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The Time for Peace Awards Ceremony and Concert Dinner
has been created, produced and organized by Marion & Robert Einbeck
For more information about Time for Peace
Please call + 1-212-501.22.42 or send an email to awards@timeforpeace.com
TOWARDS A RETURN
by Robert Einbeck
Grandeure of Time for Peace

I don’t think that it is the animal component of mankind that will save it. It is the human element. The awareness of beauty in itself and environment, solidarity, justice, and love.

Jean-Christophe Rufin
la Parfum d’Adam (Flammarion Publishers - France)

Environment, solidarity, justice, and love. I don’t think that it is the animal component of mankind that will save it. It is the human element. The awareness of beauty in itself and environment, solidarity, justice, and love.

Robert Einbeck, in a conversation with the director of Nasdaq at Time Square in New York.

Not to speak of cynicism, as was the case very early in our New York stay when the president of the Rockefeller Foundation told us, after being invited several times with this pattern, in a completely causal way and without any embarrassment: “You know, Robert and Marion, the Rockefeller Foundation has all the money it would like to take in this project. It certainly has the means. It could easily do so without any problem, but it never will.”

It is now also more than twenty years that we have been knocked about as much as that train, which, though a game of delusion and trickery, is entering its point of departure without having reached its destination. And although we are convinced we will reach our destination and that we can transport art’s works of Picasso, Breton, Gursky, or Mies, but rather an artistic human-being-human values, we surely believe—without wishing to be presumptuous—that this is equally important.

We were in December 1995, during the exhibitions in Paris where I found myself a space for contemplation for the year that was ending, that Marion suddenly said to me: “What if we created a space for peace and humanist values? A creation that transcends those values and can turn the world inside out entirely?” I immediately cried out: “What a marvelous idea!”

A large space for meditation and contemplation that would create, we could include halls dedicated to music, film, exhibits, and a café with a gift shop,” she added. At the time, we were living in an apartment in Neuilly and had a studio in the Butte Larvère in Montmartre. We were living comfortably thanks to commissions for large artistic spaces and the sale of paintings.

The idea of that space was so stimulating that we couldn’t stop talking about it and we very soon we had adopted it. It seemed to us that bringing it to fruition in the frame of 1999 would be such a challenge that we would have been forced to abandon it.

Therefore we decided to settle in New York— an ever-moving, international place of art—where a new concept could have a chance of succeeding. We quickly sold all our possessions so that we would have enough money to live for a year or two without our difficulties and develop the fine arts, architectural, and conceptual studies for this project. So we packed our bags and left France to emigrate to the US but, in contrast to many emigrants who attempt such an adventure, with enough money to get started.

Only, like John Frankenheimer’s The Train, the beautiful events were far from being so easy. As we had envisioned and, although we obtained official support and succeeded in developing the idea, the funding was clearly lacking, the railway system with all its stations where we stepped seemed to have run out. We had to face more and more of a crisis, not leaving the night train, not taking side tracks that would either lead nowhere or go to a different direction where we couldn’t get lost, which, nevertheless and unfortunately, happened to us more than once.

Without being inside a prison, we were in a jail open to the outside. In confronting adversities and many forms of indifference, the search for the idea and the establishment of a project was a permanent. Not to speak of cynicism, as we were very early in our New York stay when the president of the Rockefeller Foundation told us, after being invited several times with this pattern, in a completely causal way and without any embarrassment: “You know, Robert and Marion, the Rockefeller Foundation has all the money it would like to take in this project. It certainly has the means. It could easily do so without any problem, but it never will.” It should be said that this train was working on an idea of creating a monument of the Third World War, which was highly incompatible with the Time for Peace Project.

Your year we have continued to struggle in order to deliver our project, to put it in place, and to bring it to fruition, with strength, determination, and conviction, going from one place to another, one city to another, going through periods of depression, exhaustion, and restrictions. Then, in 1999, after an exhibition in the Marie-Philippe Gallery in Washington DC, where the opening was attended by 1500 people, we, Jacques Mosset, the French Ambassador to the USA, invited us to dinner with, among others, our two first fans. It was an occasion when we met a few ambassadors, one of whose suggested to us that it might be interesting to create an annual prize for cinema and music that conveyed humanist values and film would be in perfect keeping with our project.

Once again we were on our way to a new adventure that, far from being simple, led us to the establishment of a film and music award now respected by the film and music industries. Each year, once the nominations have been made by professionals from the movie and music worlds, a jury is set up that consists of several dozen ambassadors to the United Nations, to the American government in Washington, and presently also to the Council of Europe in Strasbourg.

Stimulated by this success, we have been able to develop the Time for Peace Film & Music Awards, to launch the data base of films that are best understood by this cultural project, to produce clips of interviews with artists from the worlds of cinema, music, and art that focus on the approach they have towards these values.

Now we want to bring it all together in a single place, a project that is explained in a long edition at the end of the magazine. At the present time we must first find the country, the city, and the place where the event can be established and develop the “Einbecks” Time for Peace Humanist, Artistic, and Technological Project® definitively.

First of all, thanks to our friends, and to all those who, in this difficult year of economic crisis, contributed so generously through their financial support to the first European Time for Peace Film & Music Awards ceremony and thereby made it possible to Jason Katims (Builder to John Hume, Jennifer Hudson for The Two Faces of January) Tony Gatlif for Korkoro (Liberté), the late Sophie Marceau for her role of Elizabeth in The Boat Race, Steven Spielberg for Schindler’s List, Ian McDiarmid for The Emperor (Habib), the late Sophie Marceau for her role of Elizabeth in The Boat Race, Steven Spielberg for Schindler’s List, Ian McDiarmid for The Emperor, and Brenda Blethyn for her role of Elizabeth in Korkoro (Liberté).

First of all, thanks to our friends, and to all those who, in this difficult year of economic crisis, contributed so generously through their financial support to the first European Time for Peace Film & Music Awards ceremony and thereby made it possible to Jason Katims (Builder to John Hume, Jennifer Hudson for The Two Faces of January) Tony Gatlif for Korkoro (Liberté), the late Sophie Marceau for her role of Elizabeth in The Boat Race, Steven Spielberg for Schindler’s List, Ian McDiarmid for The Emperor, and Brenda Blethyn for her role of Elizabeth in Korkoro (Liberté).
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Introduction to the first European Time for Peace Film & Music Awards

The message of peace has a particular strength. But when the message comes in the right way, it has the power to touch us all. We have all had moments of magic in the cinema or the concert hall, moments when a film or music has spoken to us in an intensely personal way. At the same time, we have all felt times when such cultural experiences become a truly collective experience, all the stronger for knowing that there may be millions of people worldwide sharing the same emotions and responding in the same way.

The European Time for Peace Film and Music Awards will be a remarkable opportunity to celebrate this ability of culture to spread the message of peace.

As the first such event in Europe, the Awards will bring a particularly European flavour to this well-established initiative. It will celebrate both Europe’s cultural richness, and its commitment to peace. The European Union was built on the foundations of peace, and this is the reason for its values. The essence of Europe is understanding between peoples, a conviction that our societies thrive through embracing diversity and working hand in hand.

I am delighted to give my support to the European Time for Peace Film and Music Awards and to congratulate its work in using film and music to spread the message of peace.

José Manuel BARROSO
A&K Communication

A&K Communication, created by Anne Pourbaix and Karolyne Leibovici, is an agency, specialized in the representation of talents (actors, directors, singers) in relation to their media profiles.

Our personal representation division seeks to satisfy our client needs through excellent media contact in France and all over the world.

Whether linking to a specific project or maintaining the appropriate media presence, the agency works hand-in-hand with Clients and their agent/management representatives, ensuring a consistent strategy and, therefore, a cohesive representation.

The division works with a broad spectrum of clients, adopting pro-active/reactive and protective strategies. Whether working with a ‘new-face’ or a ‘household name’ the division has a reputation for maintaining the highest standards of integrity on behalf of the client.

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A&K’s Public Relations Department manages press and public relations of a wide range of events, whether they be Film Festivals, boutique openings, or launching parties.

Our services include contacting and hiring personalities and the endorsement of our partner, Angel Agency, the sending of invitations and managing the responses, the controlling of the promotion of the event with the media.

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A&K Communication has developed and asserted its know-how as to the promotion of events, the selection of guests, and the publication of articles about the event, the collaboration of media partners, the assurance of the presence of photographers, and the media’s reporting on the follow-up after the event.

Public Relations

A&K Communication also undertakes to make a selection of personalities belonging to the worlds of fashion, cinema, music, social events and arts, to ensure their attendance at the event and also their support of the products so that either the launching or the client draws the attention of the general public.

A&K Communication will seek personalities, either French or with an international status, who are able to be present at the time of the event and bring their support to said event by participating in it.

Furthermore, a rigorous targeted selection (omit comma) from our database will result in the augmentation of a guest-list specifically compiled in accordance with the event.

INTRODUCTION

by THORBJØRN JAGLAND
Secretary General of the Council of Europe

I am delighted to lend my support to the European Time for Peace Film & Music Awards – particularly given that this year the Committee Jury is made up of twenty four ambassadors to the Council of Europe in Strasbourg.

The European Convention on Human Rights is 60 years old this year. It is a text that defines us as Europeans, and it contains the rights and values that drive the work of the Council of Europe.

The mission of the Awards to motivate the film industry to produce films that convey humanist values and to make the public, and young people in particular, receptive to living these humanist values in their everyday life guided by the cinema is one that chimes fully with us.

There is nothing that can inspire you more, lift our emotions and make us hope for a better world than films and music. If films themselves cannot change the world, the good ones can make us reflect and challenge us to change the world ourselves.
The "Conservatoire National Supérieur d'Art Dramatique" is the oldest and undoubtedly "greatest" – in any case the most famous – school of dramatic art in France, both in terms of its training and its research. For any young actor, passing its highly selective entrance examinations is already an entrée into the theater world and, certainly, a great honor.

The "course" takes three years, during which time students are in contact with distinguished pedagogues, actors, and directors of stage and screen; illustrious teachers of dance, voice, clowning, masks, puppetry, and mime; famous historians of the theater; eminent philosophers, and so forth. They pass through highlights of different, indeed contradictory, playing styles and dramatic writing of all kinds and all centuries.

But – and this is perhaps the most important point – the National Conservatory of Dramatic Art has its heart set on first and foremost "training" artists rather than actors and, perhaps, producing world citizens before artists. In this context, if proposing to two of its young students to be Masters of Ceremony at a celebration as prestigious as that of the Time for Peace Film and Music Awards is an honor for our old school, then it is an honor that we believe is well-founded, since we wouldn’t be who we are were we not, before all else, also engaged in the issues of tolerance, respect for differences, solidarity, care for others, better understanding between peoples, and freedom of expression.

May the participation of our two young actors be our modest contribution to the marvelous task that the Time for Peace Film and Music Awards has set for itself!
THE 2010 EUROPEAN TIME FOR PEACE

Under the Patronage of Mr. José Manuel Barroso, President of the European Commission
Under the auspices of Mr. Thorbjørn Jagland, Secretary General of the Council of Europe

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Mr. Robert C. Einbeck, Co-founder of the Time for Peace Film & Music Awards

FILM & MUSIC AWARDS WINNERS

PARIS – DECEMBER 10, 2010

BEST PICTURE & DIRECTING
Florian Gallenberger, “John Rabe” (Germany)

FIRST PICTURE & SPORT PICTURE
Bernard Bellefroid, “The Boat Race (La Régate)” (Belgium)

FOUNDERS’ CHOICE PICTURE
Tony Gatlif, “Korkoro (Liberté)” (France)

ACTOR IN A LEADING ROLE
Sotigui Kouyaté as Ousmane in “London River” (France)

ACTRESS IN A LEADING ROLE
Brenda Blethyn as Elizabeth in “London River” (France)

MUSIC
Sting for “If on a Winter’s Night...” (UK)

© photos Studio Shimara.
In 2005, Markus Heitmann and Jan Mertl, two of the producers of our film, told me that they had bought the rights to the diaries of a certain John Rabe and asked whether I would be interested to make a film about him. I could say yes: "Who is he?"

I had never heard about this person. When they told me that John Rabe, a German Siemens employee in China, had saved more than 200,000 people in 1937 during the so-called Nanking Massacre, I was sceptical whether this could be true, as I was convinced that I would have known about him otherwise.

In March 2006 I travelled to China for the first time. In the meanwhile I had read John Rabe’s diaries, of course, and was now aware that he had saved much more than 200,000 people in all he had done; he had somehow been forgotten everywhere in the world.

On this first trip I started to realize how in many ways our subject was politically sensitive. For one thing, the Nanking Massacre created still creates tensions in the relationship between China and Japan, because the facts as well as the questions of guilt are perceived very differently in both countries.

But our project also presented a tricky question from the German perspective. John Rabe was a Nazi party member and, as a German, one could make a film that has a NSDAP member as the lead character who tries to rescue Chinese civilians from the Japanese aggressors by using a huge Nazi flag, exactly as Rabe had done. In order to answer this question for myself, I decided to find first to get to know the context, the country, the place where Rabe accomplished what he did, and how he was welcome today to experience – as far as possible – the place he was before I could decide whether I was able to make a film about him. So I travelled to China as a tourist without informing anyone there about my plans regarding the film. I wanted to create my own image, independently and without any constraints.

After spending the first days in Shanghai and being amazed by the fascinating and terrifying brilliance of this metropolis, I continued on to Nanking with an interpreter. On the way from my Chinese cell phone range, which I had just bought and only my wife and a few friends in Germany had the telephone number. I heard the voice of a very friendly Chinese lady, who thanked me probably in English for making such a long journey to China in order to shoot a film about John Rabe and the Nanking Massacre. However, she unfortunately had to inform me that she would not be able to make this film on China, as the Central Committee of the Chinese Communist Party had decided that only one official film would be allowed to be made on this subject, and a Chinese director had already been chosen for the project. She was very sorry but hoped that, in spite of everything, I would come my trip. And then she hung up.

I was especiably of course, that I was planning a film about John Rabe, and above all, where did she get my number? After this phone call I was overwhelmed by a feeling I had never experienced before. The feeling of being spied on. Of being observed by someone I didn’t know.

After I arrived in Nanking, I visited the Nanking Massacre Memorial Hall, which in a very moving way gives you an idea of the magnitude of the atrocities and the suffering of the civilian population. When I asked in the museum’s office if any of the survivors were still living and, if so, in that case, whether I would be allowed to make contact with them, I learned that, indeed, there was a large number of elderly persons who could remember the massacre well, but a meeting could only be arranged by the office in charge at the Communist Party (Communist) and, of course, only with their permission... and, furthermore, if I was the filmmaker from Germany who didn’t have this permission, the request would be rejected, as we had already been informed we would not be allowed to make the film at all.

This time it wasn’t a feeling of uneasiness or speechlessness that overwhelmed me, but rather frustration. I couldn’t understand why we were allowed to see these walls. What did they have against our film when they didn’t even talk to us about an explanation for or permission to let our intentions themselves were turned down on the grounds that this was the way things were and that could not be changed.

For the first time I was ready to shoot the film. Despaired, I inspected my remaining ancient allies in the old city of Nanking with my new female interpreter (I had gotten rid of the previous interpreter because I suspected he was the "spy"), when suddenly a tall, likable gentleman with some white hair stood in front of me. He smiled at each other on a friendly manner and said "Hi!" and he made a wonderful Chinese smile that radiated warmth and understanding.

Then I had an idea: I asked the interpreter to ask the elderly gentleman if he had been born in Nanking, and, if so, I wanted to talk, how he won the struggle against our war, and said he was 88 and had lived his entire life in Nanking. I wanted for a moment to see if the might continue right away with: "But in case you are the filmmaker from Germany, who doesn’t have the permission to make his film, then you should know that I’m not allowed to speak to you..." But he didn’t say that. Quite the opposite – when the interpreter told him that I had come here from Germany to find out about the Nanking Massacre, he became a little edgy, yet deeply moved by my way: he came all the way to learn about his history and he ended up by inviting us to his house.

Mr. Gao and his wife could clearly remember the time of the Japanese invasion. He was fourteen then, and told me many stories of what he had seen and gone through during that bitter time. (Some of these stories actually made it into the film, e.g. the scene with Langshi, our Chinese main character, using a Japanese uniform as disguise in order to be able to bury his father, is directly based on an incident Mr. Gao told me about during this first conversation, which turned out not to be our last one.)

When I asked him, how he had survived the time of the Japanese invasion in Nanking, he told me how thoroughly convinced he was that you are attacked by foreigners, only foreigners can protect you. In his case this turned out to be true because he, his mother, and his siblings found refuge in a foreigner’s courtyard.

I tried to hide my excitement about this information and asked: "Who was your foreigner?" But Mr. Gao couldn’t remember his name nor his nationality. But then the interpreter had an idea. "Where was the house where you and your family were living?" he asked Mr. Gao. The old man nodded: "This house was by Xiaoyi Qiao, on the corner of Guangfeng Lu." "I don’t speak Chinese, but there were a few words I was familiar with and arrange them for a good reason – were these about names? When I heard the name, I could barely suppress my emotions: this was John Rabe’s address.

Right then and there, sitting in his life and film Gao’s living room and looking into his friendly eyes, the questions of whether I could or even should make this film, was answered for me. I had to make it, without doubt.
Since my earliest beginnings in the cinema, and even though the subject scared me, I felt the need to make a film on the Roma Holocaust. I would meet Roma who encouraged me by saying: “Make a film for us on the deportation of the Roma people.”

Early in 2007, some young Roma who were elected to participate with me in Strasbourg in an international colloquium on the Roma, made the same request. They pointed out how much their people had suffered; they spoke about the lack of recognition and the ignorance of other people about their history. Although I really wanted to, at the time I didn’t quite see yet how I would make that film. I am a filmmaker who loves the freedom of the camera and what mattered was respecting the rules of a rigorous reconstruction. Indeed, I was finding all sorts of ways to withdraw from shooting it for fear of rendering the reality poorly.

And then one day the trigger came. President Jacques Chirac was going to assemble the Righteous at the Panthéon to be honored. That was when I told myself the film was becoming possible, that we were finally going to find out whether certain citizens had saved the Gypsies. Unfortunately, it wasn’t even mentioned. And from that moment on I began to look for people who had saved families. I didn’t have enough elements available to make a documentary. People had died and I could only find very few archives. No one knew a living Righteous person who had saved any Roma. The latter feature was essential to me: to understand why a man or a woman had one day decided to save the Romany.

It was that lesson in humanity that I wanted to make into a film. Most of all I didn’t want to condemn anyone, not even the police who had participated in the roundups. I just wanted to reveal, without exaggerating and without humiliating anyone. The story speaks for itself and I needed to be sure that everything I showed was historically true.
The Boat Race is a film that has been long in coming to me. Not only because the film’s birth was a very lengthy one, but also because I always knew that one day the story would become a film. I knew the protagonist, Alexander, well. For a long time I have looked at the world through his eyes. For a long time, much like he, I lived with a violence that is known as domestic, hidden violence. Like he, I would inspect the doors in the hope of fleeing. Every time anyone came near my face I’d jump. At fifteen, watching, observing, spying were my means of survival. Fifteen years later, watching has become my profession. It was as intuitive as it was naive but, at age fifteen, I always knew it would become a film. Fortunately, the reasons evolve with age. At fifteen, it was a matter of taking revenge. At twenty, of judging. At twenty-five, of understanding. At age thirty, it also became essential to tell how this story was also a story of love. Love badly expressed but love, nevertheless.

I have always seen my profession as one of a kind of ferryman, trying to give a shape to suffering. Whether that be my own or that of others. It so happens that with this film I felt like speaking of something close to me. It was a long, slow writing process, sometimes made up of lies in order to better state the truth. Lies made necessary by fiction, which allow a film to be made that is generous to others. Furthermore, my personal experience was not the destination but merely the point of departure. Obviously, I didn’t want to confine myself to a film that explores the world of feelings and closes itself off from the world’s violence. On the contrary, I wanted to create a complex film, show to what extent the world’s violence can influence specifically that which happens in the home. I wanted to create chains of violence; see how the violence and humiliations that the father suffers at work influence the violence he commits on his son at home. See how the violence that Alexander suffers leads him to use others for his own ends. To phrase it differently, my approach was to try to make a simple film about a complex world.

For me it was a question of working with this film in what Primo Levi called the gray zone (There was a broad gray zone. It engulfed almost everything. Each one of us can potentially become a monster. Conversations and Interviews, 1963-1987.) Clearly, I didn’t want to represent the father as a monster, merely as a suffering human being who doesn’t know how to love.

I have always had my heart set on making discreet movies, attempting to make something felt rather than show it head-on. It was crucial to me to use the representation of violence sparingly. That aim allows viewers to remain freer before the film, to help them come closer to the complexity of the characters.

In addition, I like insoluble human situations, moral conflicts. The character of Alexander lives inside an impossible choice: either he must hang his head in shame when confronting the violence, give up rowing, and submit passively. Or else retaliate and fall into the same escalation of violence as the one who mistreats him. In the end, The Boat Race ends with a third approach, that of leaving. Having come to the conclusion that no peaceful exit from such a relationship is possible, Alexander decides to break away, to abruptly cut the cord. And this break can only be a tearing apart.

Finally, I wanted to make a film where the greatest love, the brightest light, co-exists with the deepest darkness. It was my way of producing gray, by moving very quickly from black to white and from white to black... and trying to come within reach of human complexity.

TIME FOR PEACE
FIRST PICTURE & SPORT PICTURE AWARD
THE BOAT RACE
(La Régate)

by BERNARD BELLEFROID
Director of The Boat Race (La Régate)
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There’s a Time for Peace and a Place for Peace
by Marion Einbeck

Jean Leclercqz

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The special Time for Peace Vintage 2006, label illustration by the American artist Hunt Slonem, comes from the storehouses of Jean-André Charial’s L’affectif to benefit Time for Peace.

The Affectif

According to the principles of bio-dynamics, the soil where the properties grow must be thought of as a living being interacting with the plant world. It is therefore important to preserve both the soil and the plant’s balance by respecting the harmonious rhythms of nature. The soil must be treated in an alchemical manner and the work with the vines must be conditioned by the phases of the moon.

Faithful to these principles, Jean-André Charial, proprietor of the Oustàu de Baumanière in Baux-de-Provence, creates this 100% organic wine having received the ECOCERT certificate, in the heart of the Domaine de Sixtinie, a property located in the very center of the Alpilles, between Mouriès and Eygalières.

Time for Peace

In 1994 in New York, Marion and Robert Einbeck, co-founders of the Time for Peace Film & Music Awards, established through film and music a culture of tolerance, respect for differences, freedom of expression, better understanding between human beings, care for and listening to the other person, and solidarity. (http://www.timeforpeace.com)

A data bank that will bring together films of artistic quality and conveying humanist values, or else with an ethical foundation, is expected to be put into place in 2011. Through film clips, edited by directors and completed with comments by psychologists, a cinematographic library will be available to all. It will serve as a pedagogical tool for the teaching of these values in adolescence and educational curricula will subsequently be established to put pilot programs in place in different countries.

Hunt Slonem

Hunt Slonem illustrated the vintage Affectif Time for Peace 2006, in a limited number from 1 to 1,300 and signed for first 300 bottles. The artist is represented by the Marlborough Gallery in New York, which is considered to be one of the most important international galleries of contemporary art in the world. (http://www.marlborough.com)

Hunt Slonem’s work is recognized for his scenes that depict figures of nature and figures in over 80 prestigious public collections, among which those of the Solomon R. Guggenheim Museum in New York, the Metropolitan Museum of Art in New York, the National Gallery of Art in Washington and the Joan Miró Foundation in Barcelona.

The profits of the sale of this vintage will contribute to the funding of the data base that will serve as a way by which the youth can learn values to the world’s adolescents.

The 300 signed and numbered bottles are offered on a case that is intended to be a collection item and a souvenir of TIME FOR PEACE.

special vintage, numbered from 1 to 300, label designed and signed by Hunt Slonem 170 €

special vintage, numbered from 300 to 1,300, label designed by Hunt Slonem 28 €
could be purchased on http://www.maisonsdebaumaniere.com/boutique/vins.php

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28 29
There’s A Time For Peace

by Marion Einbeck

Before my life became a whirlwind in which the jumble of unfamiliar houses created a profusion of more or less pleasant memories inside my head, I had enjoyed a childhood in a family home. With the arrival of adulthood my natural disposition to become an accomplished lady of the house had led me to giving dinner parties, supervising the table-decorations, and changing the dinner service. I loved to entertain.

A few years later, Robert and I travelled toward long stays abroad through America and then Europe. While the reassuring distinctiveness of our family unit was subject to the journeys’ whims. I was discovering the invaluable gift of being welcomed under different roofs.

I was surprised to find that the loss of my family home – which had proven to represent an intense void – had opened a certain interest in the homes of others in which I was temporarily lodging. Coming across all kinds of different places had enhanced my experience. In some way I had become a judicious observer, with expertise in homes of all kinds. Each trip had brought me a new share of discovery. That is how for me hotels were completely transformed as they tended to life in a way that differed from any other spot. The protective feeling of unwinding, the sense of welcoming and the emotion produced by a silence, the environment, all played an important role as well. But what had truly changed my view on life and led me to dream of my days in a different light by telling me extraordinary, light-hearted, and witty stories on the art of receiving, was the new-found friends were living, their availability, the sense of welcoming and sharing that they offered.

These hotels had fully become my home, in which I had sculpted an entirely new imagination for myself.

This then, is a love letter of the most beautiful human destinations that I am sending you. I am entrusting these first twenty-one pearls of hospitality to you, gathered in this “There’s A Time For Peace and A Place For Peace.” When you visit them, please mention Time For Peace. You will receive a gift of welcome, a special reception, a jw salis spot that every hotel keeper is likely to possess.

These places will soon be provided with a special plaque on their façade.
THE PAND HOTEL
BRUGES

A small swirl of smoke rises like incense into the Bruges sky. I stop on the Bonifacius Flemish primitives. It’s all so beautiful! Just as the hotel where we chose to spend the night. Go to all of these gatherings – the laughter, the scents, the lovely houses that bear witness to them. People assemble at every corner and every intersection. I walk along as my eyes drink in everything that passes. There’s so much to see in the place after afternoon for the tea ritual. Happiness is here, at the Pand hotel, which is well-located. It, too, is a small work of art. Blue-eyed Chris is its happy owner. She went from being a away, where Lyne, Chris’ lovely daughter, has some marvelous apartments available. Days all the more delightful for those who are staying here. There is the furniture that she has bought of craftsmen in the course of her trips. Drifts in tea, fabrics, first beds, books and carpets, and the inner courtyard with the sunporch at Bruges. In the morning, if weather permits, the small private space is open for breakfast and in the afternoon for tea. Happiness is here, at the Pand hotel, which is well-located. One is happy here, able to enjoy oneself and relax as well. It also offers the opportunity to visit the hotel’s little brother, an extraordinary guest house a few steps away, short time, Chris’ lovely daughter has some marvelous apartments available.

LOUSTR DU FAUBOURG LES BAUX DE PROVENCE

We are driving across a section of the Provence where, in this time of frost, the sky is of the purest blue and the light comes in sweet spurts. The recently fallen snow has dusted a little mountain that from the distance looks like a small haystack. The mistral still存在的 but barely, playing melodies on a galoisbed in the scrubland, as if to apologise. The Oustaù de Baumanière is such a beautiful place – warm with life and enthusiasm, even in the heart of winter – that it could make you weep for joy. The Oustaù is a feast, over and over again. I took a shower in the pretty bathroom next to our room with its four-poster bed, and felt a great deal better. Wrapped in a bathrobe, I joined Robert on the small terrace. We didn’t speak, we were simply too busy drinking from the light. Early in the evening we decided to leave our hideaway. We went just a few steps down the stairs and crossed the entry hall to the dining room where they were waiting for us. The vision of the splendidly majestic room was enhanced by the beautifully set tables with their light-colored cloths like polished islets, impeccably and carefully draped. Each one had a vase with white hyacinths, fine china, and a candlestick. On the tables with their light-colored cloths like polished islets, impeccably and carefully draped. At the mill of the Gardillou family the water chatters in your ear, its beauty and its very lovely, narrow seventeenth- and eighteenth-century houses, was a true resolution that rounded a sense of secluded pleasantness in us. However, we had to tear ourselves away from this view because we were still far from our destination. The excitement that always adds to our interest in anything was part of it, as well as the aspect of which appeared in a sparkling old convertible that had just passed us, its motor rumbling, and had piqued our drivers’ sensibility. It made us forget to look at the pretty bartender as we felt ourselves float in the sunlight of the truly, some twenty years older than ours. A couple was inside, as mischievous as we seemed to be at that very moment. They were still ahead of us and we were not even aware of them at great speed on the national highway that led to the hotel – though, compared to the high-speed German, ours was still quite reasonable. We ended up by passing our Brits on the now busy road and had arrived first on the coastal summit to discover the immense vastness of the sea and the extraordinary façade with its slate roof of the Ferme St. Simon.

The hotel was remarkable in an even more way than the review. The different buildings, whose thatched cottages Mont st. Simon had painted in his time, were very beautiful, the stones wonderfully comfortable, and the view magnificent. To top it all off, we were stunned by the colors of the landscape when the sun gilded the meadows and valleys with sweet changing box and poured through the windows of the house. We could understand why this had inspired the greatest painters. The “discoverers” of the landscape, such as Turner, Constable, or Corent, to name but a few, had spontaneously attracted a new generation of artists, among whom Claude Monet and Eugène Boudin. Their inexorable sketchbook under their arm, they cross the almost and always ended up with their easel on the nabery St. Simon. They had an agreement with the innkeeper there that they would have a business. No, there is no need for any facade, the air sparkles and is powdered with rain. We stay there for hours, we read, which makes for the lounging pool and tennis court that are part of the property. The hotel was built in the seventeenth-century Mill. We are happy and take the time to do nothing. We listen to the river and look at the sky, at the Gardillou’s house, which is a little church; a picture, refined, generous and smart, but also because of Alain, a man of straightforward, solid character and temperament, a gifted cook and a wise administrator. These two, she and he, did indeed fulfill their task. They ran the place together, and like water and fire they each have their role. Maryse is at the registration desk and around the house, Alain is in the kitchen. The chef’s pastry tartine, his fine crusty artichoke tart, his duckling filet en creme, and his chocolate tart are merely samples of his talent. In the mornings, Maryse overlooks the decoration of the rooms, which are easy and gracious. When the hotel is closed, the couple and their handsome curly-headed son Victor are in Arles, where they have a business. From that time, Alain, Maryse’s sister watches the house, which is how the Moulin du Roc comes in as it waits for the good weather to return.

LE MOULIN DU ROC
CHAMPAGNAC DE BELAIR

At the mill of the Gardillou family the water chatters in your ear and makes the wheel turn softly. It’s almost as if thousand brooks were flowing together in a translucent tempest. On the terrace there’s no need for any facade, the air sparkles and is powdered with rain. We stay there for hours, we read, which makes for the lounging pool and tennis court that are part of the property. We prefer the seventeenth-century Mill. We are happy and take the time to do nothing. We listen to the river and look at the sky, at the Gardillou’s house, which is a little church; a picture, refined, generous and smart, but also because of Alain, a man of straightforward, solid character and temperament, a gifted cook and a wise administrator. These two, she and he, did indeed fulfill their task. They ran the place together, and like water and fire they each have their role. Maryse is at the registration desk and around the house, Alain is in the kitchen. The chef’s pastry tartine, his fine crusty artichoke tart, his duckling filet en creme, and his chocolate tart are merely samples of his talent. In the mornings, Maryse overlooks the decoration of the rooms, which are easy and gracious. When the hotel is closed, the couple and their handsome curly-headed son Victor are in Arles, where they have a business. From that time, Alain, Maryse’s sister watches the house, which is how the Moulin du Roc comes in as it waits for the good weather to return.

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passion was for the roaring wind, the ocean, and for silence. His strength was in Paris with a career in law and justice, but his...
The trip to Sélestat did me a great deal of good. It provided me with a unique opportunity for discovering the Bibliothèque Humaniste [Humanist Library] since the town’s most beautiful hotel had a room available for us. The place is extremely popular, but its owners are immediate and warm. People of all nationalities come here and, feeling very much at ease, many of the Parliamentarians for its company is entertaining and its rooms are immaculate and stunning. People of all ages, who are extremely courteous and caring people. Christiane Funaro is charming and considerate, while her husband, Pasquali, is discreet. Both have no greater joy than pleasing their guests with a thousand thoughtful gestures. The Abbaye de la Pommeraie is a call to doing so. From the moment you arrive you notice that. Without having to clap your hands or raise your voice, various staff members come running to help you. They are endearing and the light in their eyes gives you hope for a better world. From the first moment on, from the first steps into the lobby, you are touching peace, joy, uncounted time, all the things that, once tasted in all their excellence, transform you into the living person you will always be. From the moment you arrive you notice that. Without having to clap your hands or raise your voice, various staff members come running to help you. They are endearing and the light in their eyes gives you hope for a better world. From the first moment on, from the first steps into the lobby, you are touching peace, joy, uncounted time, all the things that, once tasted in all their excellence, transform you into the living person you will always be.
Jean Leclercq first spent a few years in Louisiana as a teacher of French in the heart of a lush natural environment. A trip to Haiti, for him a first discovery of Africa in the center of the Americas, gave him the spark to work in generous colors. Thereupon, he began his career as a graphic artist in Germany, in a European observatory of astronomy. He continued his professional activities in the industry of graphic arts, traveling every continent. Several years later, he comes back to the world of color in the journeys through West Africa. Ethnic art has become one of his great passions and shows in his work, specifically in the reference to masks and certain geometric compositions, but the same elements also arise that originate in desert regions, like an invitation to discovering the various cultures of the world.

For some time now, Jean Leclercq has been devoting himself to the creation of his flying machines, which are often wild, with a very personal dreamlike imprint. These machines frequently grow out of settings thick with vegetation, as if they develop in complete harmony with nature. Through their colors and their forms that assemble birds, these poetic devices are symbiotic with the gardens, landscapes, and architecture. At times these machines refer to the bohemian dreamer, sometimes they are the fruit of the artist’s imagination, which calls for the conception of new propulsion techniques. Sometimes these machines seem to be inhabited by a soul, or double that of an eternal traveler. Some of the artist’s creations evoke purely animal forms, others seem to be connected somehow with a flying object of a sort, which remains to be identified, nevertheless. Jean Leclercq’s style is above all one of free writing, a continuous line on the blank page, unobstructed by any constraint of gradation or hue. Some parts of the design deliberately approach abstraction and occasionally be on of any idea of illustration. Only then comes the color, break and boldly colors, a visual plea for life.

The first culmination of this work was a large exhibit that he organized with «Altitude», his graphic arts communication society, in the grand aviation hall of the Parc du Cinquantenaire in Brussels, with several canvases of 24 square meters in size and countless prints of his works. For the occasion, a first book was published, with the title «Crazy Flying Machines», containing more than 150 flying machines, one more incredible than the next. In the future, Jean Leclercq would like to pursue his travels with his flying machines and publish new books as part of an exhibition of settings and architectural details would be devoted to specific cities, for example Paris, Brussels, San Francisco, or Hong Kong.

In his work Jean Leclercq is supported by Altitude Design, his company of graphic communication that works primarily within a European context in Brussels and had the pleasure of realizing the layout of this magazine.

Flying is fun!
by Jean Leclercq

“I don’t really know why my flying machines evolve in a setting where nature and architecture have such an important place. It undoubtedly must be an unconscious search for harmony and peace between mankind’s technical science, nature, and places that offer enjoyable living.”

www.flyingmachines.be
www.altitude.be
When at Raffles, visit Singapore

Wolfgang Bauer was present in coining those famous words “When at Raffles, why not visit Singapore”. For close to a century later, from Cambodia to the Caribbean, Raffles hotels are indeed destinations in themselves, enriching the world’s most vibrant and exotic cities and resorts with a renowned heartfelt and gracious service that creates magic for our residents...and makes living legends of our hotels.

Arrive as residents, leave as friends, return as family.

Mr. Sarjit Singh, iconc ambulance of Raffles Hotel, Singapore
THE EINBECKS’ TIME FOR PEACE
HUMANIST, ARTISTIC AND ARCHITECTURAL PROJECT

It was in December of 1987 at the Robert Einbeck exhibit in the Mainetti Gallery in Basel (Switzerland) that the French creative artists Marion and Robert Einbeck first thought of creating a traveling work of art that would have as its goal the promotion of humanist values. These include tolerance, solidarity, a better understanding of one’s fellowmen, and a respect for the differences among them.

To develop this large-scale venture known as “The Einbecks’ Time for Peace Project” Marion and Robert Einbeck left Paris in 1989 to settle in New York.

They created the non-profit organization “Time for Peace, Inc.” governed by American law, to manage the artistic enterprise. Subsequently, a board of directors was established including the founders Robert and Marion Einbeck and two Chairmen to be associated with the project.

The Chairmen were Dr. Noël Brown, director of the UNEP – who was present at the conference on environmental protection in Rio de Janeiro, later known as the Kyoto Conference – and the Rev. James Parks Morton, president of the interfaith organization “The Temple of Understanding” that Eleanor Roosevelt, wife of the American President Franklin D. Roosevelt, and Dr. Albert Schweitzer had created.

From the very beginning it was their objective to develop an architecturally designed pavilion to be made of canvas and metal that could be moved and could travel across the world by truck.

It didn’t take long for important American architectural and engineering firms to link up with the project. First there was Piat & Associates in Boston, which was then followed by the FTL Design Engineering Studio in New York – one of the world’s great specialists in architectural tensile structure design (www.ftlstudio.com).
1994 - FILMS AND MUSIC ARE INCORPORATED INTO THE PROJECT

In 1994, the French Ambassador to the United States in Washington, D.C., and the Ambassadors of Israel and Germany to the United States in New York offered Bertoncini and Robert Einbeck to launch the "Time for Peace Film & Music Awards," to support their project and promote films and music that convey humanitarian values.

The first Time for Peace Film Award was conferred to Steven Spielberg for "Schindler’s List," during a special event at Lincoln Center in New York, with a dinner created by Paul Bocuse. For this occasion, Mama Bordeaux was the Time for Peace gown designed by Yves St. Laurent.

That same year, a Time for Peace Film Festival took place in Los Angeles, hosted by Modine and Robert Stack. Richard Riordan, Mayor of Los Angeles, declared the 4th of October 1994 "Time for Peace Day." In 1995 in New York, the Time for Peace Music Award was given to Stevie Wonder for his album "Concert for Peace." Year after year, the prize has grown with the addition of different categories.

Each year after the nominations have been made by a jury of experts together with the Einbecks, a jury consisting of 30 United Nations Ambassadors (today also of ambassadors to the Council of Europe) – deeply concerned with the permanence of humanitarian values – chooses the artistic, cultural, national, and international, and writers that are to be honored with the award that year.

Since 1994, through media, the Time for Peace Film & Music Awards have promoted a culture of humanitarian values at global and artistic world level, in the field of cinematographic and musical industries through works that are created and interpreted by artists of cinema and television, writers such as Steven Spielberg for Schindler’s List and Ernesto; Michael Buddaford for A Prophet; Scott Hicks for Shine; Caroline Sank for Jaquette’s Rite; Richard Winterbottom for Jingle Bell; and artists such as Alison Williams for his interpretation of Jeanne McCarter in Good Will Hunting or Hilary Swank for her interpretation of Erin Brokovich in Erin Brokovich; in music, and with Susan Beatty for the award has gone to Stevie Wonder for Contraflamme Peace, as for the Going Home Award to Miles and 4 Night Without A Pillow; Gillian Elise and Phil Quarton for the song "Arya"; Charles Trenet for his solo career, and recently Charles Grodin in his Career Award to receive 2013’s.

This year, the German film director will receive one of the Time for Peace Film & Music Awards for his film "John, as well as the English director Bernard Bellfield for the movie "Le Roi". The French director Tim Garfield for Michel Alboufin, the actor Thierry Leconte for his interpretation of Ousmane in London After, and the actress Brenda Blethyn for her interpretation of Elizabeth in London After. For further information, please see www.timelforpeace.org.

THE EXTERIOR STRUCTURE

The building is to be designed by FTL Studio in association with Robert and Marion Einbeck, is conceived as a series of discrete architectural elements, which join together to create a unique multifunctional facility highlighting space. The integration of a scale of the art form enables us to harness spaces of the different activities to another. The building becomes an icon highlighting the events inside and transforming into a glowing beacon at night for a focus on the events.

The soft facade skin of the building echoes a sensitivity towards different cultures, creating an envelope which is aesthetically expressive and elegant. The facade is dynamic and references without place or hot spot to reveal the fullness inside.

As an attraction to the international public, the architecture of this facility blends metal framing with lightweight fabric and will be as easily recognizable as the Guggenheim Museum in Bilbao, which continues to draw visitors from all over the world, known as the “Rhino Effect.”

The project will cover between 2,500 to 4,000 square meters, including a Central Hall, an exhibition area, a cinema, a concert hall (also called a central hall), and a retail store. With the flexible interior walls, the flexibility can transform the size of the different spaces for particular events.

The facilities contain all the infrastructure it needs, including flooring panels that create a right platform containing all electrical, video and sound infrastructures. A series of steel framing is lifted into place, from the steel framing, the facade membranes roof structure is then raised into position. Lighting and sound systems are connected and the interior positions are then assembled from prefabricated lightweight panels to complete the facility. Additional service areas, which connect to the facility, contain the restrooms, kitchen, electric control room, and other final infrastructure to complete the facility.

Bringing to life, as an art form, the service of humanitarian ideas for the people of the entire world, the “Einbecks’ Time for Peace Project” has received the official patronage of international and governmental organizations.

THE INTERIOR SPACES

The entrance to the “Einbecks’ Time for Peace Project” will be located to face east where the sun rises and with the facility’s starry, four-branched structure will indicate the first cardinal points of the compass. After entering into the reception area, a box office will be on the right, as well a waiting room, an able to hold between 150 and 200 persons, plus a counter to facilitate the collection of services, cash and bars.

THE CENTRAL HALL

A THREE-DIMENSIONAL WORK OF ART

From the waiting area a large open space invites you to enter it. In the Central Hall and exposition is a place of safety, security, with a set of reflections and contemplation. This space will be a work of art and a celebration of the work of Robert Einbeck. The result of the pharmacological and psychological research done by Robert and Marion Einbeck, results from the design and research of the neuronal space within a French hospital setting will be brought to feature here.

The work of the world of hospital rooms will stand squared and be painted to four full height to create a three-dimensional space dedicated to introspection and a reflection on the world. The entrance and exit out will face each other.

The steel and glass sculpture of 7 to 11 meters tall will stand in the center of, or at three-quarter sites into the store. The space will be reached by using a platform on the occasion of special happenings. The neutral ceiling will have a lighting system that will illuminate the walls and will be the center of the room, creating a picturesque effect. It will also contain a video projection system and patternable screens that can be lowered.

The floor will be a work of sculpture and will reflect the wall position. The hall will measure between 800 and 750 square meters in the first, special events; it can hold audiences from 250 to 500 persons seated around tables for 4.

Every other year the Time for Peace Film & Music Award international ceremony and dinner concert will be organized to take place in this space.

Several concrete walls will contain the kitchen, separate dressing rooms for makeup, etc., and storage space measuring between 280 and 140 square meters.
FOUR ROOMS SURROUND THE CENTRAL HALL

1) THE CINEMA

Film is an essential vehicle for a better understanding of the world and the human condition. Gaining an awareness of humanist values through film is a means to enter into a process to prevent crises and conflicts.

The movie theater, which will contain 250 to 500 seats, will be devoted to the projection of films of high artistic quality that convey humanist values. These will be new films but also those selected from the Time for Peace international data bank of films offering plot summaries written by directors accompanied by commentary from psychologists.

This cinematographic Internet data bank is in the process of being established and will be set up by professionals in the film industry in Europe, the United States, and Asia. It will be a pedagogical tool that allows humanist values to be taught in a playful manner to teenagers across the world. In addition, it will allow such programs to be given in schools or community centers. The web site will be an important resource for educators.

The seats in the theater will be able to disappear into the floor so that space becomes available for audio-visual presentations.

The movie theater will also serve for "pioneer" showings for the general public of European and international films that convey humanist values. Film directors, actors, actresses, producers, and screen writers will be present at these events.

The decor of this theater will be in harmony with that of the central hall.

2) THE CONCERT HALL

The concert hall, which will contain from 250 to 500 seats and measure around 450 square meters including the stage and the wings, will serve for concerts as well as musical shows associated with humanist values. The hall will open onto the outside and allow for larger scale open-air concerts to be performed.

The movable seats can disappear into the floor and provide an empty space for concerts at which the audience is standing.

The wall that separates the movie theater and the concert hall can be opened so that a single space for 500 to 1000 seats is created.

A variety of concerts can be offered here (rave, pop, country and western, etc.). Internationally renowned musicians have appeared at the Time for Peace Film & Music Awards ceremonies, such as Joshua Bell, Rod Stewart, Dave Brubeck, Terry Callier, Natalie Cole, Serena Donadio, Jerry Butler, the Stidd, Amy Winehouse, Alan Petridell, Paul Oakenfold, Sound Of Madison, Steve Wonder, to name but a few.

Currently, Time for Peace is working with a British production company on Time for Peace CD's of English-language singers and song writers, while the same initiative may well see the light of day in the French language.

3) THE EXHIBITION HALL


A little more than 350 square meters in size, the exhibition hall will be devoted to traveling exhibits of painting, photography, design, cartoon strips, etc., that emphasize humanist values.

Great photographers, illustrators and painters such as Peter Beard, Duane Michals, Tazio Secchiaroli, Hunt Slonem and filmmakers will participate with Time for Peace, notably for the creation of international magazines, of which Colonel Einbeck is the editor in chief.

A small adjoining room will contain a permanent exhibit on the Einbecks' Time for Peace Project.

1989 - "Einbeck Space" - Headquarters of Aventis - Paris
4) THE CAFE AND THE SOUVENIR SHOP

The Time for Peace Cafe, with 40 seats and 75 square meters in size, will serve Time for Peace specialties prepared by the best French chefs and pastry chefs. Internationally famous chefs such as Paul Bocuse, Jean André Charial of l’Oustaù de Baumanière, Michel Guérard, Joel Robuchon and Roger Vergé have been commissioned with previous banquets for the Time for Peace Film & Music Awards and created Time for Peace recipes. (See the Carnet de Tables by Marion Einbeck at www.marioneinbeck.com.)

Next to the cafe there will be a souvenir shop where Time for Peace articles will be sold, as well as a bookshop with books on cinema, music, and the plastic arts that have to do with humanist values.

THE PROJECT

The “Einbecks’ Time for Peace” Project, to be inaugurated in the presence of celebrities from the film and music industries as well as from the diplomatic world, will put the city in which the project is to be located in the international limelight. It would become the universal emblem of racial diversity and its differences, and open the path toward a better understanding among human beings.

Like the Guggenheim Museum in Bilbao, whose construction costs were paid off within a year due to the exponential increase in tourist activity, the “Einbecks’ Time for Peace” Project could have an identical outcome for the city that would welcome the project. Furthermore, the recognition of the mission of Time for Peace as promoted by Marion and Robert Einbeck, which concerns humanitarian values by way of art, film and music, would make that city into an example. It would be as important and bring high into a world that is keen in reference points and values. It would be a place where the culture of tolerance, solidarity, and freedom between humans would be visible.

The daring architecture of the “Einbecks’ Time for Peace” space, developed by the Einbecks in collaboration with FTL – the central art work that is the culmination of Robert Einbeck’s work of the last thirty years – the international cultural events that will take place there – produced by Marion Einbeck – with its small fine bay, make the city hosting the project known as a city of humanist values and culture. These extraordinary public relations actions would put that city onto an orbit of international recognition. The city would also be protected through every Time for Peace Film & Music Awards event and program in the world.

Time for Peace articles would be created especially for the “Einbecks’ Time for Peace” space and participate fully in the city’s visibility in the rest of the world. To give an example, the perfume created by Kenzo in honor of Time for Peace has shown in what extent the name Time for Peace comes to be known thanks to his action. The 400,000 numbered and signed bottles of perfume that bore a message concerning the mission of the “Einbecks’ Time for Peace” Project sold within nine months, placing the perfume among the best LVMH Group sales of the year.

Today Time for Peace launches thisaffinity Time for Peace opened vintage wine with Jean André Charial from l’Oustaù de Baumanière

The Time for Peace Project has always managed to attract famous names. Prestigious fashion designers – Yves Saint Laurent, Thierry Mugler, Kenzo, Catherine Malandrino – collaborated with the artistic process of the Einbecks by creating gowns in honor of the Time for Peace organization to be worn by an eminent personality at the Time for Peace Film & Music Awards ceremonies.

The project would also create the possibility of selling franchised replicas of its spaces, such as the cafe, in cities with a cinematographic and musical culture – Berlin, Venice, Salzburg, Toronto, Los Angeles for instance – and would turn the city that hosts the project into the official mother of the “Einbecks’ Time for Peace” project with its location and events.

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1999 – Acrylic on canvas “Rota Study I” by Robert Einbeck (Diptych 2.03m. x 3.06m)

– Collection Southwestern Medical Center of the university of Texas at Dallas – uSA
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