



The eleventh L'Œil d'or jury was chaired by Mstyslav Chernov and composed of Tabitha Jackson, Géraldine Pailhas, Lina Soualem et Victor Chastanet.

The jury had 21 films to watch. In addition to the 13 films from the Official Selection: 1 documentary from the Critics' Week, 3 others from the Directors' Fortnight, and for the second time, 4 more films from ACID were also invited to compete.

Created in 2015 by the Cannes Film Festival and LaScam (French-speaking society for non-fiction authors), the Golden Eye awards each year a documentary presented in the official selections of the Festival. The prize amounts to € 5,000 awarded by LaScam to the winner.

L'Œil d'or 2026

Rehearsals for a revolution

by Pegah Ahangarani

Czech Republic / Spain – 1h35 (OFFICIAL SELECTION – SPECIAL SCREENINGS)

Production : Medianest, Fasten Films

Distribution : Jour2Fête Distribution

Jury's note : « *The jury is honoured to award L'œil d'or - the Documentary Prize to Rehearsals for a Revolution. This film allows us to enter the intricate and complex reality of contemporary Iran through a braiding of personal, historical, and poetic cinema. In its search to find the language to express the truths of the moment, Rehearsals for a Revolution is not afraid to question its own gestures — to doubt itself and to be vulnerable. The jury was struck by the masterful script and vivid, urgent storytelling, and by a filmmaker who carried us through violent waves of history while never losing sight of the value of each individual human life.* »

Jury's Special Mention

Tin Castle

By Alexander Murphy

France / Ireland – 1h46 (CRITICS' WEEK)

Production : Goodseed Productions, Samson Films

Distribution : Dulac Distribution

Jury's note : « *The jury is honoured to give a special mention to Tin Castle. This film captivates us from the very first images and continues to impress us with cinematic craft at its highest level. The filmmakers gaze directed at his heroes and heroines expresses their intimacy without invading it. Through its precisely calibrated perspective Tin Castle invites us to reflect on the position and role of the documentary camera and deploys love as a cinematic and political force.* »

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