at [San Sebastian Film Festival](#) as his social drama *Tender Loving Care* won the Golden Shell for Best Film as well as the Best Screenplay prize and the Best Performance Silver Shell for Kate O'Flynn - who shared the prize with Asta Kamma August for her role in Norwegian drama *Growth Of The Soil*.

Leigh has said it is "more than probable" this will be his last film, due to the autoimmune muscle disease myositis. *Tender Loving Care* is, as its title suggests, about various forms of looking after one another, and charts the friendship between social workers Amy (O'Flynn) and Rosie (Alice Bailey Johnson) and how it helps Amy as her parents (Marion Bailey and Paul Jesson) face the tests of age.

Kamma August, who shared the acting prize, plays a woman with Alzheimer's in Hans Peter Molland's

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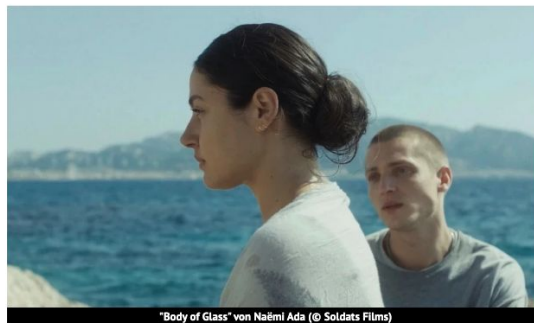
Movies out this week include:

- Babstar
- Boorman And The Devil
- Heart Of The Beast
- Hanhunter
- Shadows Of Beirut

Eine Frau an der Spitze

In dem insgesamt 14 Filme umfassenden Nachwuchswettbewerb liefen drei deutsche Film. Die Familiengeschichte „**Sieben Tage Februar**“ von Tatjana Moutchnik führt in die Ukraine, „**Lovers Sleep Alone**“ von Massih Parsaei erzählt von einem jungen schwulen Iraner, der sich im winterkalten Berlin immer neue Stücke seiner Identität zusammenfantasiert. Und „**Body of Glass**“ von Naëmi Ada handelt von einer jungen Tänzerin in Frankreich, die sich von ihrem aggressiven Lebenspartner befreien muss.

In San Sebastián endete in diesem Jahr eine Ära. Nach 16 Jahren an der Spitze des Festivals geht der 65-jährige Leiter José Luis Rebordinos in den Ruhestand. Seine Nachfolgerin wird seine bisherige Stellvertreterin Maïalen Beloki. Mit der 43-jährigen Kulturwissenschaftlerin steht erstmals eine Frau an der Spitze des Filmfestivals von San Sebastián, das neben Cannes, Venedig und Berlin zu den wichtigsten Filmfesten in Europa zählt.



Die Preise des 74. Filmfestivals in San Sebastián

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Meanwhile, the Special Jury Prize went to *Border* by Chinese filmmaker **Ah Biao**, and the Silver Shell for Best Director was bestowed upon **Amanda Kernell**, the auteur behind the European co-production *Brace Your Heart*, while La Rioja-born **Javier Cámara** was recognised with the Silver Shell for Best Supporting Performance for *5 More Minutes*, after much deliberation by the jury chaired by filmmaker **Ira Sachs**, who was serving alongside writer-director **Genki Kawamura**, screenwriter **Catherine Pailié**, actress and producer **Alice Braga**, performer **Patricia López Arnalz**, actor **Bill Skarsgård** and producer **Mike Goodridge**.

Also in the Official Selection, the new SGAE Award for Best Original Score, bestowed upon one of the films competing in it, went to **Amine Bouhafa**, the composer of the score for *Milo*, directed by French filmmaker **Nicole Garcia**.

As for the New Directors section, the Kutxabank-New Directors Award went to *Body of Glass*, the debut feature by German filmmaker **Naëmi Ada**. The jury also handed a Special Mention to *The World Before*, the sophomore feature by South Korea's **Yoon Dan-bi**.

The Horizontes Latinos Make & Mark Award and the DAMA Youth Award went to *The Illusion of an Everlasting Summer*, the first feature by Argentinian director **Alessandra Sanguinetti**, which had already won the Golden Leopard in the Cineasti del Presente section and the Best First Feature Award at Locarno. The Special Mention in this section went to *Flies*, with which Mexican helmer **Fernando Eimbcke** won the WIP Latam Industry Award at San Sebastián in 2025 and which competed at the latest Berlinale.

Elsewhere, the Zabaltegi-Tabakalera Award went to *Teenage Sex and Death at Camp Miasma* by **Jane Schoenbrun**, a title selected for Cannes' Un Certain Regard, where it bagged the Queer Palm. The Special Mention in this strand was handed to *Sometimes Sadness, Sometimes Rebellion*, which had previously earned **Maria Aparicio** the top prize of the Giornate degli Autori at the recent Venice Film Festival.

Lastly, it is worth highlighting that the City of Donostia/San Sebastián Audience Award, voted for by viewers of the Periak section, went to *La bola negra* by **Javier Calvo** and **Javier Ambrossi**, the award-winning title set to represent Spain at the upcoming Oscars, which hit national theatres last Friday to a warm reception at the box office. In addition, the Audience Award for Best European Film was bestowed upon *NAZA*, the documentary by **Yuval Abraham** and **Rachel Szor** about the mass killing of Palestinian civilians in Gaza orchestrated by Israel, which recently won the Special Jury Prize at Venice.

Here is the full list of award winners:

Competition

Golden Shell for Best Film
Tender Loving Care – Mike Leigh (UK)

Silver Shell for Best Director

←

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Zurich 2026

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El cine en comunidad

Inauguración de Nest



Martes, 22 de septiembre de 2026

Decenas de estudiantes de todo el mundo recibieron ayer la bienvenida a Nest con unos "consejos" de presentación: extended vuestra curiosidad, discutid y disfrutad de la enorme diversidad de voces que en los próximos días se desplegarán en la pantalla de Tabakalera. Podríamos añadir una nueva máxima: sed generosos, como lo fue el cineasta estadounidense Ira Sachs en el Conversatorio que inauguró la cita, compartiendo su visión dialogal del cine, comentando su aproximación a la intimidad y desgranando los secretos tras su nueva película, *The man I love*, presentada en Perlak tras su estreno en el Festival de Cannes.

Protagonizada por un desarmante Rami Malek, este emocionante retrato de Jimmy George, un actor con sida que se aferra a su pasión con una persistencia arrolladora, es también un fresco afectivo de la escena *queer underground* neoyorquina de los 80. Jaume Claret Muxart, director que moderaba el coloquio un año después de ser entrevistado en la misma sección por su *Estrany riu*, empezaba por destacar este componente colectivo (casi familiar) que permea toda la filmografía de Sachs, quien contestaba: "Está en mi corto *Last Adress*, homenaje a un grupo de artistas neoyorquinos que murieron de sida. Era una película sobre la ciudad, el silencio y la ausencia, desde los exteriores.

The Man I Love es una especie de reverso, desde los interiores, sobre la energía, la intensidad y el deseo de estar vivos. Yo busco comunidades así para seguir adelante. Creo que hay una energía, reflejada en la película, que se está perdiendo: la de hacer obras para la persona que está sentada a tu lado, para con la que vas a comer o ir a un bar, o para con la que vas a tener sexo."

En busca de esas comunidades, Sachs contó cómo, inspirado por su activismo empoderante en Act Up, durante los años más oscuros de la epidemia del sida en Nueva York, fundó la organización sin ánimo de lucro QUEER|ART, iniciada como un programa mensual de cine comisariado por artistas LGBTQ. O cómo constituyó, junto a cineastas como Laurent Cantet, Kelly Reichardt o Karim Ainouz, el grupo Dependent Cinema. Dependiente, también, porque:



From the outset, intrigue and tension take hold as we surrender to the journey offered by *Body of Glass*, the debut by German filmmaker **Naëmi Ada**, which is screening in the New Directors section of the **San Sebastián International Film Festival**. First, we hear the seemingly ancestral singing of a polyphonic choir, and we are immediately plunged into the violent quarrel between a young couple: a boy abandons a girl on a rocky mountainside at the end of a winding road. This uncertainty and sense of unease accompany us for the rest of the film - and it is one of those movies where the less you know about it beforehand, the better.

(The article continues below - Commercial information)



Let's just say that Tian (**Soma Pysall**), a young and talented dancer, is at the centre of this story. She is the young woman we saw being left alone in the middle of nowhere at the start, and the one who leaves her there is Felix (**Manuel Severin**), her boyfriend and also the choreographer heading up the dance company where they both work. Their relationship is highly toxic, which becomes apparent in every moment we see them together. Tian is also a German who feels somewhat isolated in Marseille, the city where everything unfolds - a city that, incidentally, Ada makes superb use of, weaving its landscapes and sounds into the film's complex psychological portrait of its protagonist.

Eager to escape an asphyxiating situation, Tian pretends to be someone else and ends up accompanying a bunch of people grieving for a young man the dancer never knew - and even becoming central to their group dynamics. The premise is outlandish and the path the main character takes is no less so, but the film holds everything together with impressive vigour, leaving the audience with no choice but to watch, stunned and glued to their seats, as events unfold. This stems from the magnificent script by Ada herself, but also from a powerful ensemble in which it is only fair to single out Soma Pysall, who embodies the protagonist with disarming conviction and commitment.

All in all, this is a highly promising debut. It's an original, daring proposition in which every technical and artistic element works with surgical precision. On this emotional, mental and physical journey, themes such as abuse, grief, the creative process, identity and human connection (or the lack thereof) are paraded before our eyes, leaving us with few certainties but plenty of complex food for thought.

Body of Glass is a production by **Soilfilm Media GmbH** and **Soldats**. Its international sales are handled by **Alpha Violet**.



alpha violet

21 de septiembre a las 16:34 · 🌐

San Sebastian met **#BodyOfGlass!** ✨...
Ver más

San Sebastian met **#BodyOfGlass!** ✨ A film by Naëmi Ada about a woman who has been looked at all her life as a body, and never seen as a person. Until a...



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22 de septiembre a las 12:03 · 🌐

He doesn't need to be in the room to be felt....
Ver más

He doesn't need to be in the room to be felt. **#BodyOfGlass**, the debut feature by Naëmi Ada, have premiered in the New Directors section at Donostia Zinemaldi...



← Post



Donostia Zinemaldia - Festival de San Sebastián

@sansebastianfes



#74SSIFF #NewDirectors La realizadora alemana Naëmi Ada ha estrenado en Donostia, junto a su equipo, su ópera prima BODY OF GLASS, con la que compite por el Premio @kutxabank-#NewDirectors. Cuenta la historia de una joven bailarina que comienza a llevar una vida paralela tras un enfrentamiento con su novio, al que le une una relación tóxica.

[ENG] German filmmaker Naëmi Ada premiered in San Sebastián, alongside the film crew, her debut film BODY OF GLASS. It tells the tale of a young dancer who lives a parallel life after a violent incident with her manipulative partner.

[EUS] Naëmi Ada zinemagile alemaniarrek bere lehen lan BODY OF GLASS estreinatu du Zinemaldian, eta Kutxabank New Directors saria eskuratzeko lehiatuko da. Dantzari gazte baten istorioa kontatzen digu: harreman toxiko batez lotutako mutil-lagunarekin liskar bat izan ondoren, bizitza paralelo bat izaten hasiko da.



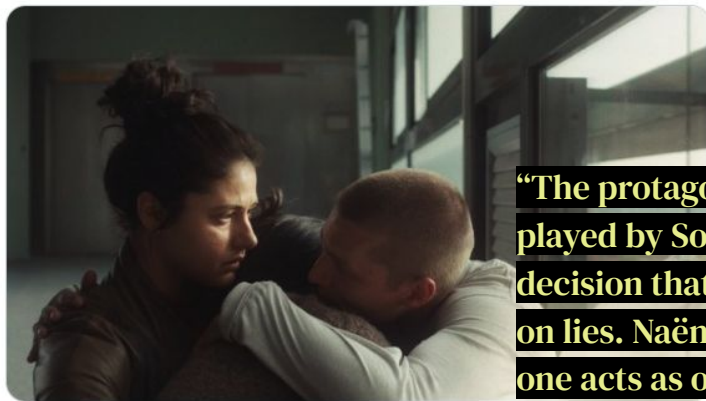
← Post



Juan Roures
@JuanRoures



La protagonista de «Body of Glass», muy bien encarnada por Soma Pysall, toma una decisión insólita que deriva en conexiones frágiles basadas en la mentira. El primer largometraje de Naëmi Ada, donde nadie actúa como cabría esperar, atrapa y sacude. [#74SSIFF](#)



5:55 PM · Sep 25, 2026 · 437 Views



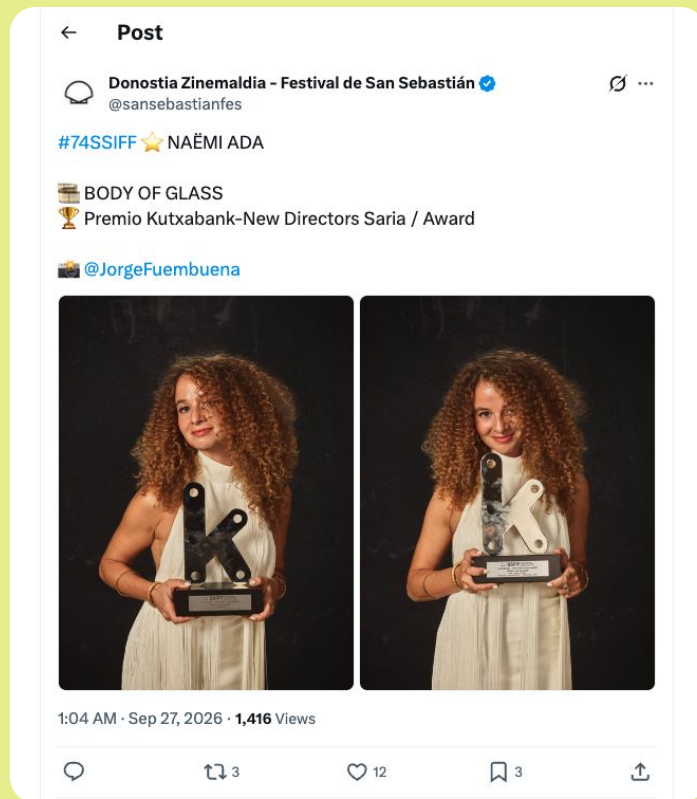
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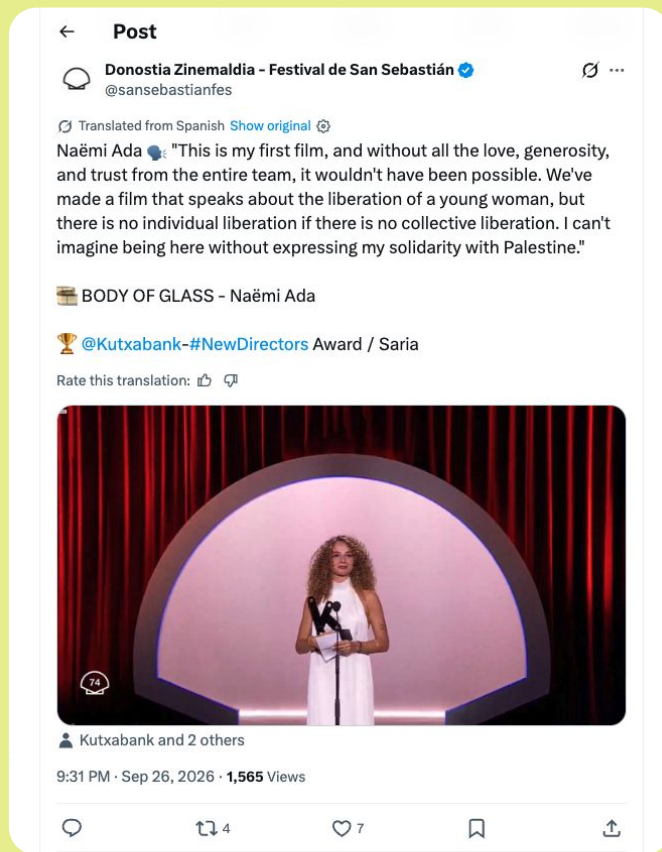
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“The protagonist of Body of Glass, wonderfully played by Soma Pysall, makes an unusual decision that leads to fragile connections built on lies. Naëmi Ada's debut feature, where no one acts as one might expect, captivates and unsettles.”

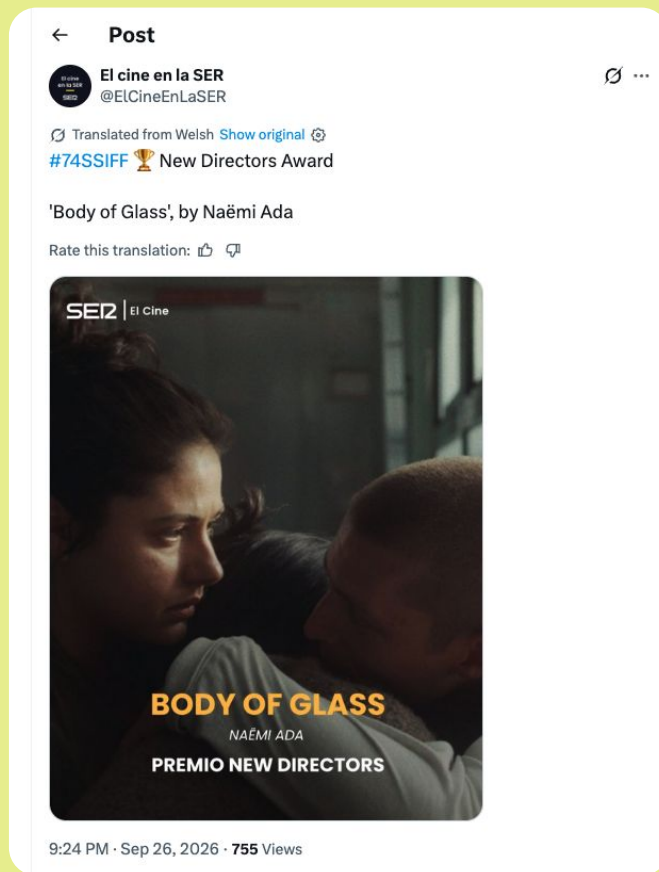


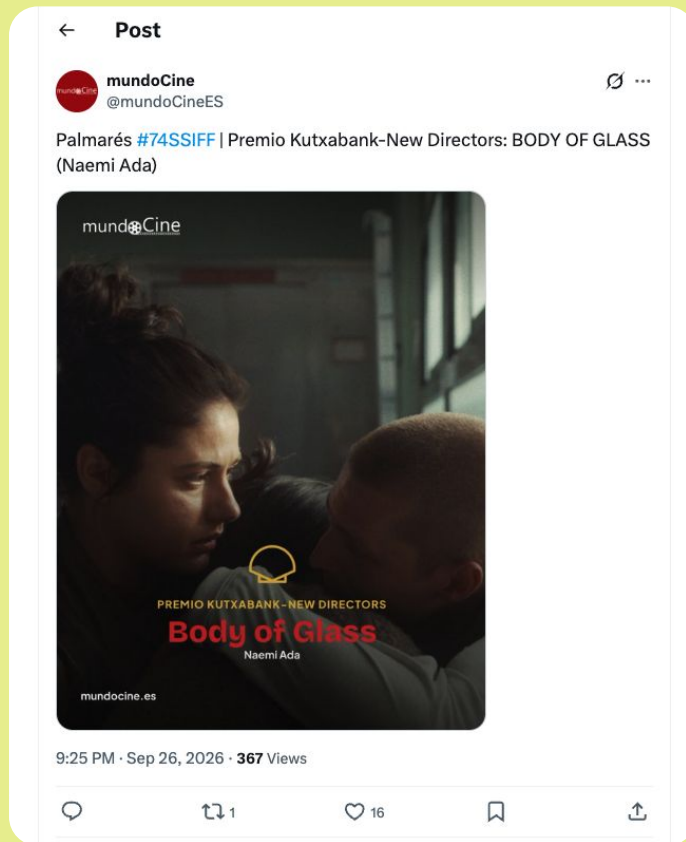


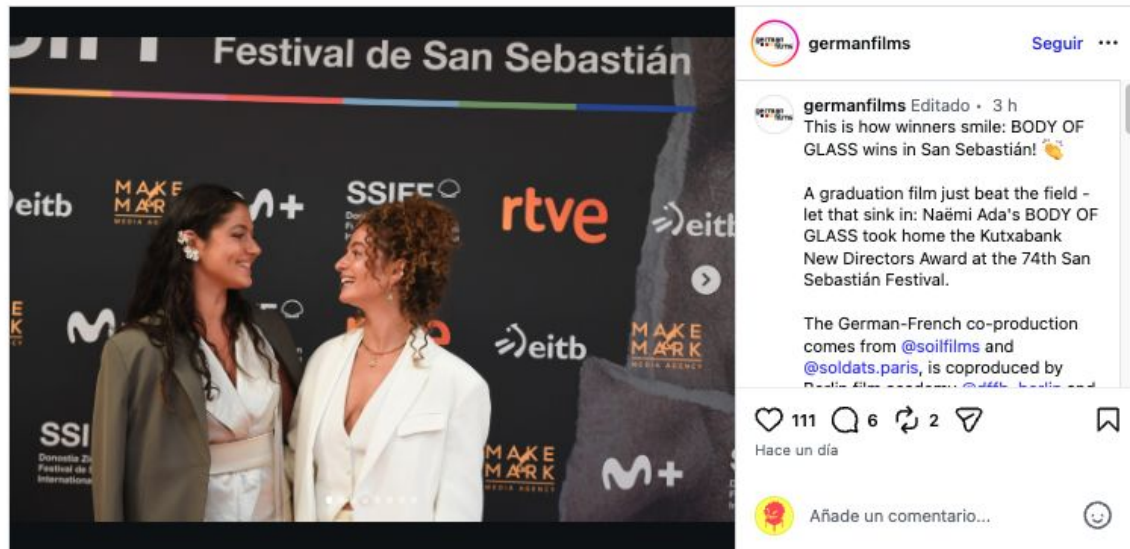


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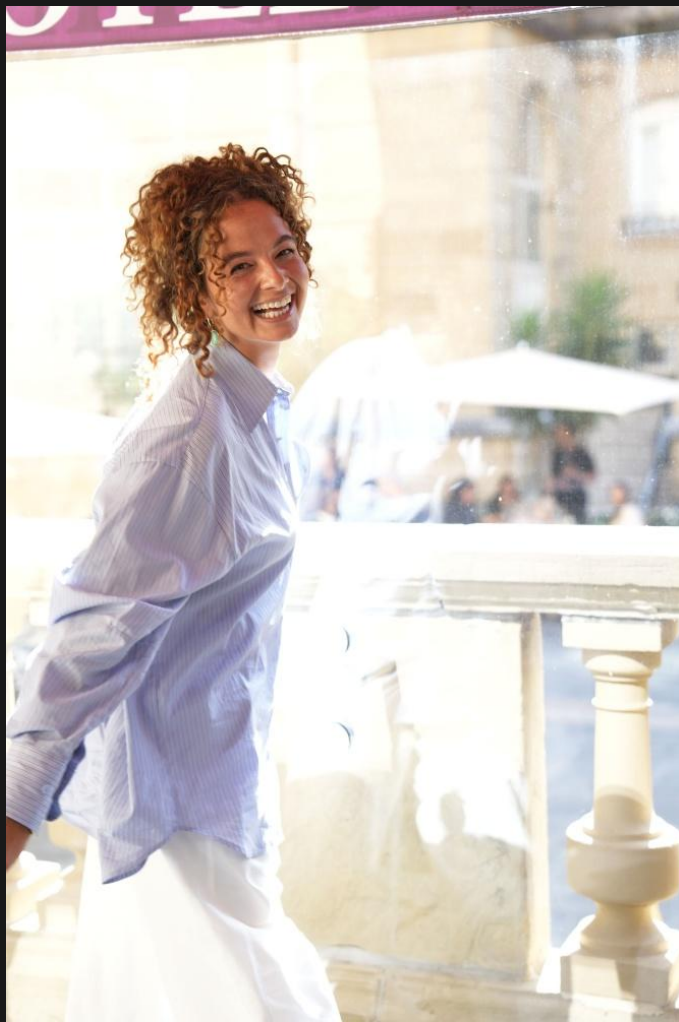
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