



**GAÏA
PRIZE
2017**

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The watches network

GAÏA
PRIZE
2017

M musée
international
d'horlogerie

The Gaïa Prize award ceremony will be presided over by the Ambassador Nicolas Bideau, Head of Presence Suisse, on

THURSDAY 21ST SEPTEMBRE 2017
6:30 PM
CLUB 44
RUE DE LA SERRE 64
LA CHAUX-DE-FONDS

THE JURY FOR THE GAÏA PRIZE 2017 HAS
NOMINATED

Jean-Marc Wiederrecht

winner in the
Craftsmanship, Creation category

for his creative contribution to horological complications, marrying function with beauty in his work for many brands.

Laurence Marti

winner in the
History, Research category

for her major contribution to our knowledge of the social history of watchmaking through her handling of original sources and for the spirit of independence which she fully embodies.

Richard Mille

winner in the
Entrepreneurship category

for the leading role played by his business in defining modern luxury Swiss watchmaking on a global scale and his bold and innovative use of original materials and development of futuristic creations.



A PRIZE SIMILAR TO NONE... THE GAÏA PRIZE

The Gaïa Prize was created in 1993 by the Musée international d'horlogerie with an aim to honour prominent figures who have contributed and who contribute to the reputation of watchmaking – through its history, its technology and its industry. The only one of its kind, this Prize has the particularity of honouring the best of the best. By awarding this Prize, the Musée international d'horlogerie, a worldwide recognised institution and leading museum of La Chaux-de-Fonds, a town whose economic and social history is closely linked to watchmaking, wished to express its appreciation to the spiritual heirs of the watchmaking culture which impregnates the collections of the museum, as well as the town.

A distinction rather than a Prize, therefore a spontaneous application is not possible; applications presented by third parties allow the members of the Jury, prominent figures from Switzerland and abroad from various fields - cultural, journalistic, scientific or economic - to assess each contribution on a neutral basis and to choose a winner, or several whenever certain applications are thought to be complementary to each other. The independence of the Jury is guaranteed by its President, the Curator of the Musée international d'horlogerie.

JURY 2017

MIH

Régis Huguenin, conservateur, président du jury

Jean-Michel Piguet, conservateur adjoint

Members of the jury

Henry John Belmont, consultant en horlogerie

Patrick Dubois, président, Laboratoire Dubois

Estelle Fallet, conservateur en chef,

Musée d'art et d'histoire de Genève

Stephen Forsey, président, Greubel Forsey SA

Joël Grandjean, journaliste, rédacteur en chef de
Watchonista.com

Morghan Mootoosamy, conservateur,

Musée d'horlogerie du Locle, Château des Monts

Dominique Mouret, pendulier-restaurateur

Nicolas Rossé, journaliste économique,

Radio Télévision Suisse

Nathalie Tissot, professeure de propriété

intellectuelle, Université de Neuchâtel

Sylvain Varone, responsable secteur horlogerie,

Centre interrégional de formation des Montagnes

neuchâteloises

Janine Vuilleumier, head of information department,

Fédération de l'industrie horlogère suisse FH

Jean-Marc Wiederrecht

Craftsmanship, Creation

The judging panel of the Gaïa Prize recognised the creative contribution of Jean-Marc Wiederrecht to horological complications, marrying function with beauty in his work for many brands.

Through his poetic creations, Jean-Marc Wiederrecht has taken the philosophy of horological complications to new heights.

Career

Born in 1950, Jean-Marc Wiederrecht graduated from the Geneva watchmaking school in 1972. He spent the next three years working for Châtelain and set up his own business in 1978. In 1990, he began developing retrograde complications. His first bi-retrograde perpetual calendar, designed for the firm Harry Winston, was a world-first in the watchmaking industry. It also heralded the beginning of a special partnership between Jean-Marc Wiederrecht and the brand. In 1996, Jean-Marc and his wife Catherine founded Agenhor (an abbreviation of Atelier Genevois d'Horlogerie) a company dedicated to studying, developing and creating mechanical watches.



The 1990s were marked by many inventions, particularly his retrograde and eccentric displays, such as the Dual Time Zone, the Tri-retrograde, the Equation of time and Universal time. In 1996, Jean-Marc Wiederrecht and his team began creating new complications, including the True North, the Opus 9 and the Golf Counter. Agenhor currently holds several patents, including one for gear without play.

Fascinated by "ultra-slim" watches, with their particular challenges and technical constraints, Wiederrecht's first complication was a moon phase watch for Chopard, designed to fit into the same case as the original model without a moon phase. He created his first "poetic complication" in 2005 for Van Cleef & Arpels, calling it the "Quantième des Saisons" (Four Seasons Calendar). In the words of the creator himself, "I create poetic complications as they embody advanced watchmaking techniques which allow us to stop time, to talk and think about it".

Discretion and simplicity are the watchwords encapsulating the philosophy of the company, which employs around thirty people in a building designed with ecol-

ogy and sustainable development in mind. Agenhor SA produces hundreds of pieces every year for different brands. It is a family business which also employs Wiederrecht's two sons.

Having won several accolades since 1996, he has regularly been awarded the Grand Prix d'Horlogerie de Genève.

Work

Play-free engagement gearing: gears without play ensure optimal transmission of force, correct display and stable hands; they have also resulted in several world-firsts.

Le Temps suspendu for Hermès

This watch's special feature is its ability to suspend the movement of the hour and minute hands for a set period – a fine metaphor for the value of passing time.

Behind this simple and playful function hides a sophisticated mechanism capable of making you forget the time with a subtle set of cams, pinions and sectors. Covered by two patents – one for its architecture and the other for its play-compensating gear teeth – the piece features 24 jewels and includes three play-compensating wheels. The "running" and "suspend



time" phases are co-ordinated by two synchronised column wheels (one for the hours, the other for the minutes coupled to the date). The 360° retrograde mechanism for the hours and minutes makes time disappear without interrupting the operation of the movement.

Quantième de Saisons for Van Cleef and Arpels

This complex movement is designed to gradually reveal the parts at the back of the dial in succession. Its technical genius lies in its ability to rotate the heavy disc (made from aventurine glass or enamelled) at a rate of just one degree each day. The Quantième de Saison structures time according to the rhythm of the seasons.



Opus 9 for Harry Winston

Combining a pure design with precision, the Opus 9 offers a different way to read the time. A signature timepiece from Harry Winston, it marries technical innovation with diamonds, but these are not merely decorative: they are an integral part of the watch's time display mechanism. The hours and minutes are indicated by two parallel chains of diamonds. Each chain is adorned with 33 emerald-cut diamonds, in Harry Winston's signature style. The piece is set with bright orange mandarin garnets to indicate the hours and minutes.

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Made from brass, the chains are designed to optimise mobility and reduce friction.

Agengraphe®

In 2017, Agenhor unveiled the Agengraphe®, a chronograph movement with central elapsed time indications.



Laurence Marti

History, Research

The judging panel of the Gaïa Prize pays tribute to the major contribution of Laurence Marti to our knowledge of the social history of watch-making through her handling of original sources and for the spirit of independence which she fully embodies.

At home in both her roles as historian and sociologist, Laurence Marti has carefully studied the key figures in the industrial and social history of watch-making in the Swiss Jura Arc.

Career

Laurence Marti was born in Bévillard in the Bernese Jura. She studied sociology and history at the Universities of Lausanne and Lyon 2. From 1992 to 1996, she worked for the Groupe Lyonnais de sociologie industrielle (the Lyon Group for Industrial Sociology), at the research laboratory of the CNRS (the National Centre for Scientific Research), where she specialised in analysing small and medium-sized businesses and studied for a doctorate. In 1997, she opened a private research bureau in Aubonne, in the Swiss canton of Vaud. She has since made her scientific skills available to businesses, institutions, associations, museums and private individuals by undertaking research projects, preparing exhibitions, creating commemorative works, etc.



In 2001, she helped to create the Centre jurassien d'archives et de recherches économiques (CEJARE – the Jura Archive and Economic Research Centre) in Saint-Imier, which she presided over from 2001 to 2008. In her work as a historian and sociologist, Laurence Marti has gained extensive experience in analysing a wide variety of sources; in particular, she developed specific skills in gathering and handling oral memories. Laurence Marti used a broad range of media to highlight her discoveries: books, brochures, articles, videos, exhibitions, educational modules, etc. Along with her role as Chair of the Board of the Jura Archives Foundation (le Conseil de fondation de Mé-

moires d'Ici), the centre for research and documentation of the Bernese Jura in Saint-Imier, she also plays an active part in several other organisations. In 2011, she was awarded a distinction by the Council of the Bernese Jura in recognition of her outstanding work in the field of culture.

Some publications

Le nouveau horloger. Contribution à une histoire récente de l'horlogerie suisse (1980-2015), Editions Alphil, Neuchâtel, 2016.

«Famille, générations et développement industriel: les Piguët du Brassus», dans *Revue vaudoise de généalogie et d'histoire des familles*, 2014, p. 127-165.

Avec L. Rochat, «Les frères Rochat, créateurs d'oiseaux chanteurs. Une famille d'horlogers mécaniciens», dans *Revue vaudoise de généalogie et d'histoire des familles*, 2014, p. 189-226.

Jean-Pierre Droz: vie et oeuvre de l'horloger de Son Altesse, Musée de l'Hôtel-Dieu, Porrentruy, 2013.

«Entre exclusion et hésitations. Femmes et syndicalisme dans l'horlogerie au 19e siècle», dans *Cahiers d'histoire du mouvement ouvrier*, no 29, 2013, p. 11-26.

Avec P.-Y. Donzé, «Paternalism in en Era of Taylorism and Centralism. The Example of Swiss Watchmaker Aubry Frères», dans H. Bonin, P. Thomes (eds), *Old Paternalism, New Paternalism, Post-*



Paternalism (19th-21st Centuries), PIE Peter Lang, Brussels, 2013.

«Cent Cinquante Ans de Tradition Horlogère à Ville-ret», dans F. Cologni, G. Brunner, R. Meis, *Ecrire le temps*, Flammarion, Paris, 2010.

«Retour sur une grève dite exemplaire. La grève de Bulova Watch Co., Neuchâtel, 1976», dans M. Rosende, N. Benelli, *Laboratoires du travail*, Editions Antipodes, Lausanne, 2008, p. 39-52.

Une région au rythme du temps. Histoire socio-économique du Vallon de Saint-Imier et environs (1700-2007), Editions des Longines, Saint-Imier, 2007.

Au temps des comptoirs, La vie ouvrière, Tramelan 1900-1940, Tramelan-CIP-Mémoires d'Ici, Hiver 2005-2006.

Avec F. Messant et M. Modak, *Vie de mécaniciens*, Editions Antipodes, Lausanne, 2005.

L'invention de l'horloger, Editions Antipodes, Lausanne, 2003.

«Entre la ferme et l'usine. Essai d'histoire orale, dans Pour une histoire des femmes dans le Jura», dans *Lettre no 25*, Cercle d'études historiques de la Société jurassienne d'Emulation, Porrentruy, 2001, p. 131-146.

«Un exemple d'innovation diffuse: le développement du tour automatique à poupée mobile dans la région jurassienne (1870-1904)», dans *Innovations*, Société suisse d'histoire économique et sociale, Ed. Chronos, Zurich, 2001, p. 81-97.

«Un exemple de rationalisation dans une PME: Les Usines Joseph Pétermann SA, Moutier (1940-1960)», dans *Revue suisse d'histoire*, vol. 51, no 1. Schwabe Verlag & Co AG, Basel, 2001, p. 59-96.

Richard Mille

Entrepreneurship

The judging panel of the Gaïa Prize recognises Richard Mille, winner in the Spirit of Enterprise category, for the leading role played by his business in defining modern luxury Swiss watchmaking on a global scale and his bold and innovative use of original materials and development of futuristic creations.

Richard Mille embodies a new vision of modern watchmaking and, thanks to his wealth of creative talents, offers bold, luxury timepieces at the forefront of innovation.

Career

Born in 1951 in Draguignan in the South of France, and passionate about mechanics, Richard Mille quickly made his mark on the Swiss watchmaking industry. After studying marketing in Besançon, he joined the Finhor watchmaking firm in 1974 as head of exports and, when Matra took over Finhor, he was made director for all watch brands. In 1994, he became President of the watchmaking division at Mauboussin and made his reputation in the luxury watchmaking industry. Four years later, he left Mauboussin to set up his own watch development consultancy business. In 1999, he began production of his own line of watches. Inspired by the aviation and automotive industries, his timepieces are high-tech creations.



In 2001, the Richard Mille collection was launched. The watchmaking centre was sited in Les Breuleux and produced its first timepiece, the RM 001. Richard Mille has shown great entrepreneurial ambition enabling watchmaking to reach new horizons through three concepts: firstly, the best in technical innovation, secondly the best of architecture in watchmaking, and finally the best hand-finishing. Richard Mille stands out for his radical break with tradition; his timepieces are immediately recognisable. In 2007, Richard Mille set up the Fondation de la Haute Horlogerie. Thanks to his vision of watchmaking codes and his marked taste for challenges, Richard Mille has worked closely with the best Swiss watch manufacturers, and thus has developed a prestigious brand, sponsoring many top athletes in a wide range of sporting disciplines.

Key timepieces

RM 63-02 World Timer (2017)

The first watch in this series was successfully unveiled at the Salon International de la Haute Horlogerie (SIHH) in 2013.

Created for frequent travellers, it made a big impact with its complex yet easy-to-use minute track featuring the names of world cities. This new version was even more innovative with its new automatic movement, a titanium calibre and a rotating bezel showing the time zones.



RM 19-02 Tourbillon fleur (2015)

With this model, Richard Mille was revisiting the watchmaking tradition of automata, with a magnolia flower which opened and closed either as the minutes passed or on request. To accentuate the elegance of this flower which was created and painted by hand, the tourbillon opens and brings forward a

diamond to imitate the blossoming of the flower. The mechanism which makes this floral ballet possible is very complex – five levers are hidden under the petals and the flying tourbillon is controlled by a pinion.



RM 27 Tourbillon (2010)



This is the world's lightest mechanical timepiece with a tourbillon. Richard Mille created it for tennis star Rafael Nadal, who wore it during the tournaments he won at

Roland Garros, Wimbledon and the US Open.

Following the creation of this timepiece, Rafael Nadal and Richard Mille went on to three further collaborations.

RM 07-01 Ladies (2014)



This feminine watch was designed in response to a new, exacting customer base, and married harmony, elegance and technical excellence. In fact, although this watch looked like a piece of jewellery with its many diamonds, it contained

innovative mechanisms revealed by a skeleton movement.

RM 008 Tourbillon (2004)

This is the most famous timepiece by Richard Mille, and is considered to be the brand's first masterpiece. It symbolises Richard Mille's watchmaking vision: it is a modern, high-tech watch, which successfully marries function and style. This timepiece is truly remarkable given the sheer number of challenges posed by its mechanism: it is a hand-wound mechanical watch equipped with a split-seconds chronograph comprising 444 parts and a tourbillon with variable inertia composed of 77 parts. It therefore features a titanium column wheel to ensure the simultaneity of its movements and it also incorporates three push-buttons: one to operate the chronograph, the second to reset the hands and the last to make the chronograph hand jump. This timepiece includes many other complications, making it a high-performance and robust watch.



AWARD CATEGORIES

Craftsmanship, Creation

It is without any doubt the desire to honour the bold, creative watchmakers that in some cases work in relative anonymity, with their names unobtrusively associated with big businesses, which urged the prize's founders to see them honoured in the first instance. Ten years ago, the work of these profound, inventive and determined individuals was not as well recognised by the general public, not specialising or passionate about watchmaking, as it is today. We like to think that the Gaïa Prize has made a modest contribution to revealing the work of some of its ingenious craftsmen.

History, Research

The individuals honoured for their contribution to watchmaking history, techniques or more generally time measurement, by way of their writings or museum activities, come from a very wide variety of training backgrounds. Watchmakers, sales personnel or university students, their passion, learning and culture have led them to carry out research, historical studies or other work that has enabled them to contribute to the dissemination of watchmaking culture. This prize is also related to a wish to recognise historians and researchers who have at times worked unseen on the development of knowledge.

Entrepreneurship

What would watchmaking be without the entrepreneurship that has enabled this art to take root and grow over the centuries. It evolved from craftsmanship to industry, with all the implications from production to product distribution. Over the past centuries,

ingenious watchmakers have been able to instil this will to promote their works, and it is now only right to recognise and honour the men and women who have now pursued the same goals, ensuring that the quality of their products is recognised here and worldwide, and above all that new research is still constantly undertaken to improve timekeepers.

PRIZE WINNERS 1993 – 2016

1993

Jean-Claude Nicolet Craftsmanship, Creation

† Henry Louis Belmont History, Research

† André Margot Entrepreneurship

1994

François-Paul Journe Craftsmanship, Creation

François Mercier History, Research

Anton Bally Entrepreneurship

1995

Michel Parmigiani Craftsmanship, Creation

Ludwig Oechslin History, Research

Antoine Simonin Entrepreneurship

1996

Vincent Calabrese Craftsmanship, Creation

Jean-Luc Mayaud History, Research

† Günter Blümlein Entrepreneurship

1997

Richard Daners Craftsmanship, Creation

† Jean-Claude Sabrier History, Research

Jean-Pierre Musy Entrepreneurship

1998

Philippe Dufour Craftsmanship, Creation

Yves Droz et

Joseph Flores History, Research

† Luigi Macaluso Entrepreneurship

1999

† Derek Pratt Craftsmanship, Creation

Estelle Fallet History, Research

Gabriel Feuvrier Entrepreneurship

2000

† René Bannwart Craftsmanship, Creation

† Kathleen Pritschard History, Research

† Simone Bédât Entrepreneurship

2001

† George Daniels Craftsmanship, Creation

Catherine Cardinal History, Research

† Rolf Schnyder Entrepreneurship

2003

Anthony G. Randall Craftsmanship, Creation

2004

André Beyner Entrepreneurship

2006

† Luigi Pippa Craftsmanship, Creation

† John H. Leopold History, Research

2007

Paul Gerber Craftsmanship, Creation

2008

† Nicolas G. Hayek Entrepreneurship

2009

Beat Haldimann Craftsmanship, Creation

Robert Greubel

et Stephen Forsey Entrepreneurship

2010

Jacques Mueller

et Elmar Mock Craftsmanship, Creation

Jean-Claude Biver Entrepreneurship

2011

François Junod Craftsmanship, Creation

Pierre-Yves Donzé History, Research

Philippe Stern Entrepreneurship

2012

Eric Coudray Craftsmanship, Creation

Francesco Garufo History, Research

Franco Cologni Entrepreneurship

2013

Andreas Strehler Craftsmanship, Creation

Günther Oestmann History, Research

Ernst Thomke Entrepreneurship

2014

Kari Voutilainen Craftsmanship, Creation

Pierre Thomann History, Research

Henri Dubois Entrepreneurship

2015

Anita Porchet Craftsmanship, Creation

Jonathan Betts History, Research

Giulio Papi Entrepreneurship

2016

Vianney Halter Craftsmanship, Creation

Roger Smith History, Research

Giovanni Busca
et Pascal Rochat Entrepreneurship

RULES

1. The Gaïa Prize is an honorary distinction bestowed annually, each autumn, by the International Watchmaking Museum (MIH), and consequently, by the Swiss town of La Chaux-de-Fonds.

2. The Gaïa Prize is awarded to individuals who have participated in developing and reinforcing knowledge of watchmaking through their work and achievements in 3 categories:

- Craftsmanship and Creation in watchmaking
- History and Research in watchmaking and timekeeping
- Entrepreneurship in watchmaking

The Awards Committee awards one prize in each of the three categories but reserves the right not to award a prize in one or more of the categories.

3. The Committee's decision on the prizewinner(s) is final.

4. The award nominees are chosen irrespective of their nationality.

5. All nominations, excluding personal ones, are taken into consideration.

Only nominations submitted before 21st March will be included in the current year's selection process.

6. After validating the nominations, the Management of MIH submits the list of nominees to the Awards Committee.

7. Members of the Awards Committee are appointed by the Management of MIH.

8. The Awards Committee is chaired by the Curator and is composed of three members of the Management of MIH and figures from various fields relating to watchmaking. There are between 10 and 15 members on the Committee. Every year, three members are replaced, in principle.

9. The Committee can legitimately deliberate if at least five members are present.

10. A member of the jury can participate in the vote only if he has followed the entire deliberations concerning the candidates of a category. No vote before the deliberations will be taken into account. The Chair, the Curator of MIH, takes part in the voting. In the event of a tie in the voting, the Chair has the deciding vote.

11. In the event of dispute or doubt concerning the interpretation or application of these rules, the Chair of the Awards Committee shall decide.