

Editorial

In this second issue in 2010, the *E-Compós* journal is beginning its process of internationalization. To this end, we have the thematic dossier entitled **Media Cultures and Aestheticization of Culture**, in which contemporary media cultures are analyzed in terms of their interface with the processes of cultural aestheticization. Some of the approaches include investigating the dynamics of production and media reception articulated with the field of aesthetics; analyzing the communications processes associated with the new “medialities,” sensibilities and aesthetics of everyday life; problematizing logics, languages and media content that are indicators of change on the tangible level; and mapping new concepts and methods for researching the interaction between the media/aesthetics.

Arlindo Machado takes up and updates the classic debate on the possibilities for experimentation and creativity in the field of television, inspired by the radical alternative proposed by the Italian *Cinico TV* program, which rejected any commercial interference. Sebastião Albano takes a cosmo-political focus and analyzes the virtualization of Latin America, proposing an historical analysis of the transformations of national cultural industries. Denílson Lopes posits the relevance of the concept of global cinema in a contemporary and cosmopolitan setting, linking it with the possibilities for narrating the world and

perceiving its establishment as an aesthetic challenge. The structural and structuring aspect of globalization is thus addressed by applying the analysis of film.

Cyberculture also merits our authors' close attention. Fátima Regis Oliveira and Letícia Perani Soares analyze the relationship between communications and entertainment, problematizing the links between the ludic, cognition and technology. For these authors, ICT has revolutionized today's media and entertainment systems. Engaging in dialogue with this proposal, Marcos Braga and Regina Helena Silva investigate narrative linkages in *The Sims*, perceived in the computer game's ability to enable players to produce narratives of self and offer different ways of approaching their daily lives.

The articles by Adriana Kurtz and Vander Casaqui address the association between cultures of consumption and aesthetic experience more directly. The former provides an intriguing association between consumption and aesthetic pleasure through an analysis of testimonies of the Holocaust, specifically the Survivors of the Shoah Foundation, a project spearheaded by filmmaker Steven Spielberg. Casaqui, in turn, seeks to detect the meanings of work in narratives of self, focusing on the identification of communications strategies adopted by the Nextel brand of phone service in one of that company's ad campaigns. The aesthetics of intimacy is highlighted as a means of linkage and production of meaning. Finally, the article by Jorge Cardoso Filho discusses the aesthetics of rock, taking up some of the debates introduced in Machado's article at the beginning of the dossier. For Cardoso Filho, it is important to analyze performance and recording as aesthetic objects, proposing the identification of poetic standards prevalent in the experience of rock music, which are particularly relevant to communications studies.

We wish everyone a good and rewarding reading experience.

The editors