

Review of: "Alberto Cavalcanti: Experimental Realism in Coal Face"

Luis Aurelio González Prieto

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The article is very interesting because it highlights and studies an English documentary from 1935 about the importance of the coal industry in industrial progress. The aforementioned article about the documentary *Face Coal* must be recognized for its bravery on the part of the author in its production. While carrying out any study on the importance that coal had as a fuel and raw material at the current time is something completely prohibited in the academic world, which in general is always very politically correct, our author has had the courage to face this taboo topic in our days, so it would be appropriate for him to highlight, following the introduction of the documentary, the importance that coal has had in people's lives in the 19th and 20th centuries. Without the currently demonized coal industry, industrial and technical progress would have been impossible, and despite what is said, the massive use of coal had beneficial consequences on the environment, despite what some say. The use of carbon allowed the conservation and expansion of the forest mass throughout the world and therefore also contributed to mitigating CO₂ emissions. Until the use of coal as fuel, the only fuel that was practically known was the firewood provided by the forests. If coal had not been used since the 18th century, the forest masses of much of the world would have been felled to be used as fuel, which would have considerably worsened the planet's desertification problems. Although today no one recognizes it, that is why in the documentary there is a very interesting scene that suggests this problem when a tree is superimposed on the mining activities. That is to say, it is suggested to us that the coal industry has largely managed to save thousands of hectares of forest masses from indiscriminate logging. Regarding the development of the article, I believe that more emphasis should be placed on what can be considered the introduction or opening of the documentary, in which a series of juxtapositions of shots reflects the degree of mechanization and modernization of the coal industry at that time in Great Britain. In turn, this juxtaposition of shots, which occurs throughout the documentary, although it is commented on in the article, should be further explored in its influence by the Soviet film montage school and in particular with Eisenstein or Dziga Vertov. Regarding the study of the use of sound by Cavalcanti, he refers above all to Pudovkin. I think that it must be inserted more into the context that arises from the use of cinema from the *Statement of Sound* (1928). At the same time, I think Cavalcanti is also influenced by Soviet industrial noise music in the sound aspect. Specifically, the key influence of the *Siren Symphony* (Arseny Mikhailovich Avraamov) is the use of industrial background noises.