This edition of *Galaxia* contains fifteen articles and four reviews. The articles thematize: Peirce and communication, Flusser's image theory, Latour's actor-network theory, cinema, database journalism, theory of journalistic genres, talk shows, the "affective" economy in advertising, entrepreneurial culture/youth, and the "simple life" in contemporary magazines.

The first part establishes a controversy about Peircean studies in the field of communication. In the previous edition of *Galaxia*, Ciro Marcondes Filho, of the School of Communications and Arts – ECA/USP, prompted a polemic based on the imperative "forget Peirce," stating it as logical and claiming that his theory is not given to objects of communication. The Peircean community did not accept Marcondes Filho’s reading and two specialists in Peircean studies, Winfried Nöth of the University of Kassell, Germany, and Fernando Andacht of the University of Ottawa, Canada, show how Peirce has a long tradition in communication studies.

Next, André Lemos of the Federal University of Bahia – UFBA explains the actor-network theory in Latour, which seeks to address the associations between human and non-human actors, which are always localized, allowing for a study of the spatial distribution of communication assemblages, especially in the case of locative media.

Two articles, one by Víctor Silva Echeto, Universidad de Playa Ancha, Chile, and the other by Rose Melo Rocha, School of Advertising and Marketing – ESPM, Brazil, discuss Flusser’s image theory. Echeto examines Flusser’s critique of aesthetics from a visual standpoint, which links the technical image to screen theory. Melo Rocha discusses the theoretical approaches of Morin and Flusser, who connect image and imaginary, the latter being a vital provider of possible escape routes of letter pathologies.

This is followed by several texts on cinema, specifically about Tarantino’s procedures in approximating cult movies to “lofty” works (Marina Soler Jorge, Federal University of São Paulo – UNIFESP); about the use of music as an actant in Bresson’s films (Luiza Alvim,
Federal University of Rio de Janeiro – UFRJ) and about power relations in The Soul of the Bone, by Cao Guimarães (Rafael Almeida, State University of Campinas – UNICAMP).

Fernanda Maurício da Silva, UFBA, discusses the development of the talk show in Brazil; Denise Guimarães, Tuiuti University of Paraná – UTP, studies emotional capital in perfume advertising, and Julia Salgado, UFRJ, discusses entrepreneurial culture in discourses about youth in two television series. Finally, three articles discuss journalism: database journalism (by Suzana Barbosa and Vitor Torres, both from UFBA), the constructions of the magazine Vida Simples [Simple Life] (Gisele Reginato, Federal University of Rio Grande do Sul – UFRGS, and Marcia Franz Amaral, Federal University of Santa Maria – UFSM), and the theory of journalistic genres, by Lia Seixas, UFBA.

Four books are reviewed in this edition: Bruno Latour’s Reagregando o social [Reassembling the social] (by Vinicius Prates), Som + Imagem [Sound + Image], organized by Simone de Sá Pereira (Fluminense Federal University – UFF), and others (by Regilene Sarzi Ribeiro), Profissão Repórter em diálogo [Dialogue of the Reporter Profession], arranged by Rosana Lima Soares and Mayra Rodrigues Gomes, of ECA-USP (by Mirian Meliani), and Como pensam as imagens [How images think] by Etienne Samain, of UNICAMP (by Adriana Baggio).

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