

80 cm 5t

Film by Michael Pilz  
Austria 1989, 107'

For meditation

Karl Prantl, the main character in the film, is one of the leading and dominant figures of Austrian art. As a sculptor – as someone who shapes stone – he has produced an oeuvre of rare consistency and coherence, born out of an awareness of the fundamental concerns and utterances of man.

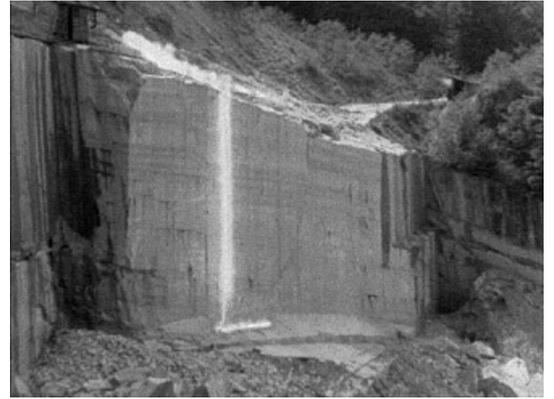
The act of meditation turns into action, the cultic endeavour becomes an end in itself, the ritual is reduced to its most concise form.

The film itself does not try to illustrate or to portray the person or the artist's works; it tries to give deeper impressions of motives and feelings which could perhaps be everyone's feelings.

It seduces one to look and listen to everyday events which are probably more visionary than extraordinary ones.

It is the result of a 3-year dialogue between sculpture and film, a film about creativity, intuition and resistance. Or about love, nature and death.

*Michael Pils, Vienna, April 1989*



Distant and almost speechless like the stones themselves which Karl Prantl, the sculptor, looks at and touches (only rarely do we see chisel and hammer at work as we are used to seeing them), at times even rigid and motionless like these huge stone blocks, Michael Pilz paints a resounding "love film" (Pilz) onto the screen in his documentary **80cm 5t**, which demands stoic attention on the part of the viewer and listener, since there is no commentary to explain, no voiceover and no subtitle to translate, when a Japanese-Italian sculptors' dialogue develops during a meal at the symposium. **80cm 5t** demands much, sometimes maybe too much, of the audience in terms of motionless "empty" readiness to take an interest but appeases the viewers with occasional moments of minimal intense action: Karl Prantl's hands brushing the snow off a flat piece of rock, fingers and eyes wanting to examine future "material" to get an "inkling" of its history. Stones have all the time in the world. A metal sculptor from Cologne once said with regard to a kinetic clockwork that he presented, "one needs to bring along time in order to see time".

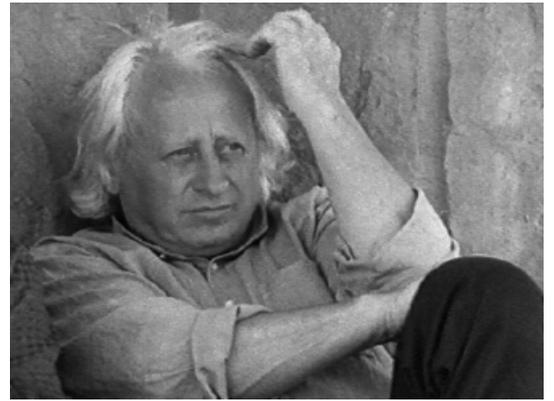
*Heinz Trenczak,  
EPD FILM,  
Frankfurt/Main, December 1989*

In **80cm 5t** (1989) Michael Pilz explores the possibility of transferring the means of expression of another art medium into the language of film on the basis of (the Austrian sculptor) Karl Prantl's working method. The patient probing of the material, the feeling and listening to the stirrings of the stone is adequately transformed into the persistent and concentrated expression of the camera.

*Constantin Wulff,  
Austria (in) felix,  
edition BLIMP, Graz  
and AIACE, Rome 1992*

Achzig Zentimeter tief ist der Aushub des Fundaments jener um die fünf Tonnen schweren Steine, die Karl Prantl zwischen seine Kirschbäume pflanzt. Ein Film der Tatsachen in Bildern und Geräuschen, die nichts Besonderes, vielmehr Alltägliches, Beiläufiges, Zufälliges bemerken und sich dem rationalen Verständnis zugunsten tieferen Begreifens entziehen. Weniger was, als vielmehr wie gefilmt wurde, entpuppt sich als Wesen, Inhalt.

*Michael Pilz,  
Österreichisches Filmmuseum,  
Dezember 1989*



Dialogue on 15 October 1986 between the sculptor Karl Prantl and two transportation workers in the Austrian pavilion at the Venice Biennale, when very heavy sculptures had to be removed in order to be set up in Karl Prantl's village in Burgenland a few days later.

*Prantl*  
(outside the pavilion):  
One certainly has to be careful!

*1st workman*  
Because of the frozen ground!

*Prantl*  
Frozen? – But it is below the frost range, so nothing can really happen, that's why we put it so deep into the ground. The builder who took care of this for us said, eighty centimetres is deep enough.

*1st workman*  
And the weight upon it, does he know about that?!

*Prantl*  
Yes, five tons.

*2nd workman*  
(brief, unintelligible comment)

*Prantl*  
But as one can see, the stones have experienced vibrations, that's interesting, see how they are polished, that one over there...

*1st workman*  
By the –

*Prantl*  
By the hands – they are all shiny compared to the rest of it, and mostly because they have been touched so much – and also from sitting upon they are so polished – have you seen the green one in there? Look at it, it's almost "greasy" –

*2nd workman*  
(inside the pavilion)  
Been handled so much!

*1st workman*  
Here you see it, too!

*Prantl*  
That's actually a good sign, when you have become a part in this stone.

*2nd workman*  
But it hasn't got any lighter!

*Prantl*  
Not lighter! But now it has a history, the many hands have become part of it, you can feel them.



Original title .....	<b>80cm 5t</b>
Country of production .....	Austria
Years of production .....	1986–1989
Date of completion .....	April 1989
Producer .....	Michael Pilz
Production .....	Michael Pilz Film
Running time (24 i/s, 25 i/s) .....	107 min 10 sec, 102 min 53 sec
Original process .....	16 mm Color Negative, 1:1,38
Print .....	16 mm, Color, 1:1,38
Length of print by frames .....	154.320 frames
Length of print .....	1176 m
Overall length of print .....	1229 m
Sound system .....	Magnetic sound Mono
Number of reels .....	3
Script, Realization, Cinematography, Editor .....	Michael Pilz
Negative laboratorium .....	Magyar Filmlaboratorium Budapest, Hungary
Print & Blowup, light & colors .....	<i>Film 16</i> , Helmut Rings, Munich, Germany
Original sound .....	Othmar Schmiderer
Sound mix .....	Herbert Prasch
Music .....	Anonymous
Original dialogue .....	Austrian, German, Japanese, Italian
Subtitles .....	English
Featuring .....	Karl Prantl, Uta Peyrer-Prantl, Kengiro Azuma, Milos Chlupac, Makoto Fujiwara, Janez Lenassi, Levan Mikheidze, Philipp Rickey, Paul Schneider, Rudolf Zwischenberger, a.o.
Locations .....	Symposium for Sculptors, International Summer Academy for Fine Arts, Salzburg 1986 and 1987, Austria <i>Stones at the border</i> , 1987, Wellingen, Germany Richisau, Glarus, Switzerland Karl Prantl's hometown Pötsching in Burgenland, Austria Sankt Johann and the quarry Hinterbichl, Eastern Tyrol, Austria Biennale di Venezia 1986, Italy
Filmed .....	with Äaton, Angenieux, Revere, Wollensack with Nagra, Sony, Sennheiser on AGFA XT, also on Fuji and on Eastman negative on AGFA tapes
Financial support .....	Austrian Federal Ministry for Education, Art and Sport Viennese Film Fund Cultural Department of the Government of Lower Austria International Summer Academy for Fine Arts, Salzburg Cultural Department of the Town of Salzburg Cultural Department of the Government of Salzburg AGFA Gerhard Lenz
First public screening .....	18 October 1989, Austrian Film Days, Wels, Austria
Festivals, specials .....	Wels, Austrian Film Days, October 1989 Nyon, Switzerland, Festival International du Cinéma, October 1989 Vienna, Austrian Filmmuseum, 4 December 1989 Riga, Latvia, <i>Arsenal</i> , International Film Festival 1994
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