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Nota di contenuto	Contents; Acknowledgments; 1. Introduction; 2. Chinese Cinema on the Eve of the Tian'anmen Incident; 3. Chinese Cinema from 1989 to the Middle of the 1990s and Feng Xiaogang's Early Career; 4. New Year Films and Chinese Cinema at the End of the 1990s; 5. The "Corporate Era" of Chinese Cinema in the New Millennium and Feng's Post-New Year Production; 6. Conclusion; Notes; Filmography; Selected Bibliography; Index
Sommario/riassunto	Beginning first as a case study of Feng Xiaogang, this book explores Chinese film history since the early 1990s in terms of changes of the Communist Party's film policy, industry reforms, the official promotion of Main Melody films and the emergence and growth of popular cinema. The image of Feng that emerges in this book is of a filmmaker working under political and economic pressures in a post-socialist state while still striving to create works with a personal socio-political agenda. In keeping with this reality, this book approaches Feng as a special kind of film auteur whose works must be