

THEATRICAL MIXING ROOM



Carlos Cortés

SOUND ENGINEER & RE-RECORDING MIXER

Academy award winner for best sound in "the sound of metal" (darius marder, 2020). His work in this movie also acknowledge him a bafta and a cas for the same category. He began working on sound design for theater plays such as "savia" and "yogamoi", which have been performed at different festivals around the world including the festival de l'imaginaire in paris, france.

Since then he has been dedicated to all kinds of musical and audio-visual projects. He currently works in the film industry performing different tasks from sound editing to the final mixing of different feature films such as "tempestad" by tatiana huezo, "our time" by carlos reygadas, "Robe of gems" by Natalia López Gallardo.

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Antonio Pórem

SOUND ENGINEER & RE-RECORDING MIXER

Sound designer and re-recording mixer with more than 15 years of experience in sound design and mixing for film, music supervision and production, field recording and sound installations. he is a member of the cinema audio society.

In 2017 he founded the walla collective studio after his stay in london, where he was collaborating with various directors and artists.

He currently has over 80 film credits shown at various film festivals and museums around the world, including cannes, berlin, toronto, locarno, san sebastian, moma and tate modern museum.

In recent years he has excelled as a mixer and sound designer for film, as well as sound and music supervisor for several netflix and hbo series.

He has collaborated with various authors and directors such as tiago guedes, alain raoust, rita azevedo gomes, gabriel abrantès, francis lee, salomé lamas, jorge jácome, gabriel mascaro. as well as composers such as lichens, dead combo, manel cruz and justin melland, mixing soundtracks for film and television.

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Ricardo Lavallo

SOUND ENGINEER & RE-RECORDING MIXER

Guitarist and composer born in Mexico City. From an early age, he showed interest in music and began studying classical guitar at the age of 8, a practice he continued until he was 20 to further his education at the Center for Research and Musical Studies and later at The London Music School.

Starting in 2004, he began scoring multimedia projects, and from 2008 to the present, he has dedicated himself to composing music independently for the advertising industry (Grupo Modelo, General Motors, Honda, P&G, Unilever, Cuauhtémoc Moctezuma, The Coca Cola Company, among others), some short films, and recently for video mapping projects, collaborating with DUX Animation, which have been presented in various states of the country and abroad.

In recent years, he has ventured into the film industry as an audio designer and primarily as a mixer for short and feature films at Splendoromnia.

He has also collaborated as a guitarist on various musical projects and as a composer/producer in the bands Dirty Boodaz and Illuminari.

Currently, he is developing audio projects at the Phonolab collective (www.phonolab.mx), collaborating with Carlos Cortés, an Oscar winner for the feature film Sound of Metal.

THE GREEN ROOM



Lena Esquenazi

SOUND DESIGNER

Lena Esquenazi, sound engineer graduated from the Film Engineers Institute in Saint Petersburg, Russia, has made a significant impact on the Mexican film scene over the years. Her distinguished career has been honored with six Ariel Awards for Best Sound. Among her recent achievements is her involvement in the film "Noche de Fuego" (2022), directed by Tatiana Huezo, where her work was not only recognized with the Ariel Award for Best Sound but also earned her the Award for Best Sound Creation at the Cannes Film Festival.

Over decades, Lena has left her mark on the industry, receiving accolades for her work in films such as "Bardo" (2022) (additional sound designer), "Tempestad" (2017), "Temporada de Patos" (2005), "Nicotina" (2004), "Del Olvido al No Me Acuerdo" (2000), and "Cilantro y Perejil" (1997).

THE GREEN ROOM



Maluz Orozco

SOUND DESIGNER

Maluz Orozco was born in Mexico City in 1984 and holds a Bachelor's degree in Communication from the Universidad Iberoamericana (2008). Later, she specialized in Sound Design for Visual Media at the Vancouver Film School (2010). She has collaborated with Splendoromnia as Supervisor and Designer on the HBO series "Sierra Madre" by Gabriel Nuncio. She has also worked on the Netflix feature film "What Fault Does Karma Have" directed by Elisa Miller, on Léa Soler's short films "Corpúsculo" and "Almost Dust", as well as with Lotte Van Raalte on her short film "Guerreras". Her first encounter with Splendor was as a dialogue editor on the film "Madeline's Madeline" under the supervision of Martín Hernández. Since 2017, she has been living in Tepoztlán with her two children.

THE GREEN ROOM



Thomas Becka

SOUND DESIGNER

Thomas Becka was born in Paris, 1991. His early interest in music and sound drove him to attend a technical school focused in the audiovisual medium. Afterwards he studied in an art school specializing in the sound design area. He is also a musician, who in 2019 created a music and sound art label named Alcôve.

THE GREEN ROOM



Arturo Salazar Rivero Borrell

SOUND DESIGNER & MIXER

Sound designer and Re-recording engineer with 10 years of experience in the film industry. Graduated in Communication from the Iberoamerica University and from Sound Design for Visual Media program at Vancouver Film School. Curious about music and audio, he began his musical training from childhood, leading to a youth full of garage bands and noise as an escape valve. In 2009, he began his collaboration at Ibero 90.9, a recognized radio station in Mexico City, where he served as a radio producer, music programmer, and radio host for 11 years. In 2014, he began working in film, collaborating with directors such as Paula Hopf, Isaac Ezban, and Carlos Armella. Since then, his professional practice has been focusing on sound design and mixing. Outstanding works: "Sísifos" by Nicolás Gutierrez and Santiago Mohar, "Observar las Aves" by Andrea Martínez Crowther, "Buen Salvaje" by Santiago Mohar, "Pedro" by Liora Spilk, "The Tuba Thieves" by Alison O'Daniel.

THE GREEN ROOM



María Alejandra Rojas

SOUND DESIGNER

Graduated in Film and Television from the Jorge Tadeo Lozano University of Bogotá and later from the sound specialty of the EICTV of Cuba, she is a Colombian sound engineer and sound designer who stood out in events such as Guadalajara Talents and Berlinale Talents. With experience in series, short films, and feature films, she participated in projects like "The Tuba Thieves", winning awards and nominations for best sound design. Her work includes films like "Frida", "The Other Tom", and "Rotting in the Sun". She contributed as an editor and 5.1 mixer in Netflix and Amazon Prime series, such as "Everything Will Be Fine" and "Daughter From Another Mother". She is currently based in Mexico City where she works as a sound designer, sound supervisor, and sound engineer.

SPLENDOR OMNIA



COLOR GRADING



Mariano Rentería Garnica

COLORIST

He is an image post-producer and colorist.

He also works as a director and photographer. He has received various awards and nominations at important world film festivals for his work as author.

He has wide experience in working with image. He has made the color correction and image post-production of different films, including: the 4k restoration of "Battle in heaven" by Carlos Reygadas for the criterion collection, "Fifaliana" by Lorenzo Hagerman, "Al son de beno" by Ilán Lieberman, "Dante y soledad" by Alex de la Mora, "Biopsy" by Adriana Garibay, "Sermon to the birds" by Hilal Baydarov, "The tuba thieves" by Alison O'daniel (Sundance 2023).

COLOR GRADING



Rocío Ortiz

COLORIST

Rocio Ortíz Aguilar was born in Morelia and currently resides in Mexico City. She studied a Bachelor's degree in Cinematic Studies at the Mexican Institute of Cinematographic and Humanistic Research. She edited the feature films "Almas rotas" and "Día 6" directed by Juan Pablo Arroyo, which premiered at the Morelia International Film Festival. She edited and produced the documentary "Aurora" by Laura García, nominated for an Ariel Award for Best Documentary Short. She has worked on set as a DIT, data manager, and editing assistant for both fiction and documentary film projects, and has corrected over 20 films and short films. Currently, she is editing the documentary "Matryoshka" by Maricarmen Merino.