AUDIENCE AWARD
BEST INTERNATIONAL
NARRATIVE FEATURE
MAMMOTH
LAKES
FILM FESTIVAL
2025

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OFFICIAL SELECTION
2025

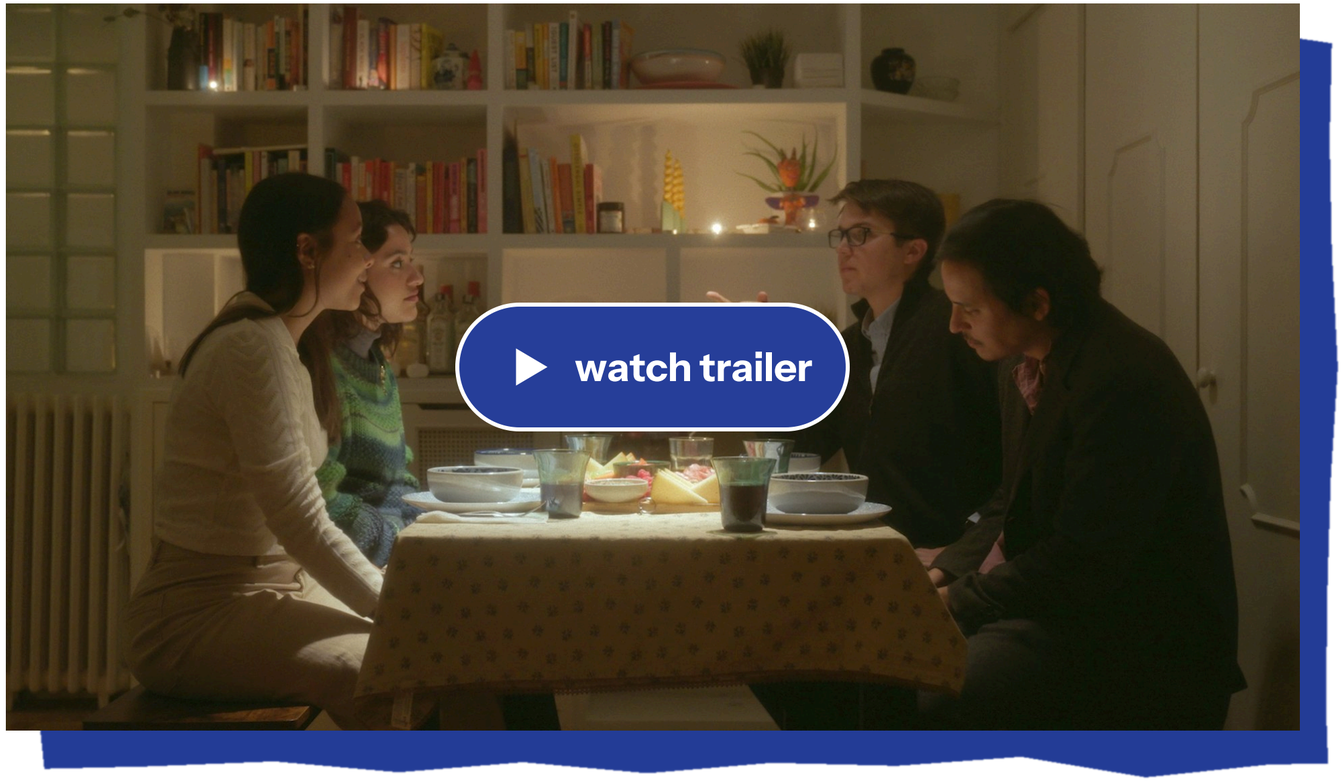
FESTIVAL
DE CINE
ELCO
SELECCIÓN
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2025



the batrachians

press kit

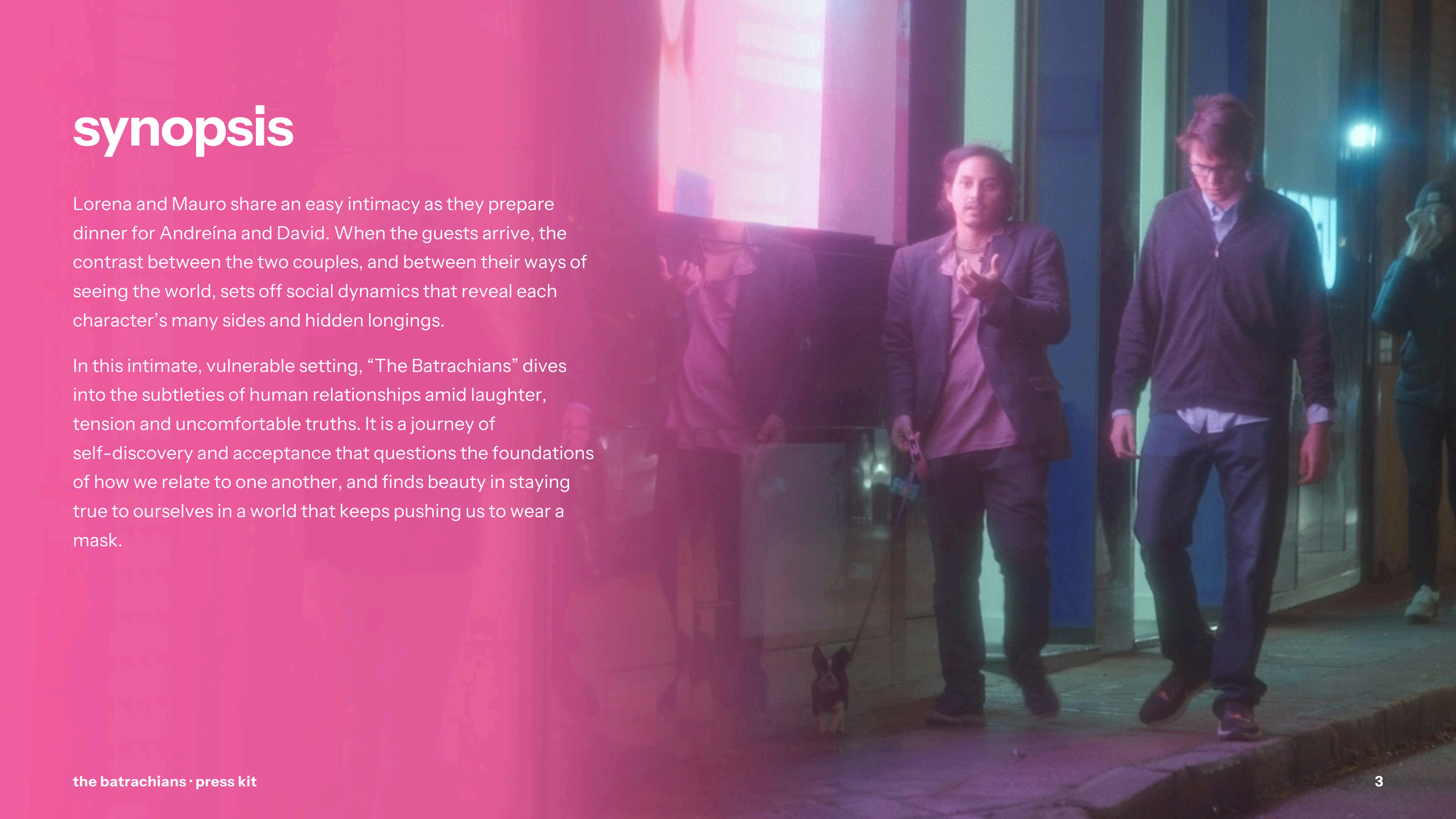
An evening among friends turns into an emotional battlefield when a couple's tension leads everyone to question the strength of their bonds



synopsis

Lorena and Mauro share an easy intimacy as they prepare dinner for Andreína and David. When the guests arrive, the contrast between the two couples, and between their ways of seeing the world, sets off social dynamics that reveal each character's many sides and hidden longings.

In this intimate, vulnerable setting, "The Batrachians" dives into the subtleties of human relationships amid laughter, tension and uncomfortable truths. It is a journey of self-discovery and acceptance that questions the foundations of how we relate to one another, and finds beauty in staying true to ourselves in a world that keeps pushing us to wear a mask.











jury honorable mention · mammoth lakes film festival 2025

“A work that captivated and surprised us with its nuanced and sophisticated exploration of the complexities of human relationships. Guided by a clear and confident directorial vision and superb performances, the film unfolds over the course of a single tense evening, revealing deeply humanistic insights through a restrained, minimalist approach. This is the kind of film that invites introspection, that sparks conversation, and leaves a lasting impression.”

may 2025
Mammoth Lakes Film Festival
Audience Award for Best International Narrative Feature

may 2025
Mammoth Lakes Film Festival
Jury Honorable Mention, International Narrative Feature Competition

august 2025
Nòt Film Fest
Shooting Stars Jury Special Mention for Performance

september 2025
Festival de Cine ELCO
Official Selection, Venezuelan Feature Films Made Abroad

october 2025
Molodist Kyiv International Film Festival
Molodist Means Youth

november 2025
VENEZCINE México
Official Selection

november 2026
Festival del Cine Venezolano, Margarita
Unified Editions 2025-2026

what audiences say

this is the venezuelan film i've enjoyed the most since Yo y Las Bestias. super fun and relatable.

it made me think about how universal our problems are, about the things all human relationships have in common. a film about ordinary people for ordinary people.

from dissatisfaction to feeling that we are not enough, give not enough or get not enough. i feel it finds a fun and endearing way to talk about that suffocating feeling that is hard even to describe. that waiting for "something more" to come, for "something" to happen, without knowing what...

i find the inevitable comparison between the two couples very interesting, almost like a mirror, and how complex the way they relate is. it's true there is a lot of expository dialogue, but the way it's portrayed makes it feel extremely natural.

i feel this film belongs to a generation of venezuelans who have lived with disappointment as an everyday emotion, but i find it beautiful that it doesn't hold on to that, it uses it to explore the feelings we hide.

my respect to the actors and the director, who did a truly excellent job with the performances

endika lopez
read on letterboxd (in spanish)

finally
finally
venezuelan mumblecore
through and through

i like that the characters are very authentic and three-dimensional, their interactions and dialogue very real, everything very naturalistic and close. it's nice to see our idiosyncrasies portrayed without falling into folkloric or telenovela exhibitionism, just in a more everyday way. i really appreciate that.

i like the structure of the film, how we start in the intimacy of one couple, then the social gathering with both couples, and we close with the intimacy of the other couple. i think it's a very good way to develop it thematically. i like that it's about adults who haven't quite finished becoming adults, who still have a lot of teenager and child in them, in their gestures, in their conflicts. they are not the kind of adults one thinks adults are, who in the end aren't really adults either. thirtysomethings (or almost thirtysomethings) after all. kids trying to fake adulthood. like american mumblecore, it has the flaw of not feeling very polished, especially the camera work and the sound design, which sometimes felt empty, and the lack of clear dramatic direction, but that's fine with me because in the end it's a slice of life. wish there were more things like this.

OLOpera
read on letterboxd (in spanish)

press

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director’s note

The Batrachians started as an experiment. I wanted to try a different way of making films, one where, instead of obsessing over the result, I could enjoy the process and the uncertainty that comes with it.

During four months of research, I let myself be guided by the singularity of each actor, whom I thank for their patience and commitment. Their rapport fed the film until it took on a life of its own. We wanted to portray the characters in a raw, realistic way, showing every side of them without passing judgment.

Those rehearsals also brought out gestures, expressions and ways of relating to each other that are deeply Venezuelan. It is something I have always wanted to celebrate, because I feel Latin American cinema tends to leave it in the background.

I am fascinated by the way we are. Venezuelans, and Latin Americans in general, have a particular charisma that, mixed with our fire and bluntness, makes for some very interesting interactions.







So I decided to work with it more deliberately and make it one of the central threads of the film. I think part of its charm comes from there, from pairing a cinema that puts intimacy and the ways people relate first with a way of being that is rarely seen on screen.

People often ask me what the word “batrachian” means. The first time I heard it, it sounded intense, even derogatory. I thought it meant an amphibian in its earliest stage of development, a tadpole. The contrast between such a harsh sound and such a tender meaning matched the way I see the characters, as little creatures clumsily searching for their place in the world. Later I learned that “batrachian” simply means amphibian, but by then the image had stuck with me.

The Batrachians is a portrait of its characters, who I believe do what they can, and who reap alike the challenges and rewards of being themselves.

Diego Salomon, 2023





team



diego salomon

writer, director and producer

Venezuelan artist who studied film at Boston University under the scholar and critic Ray Carney. He worked closely with cult filmmaker Jon Jost, producing his most recent project, "Casa do Silencio". “The Batrachians” is his first feature. His work explores the complexities and tensions of human relationships, with an innovative approach to personal films that combine solid formal craft with a distinctive point of view.



samuel rotter and carolina perelman

producers, producciones nau

They founded Producciones NAU in 2019 to create innovative film and theatre work with a disruptive artistic approach. On stage, they wrote and directed the play "Un recuerdo después del Holocausto", well received in Madrid, Miami, Caracas and Panama City. Their film productions include “Berman’s March” by Jordan Tetewsky and Joshua Pikovsky, official selection at Entrevues Belfort 2023, and “Confesiones Chin-Chin”, directed by Carolina Perelman herself.



josé daniel bort

producer, omni media arts

José Daniel Bort has worked in the entertainment industry for 30 years. As President of Expression Entertainment he oversaw more than thirty productions, including the film “The Maid”. He also produced “Cellmates”, “Angels in Stardust” and “Swing State”, and was executive producer of the series “Borderline” and “The Agency”.

He was Vice President of Cinema Management Group and North American executive for Filmax. He has produced, directed and acted in more than 30 plays in Caracas and New York, at venues such as Lincoln Center, La MaMa and Musical Theatre Works, among others.

team



rodolfo cova

producer, genuino films

Rodolfo Cova has produced more than 20 feature films, which have competed at every major film festival in the world. His productions include "Desde Allá" by Lorenzo Vigas, winner of the Golden Lion at the 2015 Venice Film Festival; "Azul y No Tan Rosa" by Miguel Ferrari, Best Ibero-American Film at the 2014 Goya Awards; and "La Sombra del Catire" by Jorge Hernández Aldana, Grand Prix winner at the 2023 Warsaw International Film Festival. He was executive producer of "Las Hijas de Abril" by Michel Franco, winner of the Jury Prize in Un Certain Regard at Cannes 2017. In 2019 he founded Genuino Films, a new production company based in Mexico, Venezuela and Germany.



jordan tetewsky

director of photography

Multidisciplinary filmmaker known for co-directing, co-writing, shooting and editing “Hannah Ha Ha”, winner of the Grand Jury Prize at Slamdance 2022. He is currently distributing his second film, “Berman’s March”.



mayra morán

editor

She has worked on more than 16 award-winning feature films across fiction, documentary, television and video. Highlights include “Desastres Naturales” (2014), “La Nave del Olvido” (2020), “Capitán Carver” (2021) and “La Piel Pulpo” (2022). Her work explores the limits and possibilities of audiovisual language.



the process



4 months of rehearsal, 5 days of shooting

We met several times a week at my place to get to know each other and build trust. My approach was to adapt to each actor's way of being, find where they met what I had in mind, and work from that common ground.

> **BE FIERCE IN ACCEPTANCE. WHENEVER WE WANT TO PUSH SOMETHING AWAY, WE SHOULD FIGHT TO HOLD ON TO IT INSTEAD**

uncertainty as a travel companion

Once the groundwork was laid, the challenge was to let go of control and make room for vulnerability and play.

We put the characters through different situations without knowing what should come out of them, and let them reveal themselves to us through action.

> **NOT WANTING TO BE CONFUSED IS WISHING FOR SOMETHING INHUMAN**

a shoot without a script

I wrote a treatment with the basic premise of each scene. There was no script; making the film was just another game, only with very little time. Right before shooting, I would describe the scene and the actors would play it, drawing on everything they had built up in rehearsal.

There is no formula for working with the unknown. The heart of the process was to trust our intuition and let the spirit of the film find its own shape.

> **THERE IS MORE LIFE IN TEXTURE, SOUND AND ARBITRARINESS THAN IN MEANING ITSELF**

atmosphere as creation

At first I had planned specific roles and dynamics for each couple, but during rehearsals and the shoot everything got mixed up and more complicated, and the relationships became much more ambiguous.

What interests me is watching, moment by moment, how the characters interact, navigate each other and negotiate emotionally.

> **WE LOOK FOR OPENNESS, NOT CORRECTNESS**







sofía ciffoni

as lorena

She graduated in audiovisual communication from the University of Valencia (2023). Her talent and dedication to the arts led her to join 1stAveMachine in New York, a renowned agency that creates content for leading global brands. This experience enriched her creative perspective and sharpened her skills as an art director, a role she has taken on in music videos such as “Plan Fatal” by Dani Fernández and “Por Hoy” by Anakena, which have gathered millions of views online. Always looking for new challenges, Sofía makes her on-screen debut in “The Batrachians”.



jósbel lobo

as mauro

Graduate of the Taller Nacional de Teatro of the Fundación Rajatabla. He took part in editions II and V of Juegos Para un Montaje Teatral (Centro TET, Caracas, 2013 and 2016) and in the Cátedra Permanente-Itinerante Jerzy Grotowski (Caracas and Santiago de Chile, 2016 and 2019). He has worked on more than thirty stage productions since a young age, and the Venezuelan Association of Theatre Critics honored him in 2017 for Fear and Misery of the Third Reich. Three-time nominee for the Marco Antonio Ettedgui award in Caracas. In 2020 he co-founded Ética Delincuente, a lab for actor training and stage creation. Winner of the first Juan José Breca Poetry Prize (La Guaira, 2011) for the collection “En la hendidura”, and published by the Movimiento Poético de Maracaibo in 2015 with “El olor de otras palabras”.



andreina crepsac

as andreína

Screenwriter, graduated from the Universidad Católica Andrés Bello (Caracas, 2018). After 10 years of musical training, she started as a pianist and vocal assistant at the Teatro Luis Peraza (2018). She made her acting debut in Karin Valecillos's "Cuentos de guerra para dormir en paz" at the Teatro Celarg (2018), and continued her training with Venezuelan artists such as Daniel Dannery (Alquimia Teatral, 2019) and Patricia Ramírez (De la anécdota al teatro, 2019). She was an actress and musical arranger in La Caja de Fósforos (2019-2020).



oscar belloso

as david

Oscar Belloso is a talented actor who trained at the Elizabeth Mestnik Studio in Los Angeles. He also completed an intensive program at the William Esper Studio in New York. He has worked in short films and theatre, including "Visto" (2021), "El Muerto Disimulado" (2022) and his current role in Ira Levin's "Veronica's Room", directed by Elías Quino Villena. His solid training and his experience across many projects show his skill and dedication to acting.



& mochi

as mochi

stills












download in high resolution

technical details

written and directed by	Diego Salomon
producers	Samuel Rotter, Carolina Perelman, José Daniel Bort, Rodolfo Cova
associate producers	Oscar Belloso, Jósbel Lobo
director of photography	Jordan Tetewsky
editor	Mayra Morán
original music	Pedro Fraguela
art direction & costumes	Sofía Ciffoni
sound	Isabella Salvo, Daniel Rincón García, Fernando Nequeçaür
color grading	César Pérez Sulca
visual effects	Luz Creativa Films
cast	Sofía Ciffoni, Jósbel Lobo, Andreina Crepsac, Oscar Belloso, Mochi

running time	77 minutes
country	Spain and Venezuela
year	2025
language	Spanish
subtitles	English
screening format	DCP
digital file	4K
sound	5.1
format	digital, color

the batrachians

contact

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The team can join the screening for a Q&A in person or online, and can also record a greeting for the audience.

social

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Instagram, X, TikTok and Facebook

website

losbatracios.com/en

PRODUCCIONES NAU

GENUINO FILMS