

Prince

A FILM BY FEDERICO BORGIA



BFI LONDON
FILM FESTIVAL
OFFICIAL SELECTION 2026



Logline

A dog inherits a house and the owner's old lover must protect him from the human heirs.



Short Synopsis

After Isabel's sudden death, Jaime, her former lover turned butler, is left in charge of Prince, her elegant and beloved Afghan Hound. According to her will, Prince has inherited Isabel's house, where Jaime must continue to live with him—and which her human heirs can only claim after the dog's death.

But Isabel's son and granddaughter are unwilling to accept the conditions peacefully. As Jaime struggles to protect Prince, he must also contend with his grief and the resentment of Diego, his estranged son from a past he refuses to face.



Long Synopsis

An elegant Afghan Hound trots on an electric treadmill, surrounded by trophies. This is Prince. Nearby, an old photograph shows his tanned owners on a Mediterranean beach: Jaime and Isabel. He is her former lover turned butler; she, a once-wealthy Argentine twenty years his senior, struggling with depression diagnosed by her personal trainer.

For twenty years, they have lived together in Isabel's house in Punta del Este, Uruguay, sharing a passion for dog shows, where Prince never fails to shine. One summer night, returning from an outing in Isabel's 1990s Mercedes, Jaime finds her floating face down in the swimming pool. He tries to save her, but it is too late.

Everything changes after Isabel's death. Her son Carlos and granddaughter Victoria arrive to claim their inheritance, only to discover that Prince has inherited the house.

For Isabel's human heirs to take possession of the property, the dog must die.

As Jaime struggles to protect Prince while mourning Isabel, he must also confront the resentment of Diego, his estranged son from a past he refuses to face. Amid increasingly heated disputes over property, family, and old emotional wounds, the pressure on Jaime intensifies, forcing him to make crucial decisions that put his dignity and his future at stake.

Everything converges inside Isabel's house, where the pool lights mysteriously flicker at night and Prince's life is increasingly in danger.



Credits

Writer and Director: Federico Borgia

Produced by: Isabel García (Montelona)
Pancho Magnou Arnábal (Montelona)

Executive Producers: Pancho Magnou Arnábal
Isabel García

Co-Producers: Daniel Werner (Werner Cine)
Federico Eibuszyc (Pucará Cine)

Production Company: Montelona (Uruguay)

Co-Production Company: Werner Cine (Argentina)

Editor: Guillermo Madeiro

Cinematographer: Ramiro González Pampillón

Sound: Rafael Álvarez

Sound Design: Fernando Ribero

Music: Ismael Varela

Production Design: Gonzalo Delgado Galiana

Costume Design: Nicole Davrieaux

Makeup and Hair Designer: Sofía Sellanes

Cast: Roberto Suárez
Maitina De Marco
Esteban Bigliardi
Cecilia Marani
Salvador Gaetán

International Sales Agent: Alpha Violet



Director's Statement

Making films, particularly fiction, is for me, above all, a game. A serious and very intense one, in which I suffer and have fun at the same time, diving into the humanity of the characters. It is a game that allows me to bring singular worlds to life and explore aspects of human existence that resonate with me, through a personal perspective expressed most powerfully, in my case, through tone.

That tone exists somewhere uncertain between comedy and drama. There is a sense of strangeness and discomfort that permeates the film, shaping the way I look at the characters and portray their relationships. I am interested in how tenderness can emerge even when we behave miserably. The complexity of that contradiction fascinates me and defines both my way of looking at people and the tone of my films.

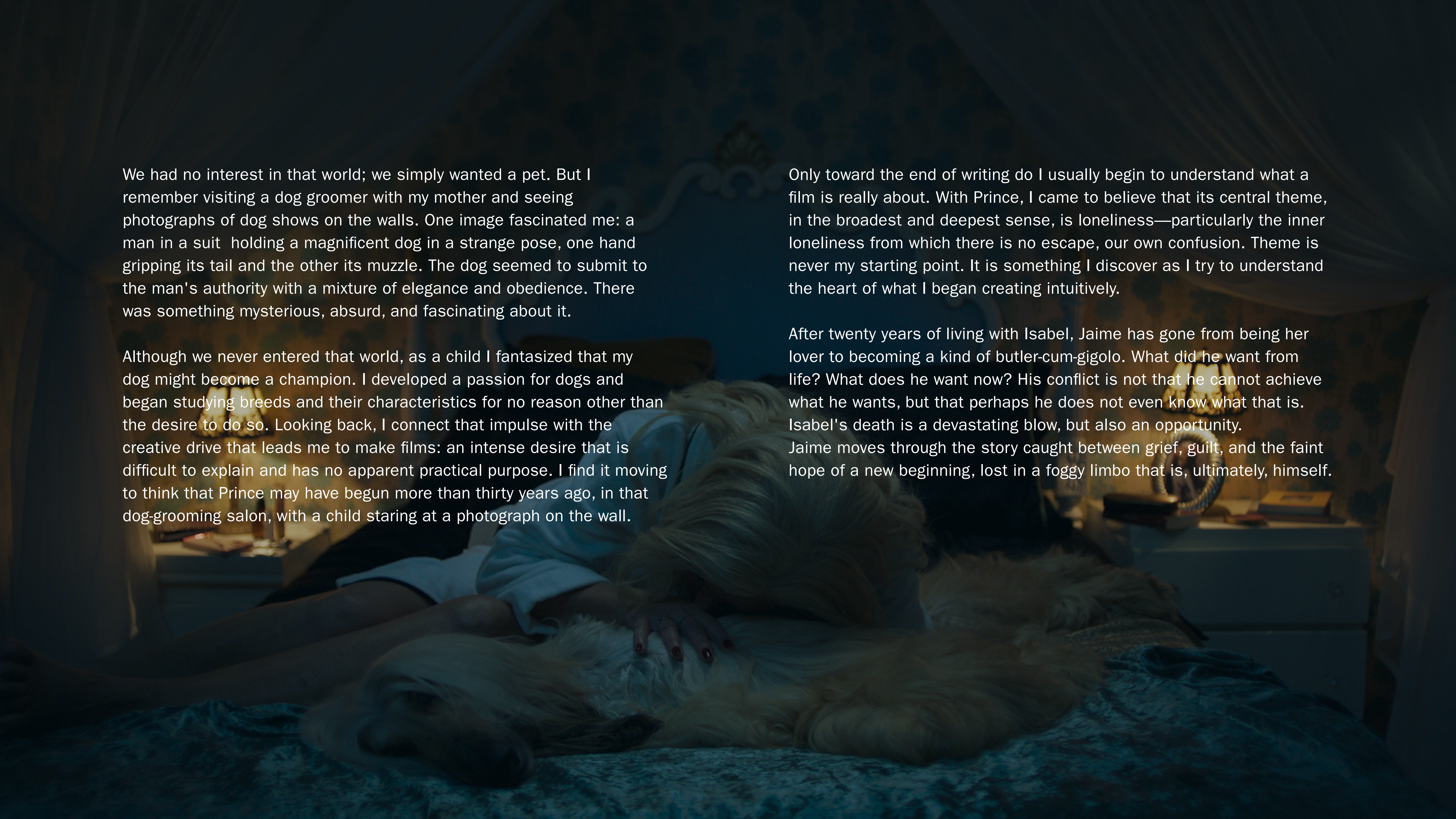
In *Prince*, everything becomes fertile ground for mixing drama and comedy, pushing absurdity and making laughter uncomfortable. When I make films, the tragic and the comic seem to blend naturally and inevitably. I embrace that because it feels honest. Ultimately, it is simply the cinema that comes out of me—and the kind of cinema I enjoy inhabiting as a Spectator.

I am interested in cinema as a mirror of human behavior, particularly in revealing something of the absurdity of the things we invent to escape existential anguish. In my fiction, I tend to place singular characters in unusual situations and force them to interact and coexist.

Their differences create contrasts that, at a deeper level, reveal similarities. Deep down, we are more alike than we would like to admit. In *Prince*, the characters are prisoners of themselves—of their pettiness, fear, and confusion. They need love, but cling to whatever is at hand, looking for shortcuts to obtain what they think they need, want, or deserve. I am moved by their clumsiness, fragility, and desperation to feel a little less lost, simply because I can see myself reflected in them.

The origins of *Prince* can be traced to several events over the past decade. One was moving with my partner from Montevideo to Punta del Este, a seaside resort historically dominated by affluent Argentine visitors who feel like locals and owners despite being in Uruguay. It is a place with an enormous infrastructure that fills up for one month of the year and remains largely empty the rest of the time; a place where glamour and decadence blend until they become almost indistinguishable. The beauty of nature coexists with the tragedy of real-estate development, and the population is broadly divided between those who work in the service industry and those who pay for those services. I feel that Isabel and Jaime once tried to erase that boundary, but never came close to succeeding.

My relationship with dogs, meanwhile, goes much further back. When I was ten, my parents gave me a Springer Spaniel descended from a line of show champions.

A woman with long, wavy blonde hair is lying on her side on a bed with a patterned blue and white blanket. She is wearing a light blue long-sleeved shirt and dark shorts. A small, long-haired dog is curled up next to her, and her hand is resting on its back. The background is a dimly lit bedroom with a nightstand, a lamp, and a bed with a white headboard.

We had no interest in that world; we simply wanted a pet. But I remember visiting a dog groomer with my mother and seeing photographs of dog shows on the walls. One image fascinated me: a man in a suit holding a magnificent dog in a strange pose, one hand gripping its tail and the other its muzzle. The dog seemed to submit to the man's authority with a mixture of elegance and obedience. There was something mysterious, absurd, and fascinating about it.

Although we never entered that world, as a child I fantasized that my dog might become a champion. I developed a passion for dogs and began studying breeds and their characteristics for no reason other than the desire to do so. Looking back, I connect that impulse with the creative drive that leads me to make films: an intense desire that is difficult to explain and has no apparent practical purpose. I find it moving to think that Prince may have begun more than thirty years ago, in that dog-grooming salon, with a child staring at a photograph on the wall.

Only toward the end of writing do I usually begin to understand what a film is really about. With Prince, I came to believe that its central theme, in the broadest and deepest sense, is loneliness—particularly the inner loneliness from which there is no escape, our own confusion. Theme is never my starting point. It is something I discover as I try to understand the heart of what I began creating intuitively.

After twenty years of living with Isabel, Jaime has gone from being her lover to becoming a kind of butler-cum-gigolo. What did he want from life? What does he want now? His conflict is not that he cannot achieve what he wants, but that perhaps he does not even know what that is. Isabel's death is a devastating blow, but also an opportunity. Jaime moves through the story caught between grief, guilt, and the faint hope of a new beginning, lost in a foggy limbo that is, ultimately, himself.

Crew Bios

Federico Borgia, Writer and Director

Born in Montevideo, Uruguay in 1982, Federico Borgia is a filmmaker and teacher. His work as a director and screenwriter includes three feature films, the first two co-directed with Guillermo Madeiro: *Clever* (fiction 2015), premiered at the Busan International Film Festival and selected for more than 25 film festivals including Warsaw, Stockholm, and Chicago International. Awarded at Havana Film Festival, Geneva's Black Movie International Film Festival, Best Ibero-American Film at Cine Ceará, Best Uruguayan Film of the Year by the Film Critics Association and Best First Feature at Punta del Este International Film Festival, among twenty awards. *The Champion of the World* (documentary, 2019), premiered at DocMontevideo, selected by festivals such as Krakow, Guadalajara, Málaga, and Biarritz, among others, has received various awards including Best Film at the BBC Longshots Film Festival and Best Uruguayan Documentary of the Year by the Film Critics Association. *Prince* (fiction, 2026) is his first solo feature film.

Isabel García, Producer and Executive Producer

Isabel García Arnábal holds a degree in Communication Sciences from the University of the Republic and a degree in Audiovisual Production from ORT University. She has worked in communications and the management of arts and cultural projects for government programs. She began working in audiovisual production in 2008 and, since 2017, has co-directed the production company Montelona.

Pancho Magnou Arnábal, Producer and Executive Producer

Pancho Magnou Arnábal studied sociology at the University of the Republic of Uruguay. He has been involved in the management and development of various programs and research projects in the cultural sector. He began working in film through short films and furthered his training through national and international courses and workshops. He has held a wide range of production roles across various audiovisual projects. In 2012, he founded the production company Montelona.

Crew Bios

Guillermo Madeiro, Editor

Born in Montevideo, Uruguay, in 1984, Guillermo has worked as an editor, director, and screenwriter since 2005. Together with Federico Borgia, he wrote and directed the fiction feature *Clever* (2015) and the documentary feature *The Champion of the World* (2019). As an editor, he has worked on more than thirty feature films, primarily creative documentaries, including *The Fable of the Turtle and the Flower* (Carolina Campo Lupo, 2025), *Not Even the Flowers* (Mariana Viñoles, 2024), *Carmín* (Aldo Garay, 2023), *The Portrait of My Father* (Juan Ignacio Fernández Hoppe, 2022), and *Bosco* (Alicia Cano Menoni, 2021), among others.

Ramiro González Pampillón, Cinematographer

Born in Montevideo, Uruguay, in 1982, Ramiro González is a cinematographer and colorist who trained at the Professional Training Center of the Argentine Film Industry Union (SICA). In 2013, he founded Pampillón, an image post-production studio in Montevideo, where he has worked as a colorist on national and international feature films, series, and music videos. As a cinematographer, his feature film credits include *Clever* (Borgia, Madeiro, 2015), *Fattoruso* (Santiago Bednarik, 2017), *The Champion of the World* (Borgia, Madeiro, 2019), *Nacional, a True Story* (Santiago Bednarik, 2019), *The Children of the Mountain* (Mercedes Sader, 2023), and *Prince* (Federico Borgia, 2026), among others.

Crew Bios

Montelona, Production Company

Montelona is a Uruguayan production company led by Isabel García and Pancho Magnou Arnábal, dedicated to producing films born from the need to tell stories from a personal perspective. Montelona approaches each project with conviction and dedication, considering every film a unique collaborative experience. Its films have screened and received awards at some of the world’s most prominent film festivals, including Sundance, San Sebastián, Busan, Havana, BFI London, Guadalajara, Karlovy Vary, and BAFICI.

Montelona’s feature film productions include A Bright Future (2025) and The Sharks (2019), by Lucía Garibaldi; Mateína (2022), the debut feature by Joaquín Peñagaricano and Pablo Abdala; Clever (2015) and The Champion of the World (2019), by Federico Borgia and Guillermo Madeiro; Errant Dream (2025) and By the Yoke (2017), by Sofía Betarte; and The Black Box, by Elisa Barbosa Riva.

Werner Cine, Co-Production Company

Werner Cine is a production company dedicated to creating authentic, artistically ambitious, and commercially viable projects with strong cultural identity. We produce films across genres—including comedies, dramas, horror, and thrillers—supporting both auteur-driven and commercial works, as well as content designed for streaming platforms. Our films have screened at major international film festivals, markets and co-production forums, distributed in cinemas and reached audiences worldwide via streaming services.

Pucará Cine, Co-Production Company

Pucará Cine is an Argentine production company led by Federico Eibuszyc. It produces Latin American films for broad audiences with strong potential for international distribution. Its films have screened at major international festivals including Berlin, Cannes, San Sebastián, Venice, and Toronto, and have been released theatrically and on streaming platforms worldwide. Its productions include Puan, by María Alché and Benjamín Naishtat, and Rojo, by Benjamín Naishtat.



Cast Bios



Jaime

Roberto Suárez

Roberto Suárez (Montevideo, 1970) is one of Uruguay's most prominent actors and theater artists. His notable film credits include 25 Watts (Rebella and Stoll, 2001), The Wait (Aldo Garay, 2002), Norberto's Deadline (Daniel Hendler, 2010), A Moonless Night (Germán Tejeira, 2014), and a leading role in The Saint (Agustín Carbonere, 2023). He has also appeared in several international series, with prominent roles in Yosi, the Regretful Spy (Prime Video, 2022), Barra Brava (Prime Video, 2023), and Cromañón (Prime Video, 2024), among others. With his company Pequeño Teatro de Morondanga, he has premiered landmark productions including El bosque de Sasha (2000), Bienvenido a casa (2012), and Chacabuco (2020), the latter premiering after the restoration of Montevideo's Teatro Odeón which had been destroyed by fire in 1996. He also wrote and directed the film Wooden Eyes (2017).



Isabel

Maitina De Marco

Maitina De Marco is an Argentine actress who began her career at the age of fifty, after working as a shoemaker and raising six children. She currently divides her work between film and theater and has collaborated with artists including Alejandro Catalán, Matías Feldman, Luciano Suardi, Alejandra Rubio, and Federico León. Her film credits include A Family Submerged (María Alché, 2018), The Parties (Ignacio Rogers, 2022), Women on the Edge (Azul Lombardía, 2023), Germany (María Zanetti, 2023), and 27 Nights (Daniel Hendler, 2025), among others. She also wrote, directed, and starred in the stage production Gloria en 3 actos.

Cast Bios



Carlos

Esteban Bigliardi

Esteban Bigliardi (Hurlingham, Argentina, 1973) is a prominent Argentine actor who left his career as a lawyer at the age of thirty to pursue acting. A member of the theater company El Silencio alongside Romina Paula, Esteban Lamothe, Pilar Gamboa, and Susana Pampín, he has appeared in acclaimed productions including Algo de ruido hace, El tiempo todo entero, and Fauna, among others. Bigliardi has appeared in more than fifty film and television productions, including Murder Me, Monster (Alejandro Fadel, 2018), The Delinquents (Rodrigo Moreno, 2023), and Society of the Snow (J.A. Bayona, 2023). He starred in The Practice (Martín Rejtman, 2023) and appeared in The Currents (Milagros Mumenthaler, 2025), among others. His television credits include prominent roles in María Marta: The Country Club Crime (HBO, 2022) and Community Squad (Netflix, 2025).



Victoria

Cecilia Marani

Cecilia Marani (Buenos Aires, 1990) is an actress, screenwriter, and content creator. She trained with teachers including Julio Chávez, Hugo Urquijo, Andrea Garrote, Lorena Barutta, Mariano González, Fabiana Mozzota, Luz Palazón, Lili Popovich, and Paula Grinszpan. In theater, she directed Dennis Weisbrot's Adicto and has performed in productions including El futuro es la vejez (Lisandro Rodríguez), Pan dulce (Graciela Pereyra), and Vida y obra (Mariano González). Her film credits include Palestra (2021), Estertor (2022), and Los bobos (2025), all directed by Juan Basovich Marinaro and Sofía Jallinsky. She also worked as a screenwriter and actress on the web series Protagonistas.

Cast Bios



Diego

Salvador Gaetán

Salvador Gaetán (Montevideo, 2004) is a young actor who has emerged as a notable new presence in Uruguayan cinema in recent years. He studied acting with Ramiro Perdomo and Álvaro Armand Ugón, among others. His film credits include *Perros* (Gerardo Minutti, 2025), and he co-starred in *Las 7 balas* (Sebastián Pérez) and appeared in *Matarifes* (Rafael and Bernardo Antonaccio) and *Las muertes pasajeras* (Agustín Banchero), all three of which are forthcoming. He also appeared in the series *Amor Animal* (Prime Video, 2026). On stage, his credits include a notable role in *La retirada del imprudente*.



Prince

Marelanbull My Lovely Gentleman Khoda “Igor”

Marelanbull My Lovely Gentleman Khoda—Igor, or simply Pipi (Barcelona, Spain, 2023)—is a young Afghan Hound who lives in Montevideo, Uruguay, with his owner, Sergio Fernández, and seven other Afghan Hounds. Descended from a distinguished line of champions that includes a world-champion grandfather, Igor has followed in the family tradition, earning more than fifteen awards at national and international dog shows. After playing Prince in the film that bears his character’s name, Igor became the first dog to co-star in a Uruguayan feature film. He recently became the father of nine puppies.



URUGUAY/ARGENTINA, 2026, 94 MIN. IN SPANISH WITH ENGLISH SUBTITLES. COLOR, 5.1. 4K DCP

Prince

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Montelona

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