



**GAÏA  
PRIZE  
2019**

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GAÏA  
PRIZE  
2019

M musée  
H international  
d'horlogerie

The Gaïa Prize award ceremony will be presided over by Laure-Emmanuelle Perret, founder of the Compáz association, on

**THURSDAY 19 SEPTEMBER 2019**

**AT 18:30**

**CLUB 44**

**RUE DE LA SERRE 64**

**LA CHAUX-DE-FONDS**

THE JURY HAS NOMINATED

## Suzanne Rohr

winner in the  
Craftsmanship, Creation category

for her pioneering role in and her mastery of the art of enamelling, her perseverance and her independence in apprenticeship, and her work to train others in these skills.

## Laurent Tissot

winner in the  
History, Research category

for his contribution to the renewal of our understanding of the economic, social and cultural history of Swiss watchmaking at an academic level, influenced by his many research studies, wealth of publications and his strong communication skills.

## Karl-Friedrich Scheufele

winner in the  
Entrepreneurship category

in recognition of the dynamic growth and international renown which the family company has enjoyed thanks to his leadership, and for developing new watchmaking entities which emphasise the value of people, craftsmanship and innovation.



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## 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 2019

**Régis Huguenin**, conservateur du Musée international d'horlogerie, président du jury

**Patrick Dubois**, président, Laboratoire Dubois

**Estelle Fallet**, conservateur en chef, Musée d'art et d'histoire de Genève

**Philippe Fischer**, directeur de la Fondation Suisse pour la Recherche en Microtechnique

**Joël Grandjean**, journaliste, rédacteur en chef Watchonista

**Sabine Kegel**, director, International Senior Specialist, Watches, Christie's

**Nathalie Marielloni**, conservatrice adjointe, Musée international d'horlogerie

**Morghan Mootoosamy**, conservateur, Musée d'horlogerie du Locle, Château des Monts

**Dominique Mouret**, pendulier-restaurateur

**Anita Porchet**, émailleuse

**Anthony Randall**, horloger

**Nicolas Rossé**, journaliste économique, Radio Télévision Suisse

**Eric Tissot**, marketing & communication manager, Multiple SA Global Design

**Nathalie Tissot**, professeure de propriété intellectuelle, Université de Neuchâtel

**Sylvain Varone**, responsable secteur horlogerie, Centre interrégional de formation des Montagnes neuchâteloises



# Suzanne Rohr

## Craftsmanship, Creation

*The Jury for the Gaïa Prize is paying tribute to Suzanne Rohr for her pioneering role in and her mastery of the art of enamelling, her perseverance and her independence in apprenticeship, and her work to train others in these skills.*

### Career

Born in Geneva in 1939, Suzanne Rohr grew up in a family immersed in the classical arts. Interested in drawing and painting from a young age, she demonstrated her passion for achieving finesse and perfection in every stroke. When she finished school, she discovered an exhibition of enamel work at the Art and History Museum in Geneva which she greatly admired. She then went on to train as an enameller and painter of enamel miniatures in the enamelling department at the School of Decorative Arts in Geneva where she studied under Elisabeth Juillerat and obtained her federal diploma in 1959. She was the only student in her class. In recognition of her achievement, the Department of Education in Geneva offered her an additional year's training in the jewellery class. That same year, she won the Hans Wilsdorf Foundation competition prize for creating a ladies' bracelet which included a watch in its enamelled decoration.



In 1960, unable to find an in-house position, Suzanne Rohr opened her own studio. This marked the start of her freelance career which she has continued to the present day.

From 1960 to 1968, Suzanne Rohr strove to find her calling. She also created enamelled jewellery, cups and artwork using cloisonné and champlevé techniques, or decorated with silver and gold leaf. It was in this same period that she met the famous Genevan miniaturist, Carlo Poluzzi. He would become her mentor for the next 28 years. Working closely with him, she refined her technique and dedicated herself entirely to enamel miniatures. She sold several of her miniatures in La Côte-aux-Fées, Le Locle and Neuchâtel and undertook work for watchmaking brands in Geneva.

From 1967, Suzanne Rohr began her partnership with Patek Philippe where she met connoisseurs of her art. There, she could express her own point of view and, also, obtain gold of the finest quality, an essential prerequisite for producing the perfect painting. From 1970, she could rely on regular commissions and on the constant support of the Geneva-based firm and from the Stern family who showed their loyal trust in her for nearly 50 years.

Fascinated by the art of miniatures, the harmony of shapes and the beauty of colours, Suzanne Rohr's heart's desire was to share her passion for this art and see it continue to be appreciated in the 21st century. In 2017, Suzanne Rohr and her former protégée Anita Porchet were jointly awarded the Special Jury Prize at the Grand Prix d'Horlogerie de Genève for the high level of perfection in their work.

#### Work



The Theatre Box, after P.-A. Renoir, 1994



The Return of the Warship 'Hollandia' on 3 November 1665, after Ludolf Bakhuizen, 1996



Dancer at Rest, after Edgar Degas, 2001-2002



Mother and Child, after Alfred van Muyden, 2002-2003

# Laurent Tissot

## History, Research

*The Jury for the Gaïa Prize is paying tribute to Laurent Tissot for his contribution to the renewal of our understanding of the economic, social and cultural history of Swiss watchmaking at an academic level, influenced by his many research studies, wealth of publications and his strong communication skills.*

### Career

Born in Fribourg on 5 February 1953, Laurent Tissot attended Collège Saint-Michel in Fribourg until 1974. He then continued his studies at the University of Lausanne, where he obtained a degree in political science in 1978 and a doctorate in 1987, whilst working in the Paillard archives in Yverdon. In the interim period, he was a research assistant to Professor Grüner at the University of Bern, and then he was an assistant to Professor André Lasserre at the University of Lausanne. As well as his training in political science and economics, he also specialises in history. Laurent Tissot became the first assistant at the University of Lausanne (1986-1988, 1991-1992) and also stood in for Professor André Lasserre between 1986-1987. A grant from the Swiss National Science Foundation followed and experience at the London School of Economics and Political Science - Business History Unit.



Through all these experiences, step by step, Laurent Tissot has developed his academic career. He was a lecturer at the University of Fribourg from 1994, then assistant lecturer (1995-1998), associate professor (1999-2002), research supervisor (2002-2006) and then professor (2006-2018) at the University of Neuchâtel.

Involved in a wide range of local and international bodies, he was notably the President of the Scientific Council of the "Institut l'homme et le temps" (Man and Time Institute) in La Chaux-de-Fonds (1999-2006), organising conferences and publishing a number of works. From 2007 to 2009, he held the position of the vice dean of the Arts Faculty at the University of Neuchâtel, and then was dean of the same from 2009 to 2011.



### His commitment

Since the 1990s, Laurent Tissot has used his drive, as well as his expertise in the fields of history and economics, to further our understanding of the history of the watch industry. For more than 20 years, through his own research and by supervising the work of other researchers and research groups, by organising conferences and publishing numerous works, he has undertaken to completely renew the economical, social and cultural historiography of Swiss watchmaking, which has been often mythologised by the past.

Following on from the pioneering work of François Jequier and his publication on the Fleurier Watch Co, Laurent Tissot's work provides an additional element to the history of watchmaking. He has notably worked to develop the history of watchmaking as an academic discipline. In light of this, he has become a key figure in reforming the history of Swiss watchmaking in line with current research approaches. Throughout his career, he has campaigned to consolidate the technical history of watchmaking and to examine the history of watchmaking amidst international and national social and economical issues (notably in the French-Swiss Jura Arc), providing a more complex and finer understanding of aspects specific to this industry. He has overseen the vast majority of recent research in this area: The general history of the watch industry amidst the economic history of Switzerland, the history of research and development, the history of migrations in the watch industry, the history of the watchmaker cartel, the history of industrial districts, etc.

Through his powers of persuasion and personal networks, he has also helped many students and PhD

students gain access to horological companies to reveal a previously unseen history. Far from being confined to the ivory towers of university life, his special contacts with the industry have made numerous brands more receptive to preserving their heritage. In addition to his own research interests, he has ensured watchmaking features in the closely related research fields of his colleagues, notably in disciplines such as sociology, regional economy, ethnology and migration studies.

### Main publications

Tissot Laurent, « La voix de Lip en Suisse (1974-1975). Quand les doux rêveurs francs-comtois rencontrent les vilains horlogers suisses », *Annales de Bourgogne*, 2019.

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Tissot Laurent, « Les entreprises neuchâteloises : des modèles de dynamisme? » *Entreprises neuchâteloises: entre continuité et renouvellement*, Le Locle : G d'Encre, 2018. p. 17-46.

Tissot Laurent, « 1917 et l'ivresse des pendules », Huguenin Régis, Piguet Jean-Michel, *La neuchâteloise : histoire et technique de la pendule neuchâteloise, XVIIIe - XXIe siècle*, Neuchâtel, Alphil, 2017, p. 33-45.

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Müller Margrit, Tissot Laurent (ed.), *Les entreprises dans les crises économiques du 20<sup>e</sup> siècle - Unternehmen in den Wirtschaftskrisen des 20. Jahrhunderts*, Neuchâtel : Ed. Alphil, 2014.

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Bujard Jaques, Tissot Laurent (dir.), *Le pays de Neuchâtel et son patrimoine horloger*, Chézard-St-Martin : Ed. de La Châtière, 2008.

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Daumas Jean-Claude, Lamard Pierre, Tissot Laurent (éd.), *Les territoires de l'industrie en Europe (1750-2000) : entreprises, régulations et trajectoires*, Besançon : Presses univ. de Franche-Comté, 2007.

Tissot Laurent, "Entreprises et entrepreneurs en quête d'un district industriel (1850-1980) : l'Arc jurassien suisse", *La mobilisation du territoire*, Paris : Comité pour l'histoire économique et financière de la France, 2006, p. 57-76.

Tissot Laurent [et al.], *Electricité et horlogerie, une (r)évolution de société?*, La Chaux-de-Fonds : Musée international d'horlogerie : Institut l'Homme et le Temps, 2005.

Tissot Laurent, Daumas Jean-Claude (dir.), *L'Arc jurassien : histoire d'un espace transfrontalier*, Vesoul : Ed. Maé-Erti ; Yens-sur-Morges : Cabédita, 2004.

Aguillaume Cécile, Tissot Laurent (dir.), *Le temps n'est plus ce qu'il était*, La Chaux-de-Fonds : Institut l'Homme et le Temps, 2003.

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Tissot Laurent, "Entreprises et réseaux : les acteurs de l'industrialisation dans l'Arc jurassien (1850-1950)", Actes de la Société jurassienne d'émulation, Porrentruy, 1999, p. 286-367.

# Karl-Friedrich Scheufele

## Entrepreneurship

*The Jury for the Gaïa Prize is paying tribute to Karl-Friedrich Scheufele in recognition of the dynamic growth and international renown which the family company has enjoyed thanks to his leadership, and for developing new watchmaking entities which emphasise the value of people, craftsmanship and innovation.*

### Career

Karl-Friedrich Scheufele was born in 1958 in the city of Pforzheim, Germany, where he lived until the age of 15. In 1963, his father Karl Scheufele III, who managed Karl Scheufele GmbH, founded in 1904 by his grandfather, acquired the Geneva-based watch manufacture Chopard. Karl-Friedrich then moved to Switzerland with his parents and sister, and enrolled in the International School of Geneva. He served an apprenticeship with a master jeweller in Geneva, before studying at the Faculty of Business and Economics (HEC Lausanne). When he returned to Geneva after a journey of initiation around the world, he rejoined the family business in 1979 and learned the skills practised there by spending successive periods working in all departments.



Karl-Friedrich Scheufele is currently Co-President of Chopard. He is in charge of the Chopard Manufacture and Fleurier Ebauches, which he himself founded, along with the men's watches division of the company and various management aspects. With his younger sister Caroline, he is involved in the company's marketing, advertising and communications projects. In each of these tasks, he shows the greatest commitment to innovation, craftsmanship and attention to detail as core values. Chopard employs some 2000 staff.

### Achievements

Chopard has built its reputation thanks to iconic collections such as "Happy Diamonds", "Happy Sport" and "Mille Miglia", but it is also renowned for its jewellery creations and for its technical expertise, encapsulated by the L.U.C. collection.

Karl-Friedrich Scheufele successfully balances his professional commitments with his personal interests. His passion for classic cars, for example, led Chopard to forge partnerships with the famous Mille Miglia race – in which he has participated every year since 1988 – and also with Porsche Motorsport. Always looking for rare treasures, Karl-Friedrich Scheufele is also an avid collector. Over the years, he has amassed a vast collection of mechanical watches and clocks for Chopard which are of particular interest from both a technical and historical perspective. Exhibited at the L.U.CEUM, this collection retraces the history of time and the development of Chopard.

In 1996, he brought his vision of fine watchmaking to life by founding the Chopard Manufacture in Fleurier, thereby reconnecting with the tradition of mechanical movement production and with the heritage of Louis-Ulysse Chopard.

In seeking to enrich the museum's collection, Karl-Friedrich Scheufele discovered the history of watchmaker Ferdinand Berthoud and acquired the brand in 2006. In 2015, he launched the first model from the Chronométrie Ferdinand Berthoud brand and won the "Aiguille d'Or" at the Grand Prix d'Horlogerie de Ge-

nève in 2016. The following year, he won the same prize for the Chopard L.U.C Full Strike timepiece.



Chopard Manufacture Fleurier.

Karl-Friedrich Scheufele is also a lover of fine wines, a passion which he shares through another entrepreneurial venture: three wine boutiques called the "Caveau de Bacchus" have also been established in Geneva, Lausanne and Gstaad.

Despite his very busy schedule, Karl-Friedrich Scheufele continues to travel around the world with his wife Christine to visit their many clients and to attend key company events. He attaches great importance to his family and takes care to protect his private life. He dedicates his spare time to sporting activities such as racing, skiing and mountain hiking. The values of friendship and human well-being espoused by the whole Scheufele family are conveyed

through their charitable commitments to fight against leukaemia and AIDS, and to protect the environment. When asked for the one word that best sums up his quest for the absolute in his work, he replies without hesitation: "quality". Quality craftsmanship, quality communication, quality time and, last but not least, quality of life, both personally and professionally.

## AWARD CATEGORIES

### Craftsmanship, Creation

It is without any doubt the desire to honour the bold, creative watchmakers, craftsmen and women 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 produc-

tion 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 SINCE 1993

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 and  
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  
and Stephen Forsey        Entrepreneurship

2010

Jacques Mueller  
and 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 Cogni              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  
and Pascal Rochat      Entrepreneurship

2017

Jean-Marc Wiederrecht      Craftsmanship, Creation

Laurence Marti      History, Research

Richard Mille      Entrepreneurship

2018

Paul Clementi      Artisanat-création

Reinhard Meis      Histoire-recherche

Maximilian Büsser      Esprit d'entreprise

2019

Suzanne Rohr      Artisanat-création

Laurent Tissot      Histoire-recherche

Karl-Friedrich Scheufele      Esprit d'entreprise

## 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.

# HORIZON GAÏA

## Aude Moutoussamy Grant holder



To celebrate the Prix Gaïa's quarter-century, the MIH is leading it into a new dimension. Alongside the three categories used to honour leading figures in the watchmaking world, Horizon Gaïa, an incentive grant made possible thanks to the generosity of the Watch Academy Foundation, is being awarded to encourage new talent in the fields recognised by the Prix Gaïa: Craftsmanship - Creation, History - Research, and Entrepreneurship. The grant will finance all or part of an individual project.

The recipient of the Horizon Gaïa 2019 grant is Aude Moutoussamy, who has a Masters in contemporary history from the Sorbonne and is completing a Masters in communication and social media strategy. The grant will enable her to undertake original research on the strategies for appropriating social media adopted by different watch brands, in Switzerland and abroad, by financing her research project entitled "The appropriation of social media by watch brands" for a period of six months.