



# PUT YOUR SOUL ON YOUR HAND AND WALK

A FILM BY SEPIDEH FARSI  
WITH FATMA HASSONA





# PUT YOUR SOUL ON YOUR HAND AND WALK

A FILM BY  
**SEPIDEH FARSI**

2025 – France, Palestine – 112 min

**WORLD SALES**  
**CERCAMON**

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**Press material download link**

<https://www.new-story.eu/films/put-your-soul-on-your-hand-and-walk/>

PRODUCED BY **RÊVES D'EAU PRODUCTIONS** IN COPRODUCTION WITH **24IMAGES** PRODUCERS **JAVAD DJAVAHERY & ANNIE OHAYON-DEKEL** IMAGES OF GAZA **FATEM HASSONA** MUSIC **CINNA PEYGHAMY** SOUND DESIGN **PIERRE CARRASCO** SOUND EDITING **LEO BOISSON** FILMED & EDITED BY **SEPIDEH FARSI** EDITING ADVISOR **FARAHNAZ SHARIFI** COLOR GRADING **MARIE GASCOIN & ALEXANDRE WESTPHAL**



24images III

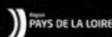


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In memory of  
Fatma Hassona  
Walaa Hassona  
Alaa Hassona  
Mohammed Hassona  
Muhanned Hassona  
Yazan Hassona  
Raed Hassona

Since October 7th, 2023, at least 211 journalists and media workers have been killed in Gaza by the Israeli army.







## SYNOPSIS

*Put your soul on your hand and walk* is my response, as a filmmaker, to the ongoing massacre of Palestinians. A miracle happened when I met Fatem Hassona. She became my eyes in Gaza, where she resisted while documenting the war, and I became a link between her and the world, from her "Gaza prison," as she named it. We maintained this line of life for almost a year. The bits of sound and pixel that we exchanged became the film that you see. The killing of Fatem on April 16th, 2025, due to an Israeli raid on her house, changes its meaning forever.

## ACID'S PRESS RELEASE

We, filmmakers and members of the ACID team, met Fatem Hassona when we discovered Sepideh Farsi's film *Put your soul on your hand and walk*, in the context of our yearly Cannes programme selection. Her smile was as magical as her tenacity: to bear witness, to photograph Gaza, to distribute food supplies despite bombs, grief, and hunger. Her story reached us. We rejoiced each time she appeared on screen, knowing she was alive. We feared for her. On

April 16, 2025, the day after we had announced the film's selection at ACID Cannes, we were horrified to learn that an Israeli missile had targeted her home, killing Fatem and several members of her family. We watched and selected this film, where the vital force of this young woman was like a miracle. It is not the same film that we will now carry, support, and present in all cinemas, starting with Cannes. We, filmmakers and viewers of this film, must now be worthy of her light.





### **OFFICIAL SCREENINGS**

Thur 15 | 11 AM

Thur 15 | 8 PM

Thur 15 | 8:30 PM

Sun 18 | 4:30 PM

### **MARKET SCREENINGS**

Thur 15 | 2 PM

Sat 17 | 11:30 AM

Sun 18 | 11:30 AM

**“The man who wore his eyes”**

*Maybe I'm ushering in my death  
now  
Before the person standing in front of me loads  
His elite sniper rifle  
And it ends  
And I end.  
Silence.  
“Are you a fish?”*

*I did not answer when the sea asked me  
I didn't know where these crows came from  
And pounced on my flesh  
Would it have seemed logical?  
-If I said: Yes-  
Let these crows pounce  
at the end  
On a fish!  
She crossed  
And I did not cross  
My death crossed me  
And a sharp sniper bullet  
I became an angel  
For a city.  
Huge  
Bigger than my dreams  
Bigger than this city*

**Fatem  
Gaza**







## DIRECTOR'S STATEMENT

Those are the words of Fatma Hassona (or Fatem to her friends), an excerpt from a long poem called *The Man Who Wore His Eyes*. A poem with the scent of sulfur, the scent of death already, but that is also full of life — like Fatem, until this morning, before an Israeli bomb took her life, as well as the lives of her entire family, reducing their house to rubble.

Fatem had just turned 25. I got to know her through a Palestinian friend in Cairo, while I was desperately seeking a way to reach Gaza, all the while hitting blocked roads, looking for the answer to a simple and complex question: How does one survive in Gaza, under siege for all those years? What is the daily life of the Palestinian people in their war-torn country? What is it that the state of Israel tries to erase in this tiny space of several hundred square kilometers, with so many bombs and missiles, and by starving the population of Gaza?

And in this way, Fatem became my eyes in Gaza, and I, her window open to the world. I filmed, capturing the moments we had during our video calls — everything that Fatem, so fiery and full of life, was sharing with me. I filmed her laughter, her tears, her hopes, and her despair. I followed my instinct, without knowing beforehand where those images would lead us. Such is the beauty of cinema. The beauty of life.

When I heard the news on April 16th, I first refused to believe it, thinking it was a mistake — like the one a few months ago, when a family with the same surname had perished in an Israeli attack. Incredulous, I called her, then sent her a message, then another one, and another.

All those bright lives were crushed by a finger that pressed a button and dropped a bomb to erase one more house in Gaza. There are no more doubts about it: what is occurring in Gaza today is not — and has not been for a long time — an answer to the crimes committed by Hamas on October 7. It is a genocide committed by the state of Israel.

**SEPIDAH FARSI**



## **DIRECTOR'S INTERVIEW**

### **How did your encounter with Fatem Hassona change your perspective on Gaza?**

This film was born out of my need to understand Gaza beyond numbers, images of destruction, and dominant narratives in the media. I needed a specific voice, a gaze rooted in daily life. I was introduced to Fatem (online) through a Palestinian refugee whom I had met in Cairo. And immediately, a connection was there between us. And she became my eyes in Gaza. Through her photos, videos, and messages, she conveyed the reality of the war, lived from within. Her way of witnessing—always with dignity, never as a victim—helped shift my perception. Gaza was no longer an abstraction or a field of ruins: it was her. Alive, strong, funny, yet fragile.

### **Why did you decide to build a film out of these conversations?**

Our long (almost daily) video conversations held a raw truth that I could never have captured otherwise. We communicated mostly via WhatsApp, between power cuts, internet disconnections, and

bombings. Sometimes Fatem would walk for kilometres just to find a strong signal in order to call me. There was a fierce desire to witness in that effort. To maintain a presence, to say “I’m here.” The film was born out of that urgency, out of my quest in search of an answer, and the desire to preserve these fragments of life, the everyday moments, even when interrupted by the war. The images you see are imperfect, but they are real. They carry vital energy, humanity, and a testimony that needs to be passed on.

### **Fatem's death, just after the announcement of the film's selection at Cannes, gives the project a tragic resonance. How did you experience this?**

We had spoken the day before. She had just learned about the selection and was thrilled. We were talking about her coming to Cannes. She told me she would come, but only on the condition that she could return to Gaza afterwards. She didn't want to leave for good. Gaza, despite all the hardship, was home for her. The next day, she was gone. The shock was immense. And yet, I didn't want the film to become sad. What we have made together is a living testimony—a film that carries her light, not her absence.

**The film shows Gaza through her eyes. Did you have a political intention from the beginning?**

I don't think it's possible to film Gaza without it being political in some way. In fact, I believe that cinema is always political in one way or another, but my initial intention wasn't to make a manifesto. What I wanted was to give space to a voice too often missing in the media landscape, in the coverage of the post-October 7 war on Gaza. Fatem told her story—her city, her family, her daily life—with clarity and grace, far more powerful than any speech. She shows that life carries on, she jokes about the drones, her affection for her destroyed land. By following her perspective, I wanted to create a space for sharing. The film invites people to listen, to feel, to see what is often overlooked: our humanity.

**What would you like audiences to take away from the film?**

I hope they remember a voice. A gaze. A smile. A beautiful soul. That beyond the images of war, they look for human beings. I'm not trying to deliver a message here. The film doesn't explain—it displays and offers a different view, opening a window onto a land we have rarely

seen in its simplicity and resilience. Into a relationship, a shared reality. If people leave the screening with a sincere emotion, with questions, with the desire to understand things and change their perspective... then Fatem's voice will have been heard. And that, I believe, is the most meaningful outcome this film could achieve.





SPECIAL SURGERY BUILDING

بني الجراحات التخصصي



## CREW LIST

A film by **Sepideh Farsi**

Featuring **Fatem Hassona**

Images of Gaza **Fatem Hassona**

Editor **Sepideh Farsi**

Editing Advisor **Farahnaz Sharifi**

Music **Cinna Peyghamy**

Dialog Editor **Léo Boisson**

Sound Design & Mix **Pierre Carrasco**

Color Grading **Marie Gascoin, Alexandre Westphal**

## DIRECTOR'S BIO

Iranian director Sepideh Farsi experienced the revolution at 13, was imprisoned at 16 as a dissident, and left her native Iran at 18. Based in Paris since then, she has studied mathematics, taken photos, and made some fifteen films — documentaries, fiction, and animation — among which *Tehran Without Authorization* (Locarno), *Red Rose* (TIFF), and *The Siren*, a feature animation that deals with the Iran-Iraq war, which was the opening film of Berlinale Panorama and has won numerous awards since.

She is currently working on an “Iranian Western” film project, and also developing an animation project inspired by her life, called *Memoirs of an Undutiful Girl*, all the while fighting for the instauration of democracy in Iran.

## DIRECTOR'S FILMOGRAPHY

*THE SIREN* – 2023  
*I WILL CROSS TOMORROW* – 2019  
*7 VEILS* – 2017  
*RED ROSE* – 2014  
*THE HOUSE UNDER THE WATER* – 2010  
*TEHRAN WITHOUT PERMISSION* – 2009  
*THE GAZE* – 2005  
*DREAMS OF DUST* – 2003  
*THE JOURNEY OF MARYAM* – 2002  
*HOMI D. SETHNA, FILMMAKER* – 2000  
*THE WORLD IS MY HOUSE* – 1998

