

Shoot Self with You

人类投降派

A director stages a play about love. A slip of the tongue pulls him into the story he is trying to control.

China | 2024 | 156 min 22 sec | Chinese | Digital | Color | 16:9

After three years of the pandemic, Zichou gathers a cast to confront his difficulty with intimacy through theatre. During rehearsal, he calls the male lead Xu Jinjiang by another name: Garry. From that moment, the boundaries between the play, dreams and everyday life begin to shift. The people around him become mirrors, reflecting desires and fears he can no longer keep outside the rehearsal room.

As the public performance of The Last Rehearsal approaches, the female lead Ameng suddenly begins to cry. What can a performance reveal, and what remains beyond its script?

Developed through collective rehearsals, filming and a live performance at P4 Theater in Beijing, Shoot Self with You moves between psychological drama, documentary and experimental cinema. The cast and crew share directing and writing; He Fa initiated, produced and edited the film.

Direction & writing: The Cast and Crew (collective creation) | Initiator, producer & editor: He Fa / Fa He

Official project page: hefa.p4theater.cn/work/human-surrender

FilmFreeway: filmfreeway.com/ShootSelfwithYou

The people behind the film

COLLECTIVE AUTHORSHIP Shoot Self with You is directed and written collectively by its cast and crew. The film grew from a shared process in which performing, filming and developing scenes overlapped. Key performers include Meng Huang, Jiarui Sun and Shuai Xu; Jianhui Yun contributed cinematography.

HE FA - INITIATOR, PRODUCER AND EDITOR He Fa (何发; also credited as Fa He) is a Beijing-based artist working across photography, moving image, theatre and writing. He studied photography at the Central Academy of Fine Arts from 2008 to 2012 and pursued MFA studies at California College of the Arts from 2016 to 2018.

Around 2015, he co-founded P4 Theater in Beijing with Shaohua Zhang. P4 is an independent platform for performance and collective artistic practice, bringing cameras, performers and audiences into a shared space. His projects include the photographic work Shan Chong Shui Fu (2012), the language and image project Fafalish (2017), the multi-screen installation YourTube (2018), and the collaborative photography-theatre project Shixiang (2019-2020). He initiated, produced and edited Shoot Self with You during 2023-2024.

FROM REHEARSAL TO FILM

Developed in 2023 through recruitment, rehearsals, filming and a public performance, the project reached its completed feature-length form in 2024. The Last Rehearsal took place on 26 August 2023 at Stingfish Bookstore at the Inside-Out Theatre in Beijing.

Original-language cast names: 黄蒙 / 孙甲瑞 / 徐帅. Cinematography: 恽剑辉. Initiator, producer and editor: 何发.

A camera inside the encounter

HE FA - ON INITIATING AND EDITING A COLLECTIVE FILM

This film began with a dream and a feeling of being trapped. After the pandemic, the wish to approach another person could sit beside an equally strong fear of contact. I wanted to make a work in which that contradiction could be rehearsed, filmed and shared.

We started with a play about love. As we worked, fiction became a way to enter questions that ordinary conversation could not easily hold. A gesture could belong to a character and still change the relationship between the people performing it. The camera was part of that encounter: a person behind it was also present, vulnerable and capable of changing what happened.

Our roles remained fluid. Performers contributed to directing and writing; people recording the process also offered scenes and ideas. The public performance of *The Last Rehearsal*, held at Stingfish Bookstore at the Inside-Out Theatre in Beijing on 26 August 2023, became part of the material from which the film was made.

My work as initiator, producer and editor was to give these encounters a cinematic form while keeping their different voices audible. The finished film credits direction and writing to the cast and crew collectively.

I hope viewers can stay with the uncertainty between a rehearsed scene and a lived moment: the desire to be seen, the fear of being misunderstood, and the possibility of approaching each other again.

When rehearsal becomes cinema

Original promotional essay | Prepared for the project press kit, October 2026

A rehearsal usually points towards a future performance. In *Shoot Self with You*, the time spent preparing is already the material of the film. People look, speak, hesitate and try again. A scene takes shape between them, while the camera becomes another presence in the room.

The story begins with Zichou, a director who wants to stage a play about love after three years of the pandemic. A mistaken name unsettles the arrangement he has made. What seemed to be a manageable fiction opens onto desires and fears that the rehearsal cannot simply resolve. As the final public performance approaches, the question becomes less about getting the play right than about what the people involved can bear to reveal to one another.

For a viewer, the film offers several ways of entering the same encounter. A gesture can be read as part of a character's story, as a moment within a rehearsal, or as an action changed by the presence of a camera. These readings need not settle into a single explanation. The uncertainty asks the audience to pay attention to the distance between people: who approaches, who withdraws, who speaks, and who remains behind the lens.

The production method makes that attention concrete. At P4 Theater in Beijing, performing, filming and developing scenes became overlapping activities. Direction and writing are credited to the cast and crew collectively. He Fa's contribution as initiator, producer and editor gives the shared process a finished cinematic form without erasing the fact that it was made by several people.

This is a film about the wish to be seen and the difficulty of seeing another person. Its movement between psychological drama, documentary and experimental cinema gives that difficulty room to remain unresolved. Viewers are invited to spend time with an encounter, to notice its changes, and to carry its questions beyond the last rehearsal.

人类投降派

一个导演试图用一场关于爱的戏剧理解亲密关系，却被一次口误卷入自己发起的故事。

经历三年疫情后，子丑召集演员，开始排练一部关于爱情的戏。在排练中，他误将男主角徐锦江叫作甲瑞。从这一刻起，戏中的关系、梦境与日常生活彼此渗透；身边的人像一面面镜子，让他不得不面对自己的欲望、恐惧与脆弱。

《最后的排练》即将面对观众，女主阿蒙却突然流泪。一场表演究竟能够揭示什么，又有什么始终无法被剧本收拢？

《人类投降派》在北京P4剧场的共同排练、拍摄与现场公演中形成，穿行于心理剧情、纪录影像和实验电影之间。导演与编剧由剧组成员共同创作完成；何发承担发起、制片与剪辑。

何发与共同创作

何发是工作于北京的跨媒介艺术创作者，创作涉及摄影、影像、剧场与写作。2008至2012年在中央美术学院设计学院摄影专业学习，2016至2018年在加州艺术学院（California College of the Arts）进行MFA阶段学习。2015年前后与张绍华共同发起P4剧场，并长期组织共同排练、现场演出与影像实践。

《人类投降派》于2023至2024年形成。影片片尾将导演与编剧署名为剧组成员共同创作完成；何发承担发起、制片与剪辑。影片不是以片中人物的经历来替代创作者的私人履历，而是在排练、表演、拍摄与共同相处之间，寻找电影可以保留的不同声音。

排练如何成为电影

原创宣传文章 / 2026年10月整理

排练通常通向一场尚未发生的演出，而在《人类投降派》中，准备本身已经成为电影的材料。人们相互观看、说话、迟疑，然后再试一次。场景在彼此之间形成，摄影机也成为房间里的另一位在场者。

故事从导演子丑开始。经历三年疫情后，他希望用一场关于爱的戏剧理解亲密关系，却被一次叫错名字的瞬间打乱了安排。原本以为能够控制的虚构，逐渐触及排练无法轻易化解的欲望与恐惧。临近最后的公演，问题不再只是怎样把戏演好，而是人们能够向彼此显露多少。

观看这部电影时，同一个动作可以属于角色的故事，也可以属于一次排练，还可以是被摄影机改变的行动。几种阅读不必汇成唯一解释。电影留下的不确定，邀请观众留意人与人之间的距离：谁靠近，谁退后，谁开口，谁仍在镜头后方。

这与影片的制作方法相连。在北京P4剧场，表演、摄影与场景发展成为相互交错的工作。影片由剧组成员共同导演、编剧；何发的发起、制片和剪辑，则让共同经历形成一个可以被反复观看的电影版本。

《人类投降派》关心想被看见的愿望，也关心看见另一个人的困难。心理剧情、纪录影像与实验电影的交错，为这种困难留下了尚未被解决的空间。观众可以停留在相遇之中，辨认其中的变化，并将问题带到最后一次排练之外。

Continue the encounter

Public FilmFreeway page

<https://filmfreeway.com/ShootSelfwithYou>

Official film notes and collective credits

<https://hefa.p4theater.cn/work/human-surrender>

He Fa biography

<https://hefa.p4theater.cn/about>

Works and reference archive

<https://hefa.p4theater.cn/reference>

Dialogue and visual memory archive

<https://sswy.p4theater.cn/>

EDITORIAL INFORMATION

Synopsis and production specifications use the FilmFreeway project record. Authorship and production chronology follow the official film archive; the biography follows the artist's published CV. The feature articles are original promotional writing prepared for this press kit.

P4 Theater | Publicity edition | 10 October 2026