



**GAÏA
PRIZE
2020**

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GAÏA
PRIZE
2020

M musée
international
d'horlogerie

The Gaïa Prize award ceremony will be presided over by David Vitali, Head of Culture and Society Section of the Federal Office of Culture, on

THURSDAY 17 SEPTEMBER 2020
AT 18:30
MUSÉE INTERNATIONAL D'HORLOGERIE
RUE DES MUSÉES 29
LA CHAUX-DE-FONDS

THE JURY HAS NOMINATED

Antoine Prezioso

winner in the
Craftsmanship, Creation category

for his systematic approach to mechanical watchmaking in his exceptional creations, his perseverance in developing his brand and his dedication to sharing his passion.

Denis Savoye

winner in the
History, Research category

for his exceptional career as a theorist, historian and builder of sundials, combining the greatest scientific rigour with his outstanding work to popularise this area.

Felix Baumgartner and Martin Frei

winners in the
Entrepreneurship category

for the pioneering role their company has played in defining watchmaking in the 21st century watchmaking: bold, yet rigorous and humble, the product of ongoing dialogue and unwavering loyalty between the designer and watchmaker.



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.

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JURY 2020

Régis Huguenin, conservateur du Musée international d'horlogerie, president of the jury

Patrick Dubois, président, Laboratoire Dubois

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

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

Joël Grandjean, journalist, editor and publisher JSH Magazine

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

Nathalie Marielloni, conservatrice adjointe, Musée international d'horlogerie

Anita Porchet, self-employed enameler

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

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



Antoine Prezioso

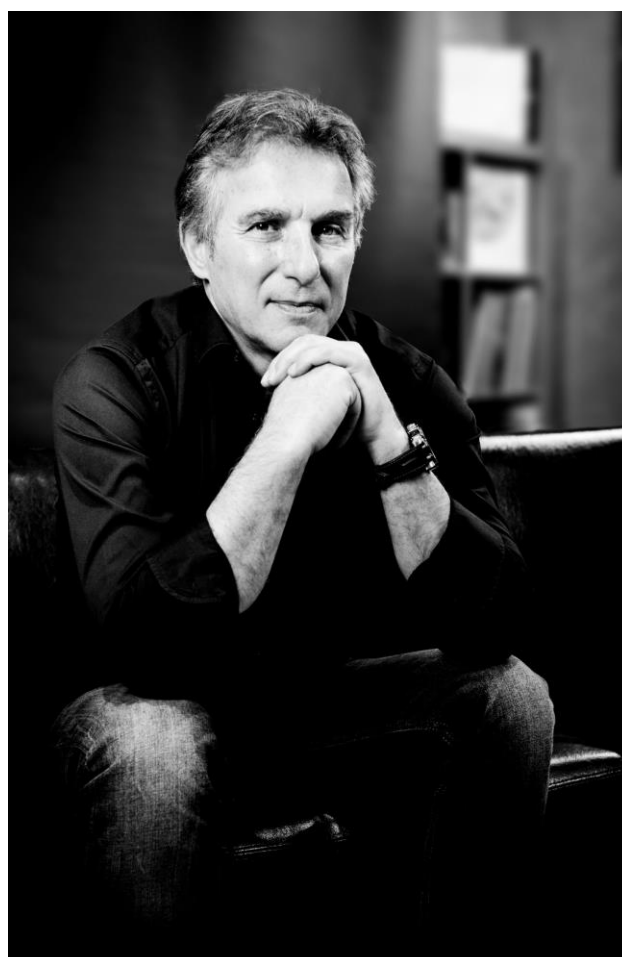
Craftsmanship, Creation

The Jury for the Gaïa Prize is paying tribute to Antoine Prezioso for his systematic approach to mechanical watchmaking in his exceptional creations, his perseverance in developing his brand and his dedication to sharing his passion.

Career

Antoine Prezioso was born in Geneva in 1957. Passionate about watchmaking from his very earliest childhood, he studied in Geneva before joining the Geneva School of Watchmaking in 1974, where he trained as a watchmaker/repairer, before qualifying as a watchmaker practitioner. In 1978, he was hired by Patek Philippe to work in their horological complication workshops. In 1980, the auction house Antiquorum invited him to open the first specialist workshop offering antique watch restoration. This enabled him to hone his skills in antique watchmaking and in complicated movements. In 1981, he opened his own antique watchmaking workshop, where he was entrusted with rare pieces by the Geneva Museum of Watchmaking and by collectors.

In 1989, Breguet commissioned him with the development and series production of wristwatches with a minute repeater and perpetual calendar.



The first watch bearing Antoine Prezioso's signature appeared in 1986. Called the Siena, it was inspired by the clock tower in Siena, Italy. For the decoration, the watchmaker set himself the original challenge of cutting a dial out of Carrara marble. In 1991, he created a minute repeater with perpetual calendar, fitted with a patented system for winding the striking mechanism using the rotating bezel on the case. Alongside this, he helped develop complicated watches for a variety of leading brands. He made his début as an exhibitor at the Basel trade fair in 1996 on the stand run by the

Académie des Horlogers Créateurs Indépendants (AHC).

In 2002, he launched a collection of seven tourbillons with innovative exteriors, including the meteorite which would become one of the creator's hallmarks. That same year, he took part in the Harry Winston Opus Program, creating the Opus Two. Targeting potential customers in the Middle East and Russia, Antoine Prezioso also made several ladies' models. In this way, in addition to his boutique in Geneva (2004), over time, he also opened boutiques in Kiev and Osaka (2007), and in Dubai (2010).

The company grew steadily, retaining complete independence and pursuing Antoine Prezioso's core objectives: The pursuit of quality, innovation, originality and creativity. Since 2001, Antoine Prezioso has held an annual exhibition giving connoisseurs, watch lovers, customers and communications professionals the opportunity to visit the workshops where the timepieces are created and produced, and to foster dialogue with the brand's watchmakers, engravers and setters. Antoine Prezioso marked 25 years of independence with the creation of an iconic piece, protected by two patents: The TRI-Tourbillon.

The Tourbillon of Tourbillons – the fruit of three years of intensive work in collaboration with his son Florian – was presented at the Baselworld watch fair in 2015. This masterpiece received two awards at the Grand Prix d'Horlogerie de Genève: The Innovation Award and the Public Award.

Antoine Prezioso's work is built around three powerful values: Respect for watchmaking traditions, mastery of grand complications and the constant pursuit of innovation, in technical aspects as well as in design. Antoine Prezioso Genève is a family business. Florian, who followed the same course of studies as his father, is currently very involved in all the company's new creations. He is responsible for the R&D and production sides of the business. Laura, on the other hand, is a jeweller who balances her studies at the School of Applied Arts in Geneva with creating mechanical jewellery pieces, a unique interpretation in the world of fine jewellery. Finally, Antoine's wife May completes this trio, her role being to manage the various aspects of the family business.

Work



1986. Sienna. Model inspired by the bell tower clock in Piazza del Campo in Siena. Dial in Carare marble.



ANTOINE PREZIUSO GENEVE, minute repeater and perpetual calendar, Poinçon de Genève, 1991.



Tourbillon of Tourbillons, 2015



Harry Winston Opus Two Tourbillon Perpetual Calendar, 2002

Denis Savoie

History, Research

The Jury for the Gaïa Prize is paying tribute to Denis Savoie for his exceptional career as a theorist, historian and builder of sundials, combining the greatest scientific rigour with his outstanding work to popularise this area.

Career

The son of a railwayman, Denis Savoie was born in 1965 and had a passion for astronomy and sundials from his adolescence. In 1981, following an astronomy camp in Céreste in the Alpes-de-Haute-Provence, he met three mentors who would each train him in their disciplines:

Robert Sagot (1910-2006), a world authority on gnomonics, who gave him an introduction to everything to do with sundials, their calculation, their history and their construction technique.

Bruno Morando (1931-1995), an astronomer and Director of the Bureau des Longitudes, who encouraged him to pursue his studies more diligently.

Alain Segonds (1942-2011), under whose direction he wrote his doctoral thesis at the Paris Observatory, focusing on ancient planetary theories and their validity.



Alongside his research, Denis Savoie joined the Palais de la Découverte – Cité des Sciences et de l'Industrie – the famous science museum in Paris founded in 1937 by Jean Perrin. There, he went on to develop his career as a science historian, later becoming Director of the Planetarium (1993-1999), Head of the Astronomy & Astrophysics Department (1999-2013), and Director for Scientific Mediation and Education (2013-2018). Today, he works as a scientific adviser and oversees the History of Science at Universcience; he is also a research associate at the Paris Observatory in the Space-Time Reference Systems (SYRTE) department.

While at the Observatory, as part of the History of Astronomy team, he helped to write the "calculation" and "Copernican astronomy" sections of the 3-volume critical edition of *De revolutionibus* by Copernicus, published in 2015. This unique compendium of 2700 pages, begun in 1973, was the fruit of 40 years' work involving numerous skills (e.g. philology, history, astronomy).

Denis Savoie succeeded his mentor, Robert Sagot, as Chairman of the Sundial Commission of the French Astronomical Society from 1990 to 2009, and he restored and built many sundials in France and abroad. Thanks to his commitment to preserving this historical heritage, several Arab-Islamic sundials were saved from certain destruction in Egypt.

An accredited member of the International Academy of the History of Science, he has published a number of works and reference articles on the theory of sundials, their history, and the measurement of time. Alongside articles or works which are highly technical, he writes in a way which is widely accessible, allowing a great number of people to discover all the richness and subtleties that lie behind sundials, nocturlabs or astrolabes. In recognition of his efforts to promote knowledge sharing, he was awarded the Jean Perrin Prize from the French Physics Society in 2012, and his major contributions to gnomonics were recognised by the French Academy of Sciences in 2017.

Distinctions

2019 - Sawyer Dialing Prize from the North American Sundial Society

2017 - Prix Paul Doistau-Emile Blutet from the French Academy of Sciences

2012 - Jean Perrin Prize from the French Physics Society.

Selected projects



"La Nef Solaire" (Tavel, Gard). Solar Nave sundial installed at the Tavel Nord rest area (Gard). Created in 1993, this work is the fruit of the collaboration between sculptor Odile Mir, astronomer Denis Savoie and engineer Robert Queudot.



Sundial at the Castillon dam, 2009. Spanning a surface area of approx. 13,000 m², this is the largest sundial in the world. Unlike other sundials, it is not the style which casts the shadow here, but the dam's overhanging cornice and its arched shape.

Main publications

Books

- « Three examples of ancient 'universal' portable sun-dials », *Studies in the History of Astronomy in Honor of James Evans*, éd. Alexander Jones and Christian Car-man, 2020, p. 45-77.
- « Histoire de la mesure du temps en astronomie de l'Antiquité au XIX^e siècle », dans *Les Références de Temps et d'Espace*, Bureau des longitudes, sous la dir. de C. Boucher, chap. I et VII, Herman, Paris, 2016
- *De revolutionibus orbium coelestium*, sous la dir. de M. Lerner, A. Segonds et J.-P. Verdet, vol. I et III, coll. Sciences et Humanismes, Les Belles Lettres, 2015
- *Les cadrans solaires, tout comprendre pour les construire*, éd. Belin Pour la Science, Paris, 2015
- *Recherches sur les cadrans solaires*, coll. De Divertis Artibus, Brépols, 2014
- *Sundials : Design, Construction, and Use*, Springer, Berlin, Heidelberg, New York, 2009
- *La Gnomonique*, Les Belles Lettres, Paris, 2007

Articles in peer reviews

- « Finding SEIS North on Mars : Comparaison between SEIS sundial, Inertial and Imaging measurements and consequences for seismic analysis », *Earth and Space Science*, 2020 (sous presse)
- « Determining true North on Mars by using a sundial on Insight », *Space Science Reviews*, 215, 2018
- « Usages astronomiques du gnomon au cours des siècles », *Géosciences*, vol. 350, Issue 8, déc. 2018
- « Sundials in Islam », *Encyclopaedia of the History of Science, Technology, and Medicine in Non-*

Western Cultures, mars 2016, p. 4086-4090.

- « Les disques de Berteaucourt-les-Dames et de Merida : méridiennes portatives ou indicateurs de latitude ? », *Archéologie de la Picardie du Nord de la France*, t. 94, 2012, n° 398, p. 115-119.
- « Consequences of Decoupling UTC on Sundials », *American Astronautical Society, Proceedings of a Colloquium Exploring Implications of Redefining Coordinated Universal Time*, éd. John H. Seago, Robert L. Seaman, Steven L. Allen, vol. 113., 2011, p. 195-201.
- « Le cadran solaire grec d'Aï Khanoum : la question de l'exactitude des cadrans antiques », *Bulletin de l'Académie des Inscriptions et Belles Lettres*, 2009, p. 1161-1190.

Others articles

- « Cadran solaire portable à double limbe », *Cadran Info* n° 41, mai 2020, p. 156-165.
- « Les cadrans solaires de Julien Le Roy du musée des Arts et Métiers », *Cadran Info* n° 40, oct. 2019, p. 106-114.
- « Philippe de La Hire : un astronome novateur dans la gnomonique et les astrolabes », *Archives Internationales d'Histoire des Sciences*, (sous presse)
- « La méridienne de Saint Sulpice » *L'Astronomie*, oct. 2018 et déc. 2018.
- « Le double cadran solaire horizontal de Benjamin Scott du musée des Arts et Métiers », *Cadran Info* n° 38, revue de la Commission des cadrans solaires, oct. 2018.
- « Du gnomon à la méridienne », *Cadran Info* n° 36, revue de la Commission des cadrans solaires, Paris, octobre 2017, p. 120-135.

- « L'équation du temps au fil des éphémérides », Cadran Info n° 35, revue de la Commission des cadrans solaires, Paris, mai 2017, p. 89-95.
- « Le cadran solaire inversé de la Cité des Sciences et de l'Industrie », Cadran Info n° 35, revue de la Commission des cadrans solaires, Paris, mai 2017, p. 100-105.
- « Le cadran solaire de hauteur de Wenzel Jamnitzer de l'Observatoire de Paris », CadranInfo n° 36, revue de la Commission des cadrans solaires, Paris, octobre 2017, p. 97-112.
- « La rénovation des cadrans solaires de l'Hôtel Amelot de Bisseuil », CadranInfo n° 34, revue de la Commission des cadrans solaires, Paris, octobre 2016, p. 141-158. Repris dans la revue L'Astronomie, janvier 2017, n° 101, p. 38-45.
- « Pseudo-cadran solaire chinois portable », CadranInfo n° 34, revue de la Commission des cadrans solaires, Paris, octobre 2016, p. 159-166.
- « Les bas-reliefs de Temporiti à l'Observatoire de Paris », CadranInfo n° 31, revue de la Commission des cadrans solaires, Paris, mai 2015, p. 85-96.
- « Archéologie, gnomonique et imposture », col. J. Bonnin, CadranInfo n° 31, revue de la Commission des cadrans solaires, Paris, mai 2015, p. 1-7.
- « A exceptional sundial », with A. Turner (repris en français sous le titre Cadran à chambre méridienne), Bulletin of the British Sundial Society, vol. 26 (iv), december 2014, p. 2-4.
- « Quadrans vetus : cadran portable médiéval », CadranInfo n° 30, revue de la Commission des cadrans solaires, Paris, octobre 2014, p. 93-96.
- « Les cadrans solaires médaillons antiques », CadranInfo n° 30, revue de la Commission des cadrans solaires, Paris, octobre 2014, p. 88-92.
- « Le cadran solaire de l'Institut National de l'Energie Solaire », CadranInfo n° 29, revue de la Commission des cadrans solaires, Paris, mai 2014, p. 69-82.
- « Cadran de hauteur Volpaia », CadranInfo n° 26, revue de la Commission des cadrans solaires, Paris, octobre 2012, p. 99-105.
- « Cadrans solaires à réflexion », CadranInfo n° 25, revue de la Commission des cadrans solaires, Paris, mai 2012, p. 72-78.
- « La construction des cadrans solaires antiques », Dossiers d'Archéologie, nov-déc. 2012, n° 354, p. 4-9.
- « Les cadrans solaires de hauteur », Dossiers d'Archéologie, nov-déc. 2012, n° 354, p. 48-51.
- « Le problème du cadran de Sorède », Revue CadranInfo n° 28, octobre 2013, p. 133-138.
- « Report on the greek dial from Delos stored in the Louvre », with J. Bonnin, Bulletin of the British Sundial Society, vol. 25(i), mars 2013, p. 20-22.
- « Le nocturlabe », CadranInfo n° 21, revue de la Commission des cadrans solaires, Paris, mai 2010, p. 84-89.
- « Le cadran solaire du barrage de Castillon », L'Astronomie, février 2010, p. 12-19.
- « Le cadran solaire du barrage de Castillon », CadranInfo n° 20, revue de la Commission des cadrans solaires, Paris, octobre 2009, p. 87-100.
- « Les cadrans solaires à corniche », CadranInfo n° 19, revue de la Commission des cadrans solaires, Paris, mai 2009, p. 71-80.

Felix Baumgartner and Martin Frei

Entrepreneurship

The Prix Gaïa jury is paying tribute to Felix Baumgartner and Martin Frei for the pioneering role their company has played in defining watchmaking in the 21st century watchmaking: bold, yet rigorous and humble, the product of ongoing dialogue and unwavering loyalty between the designer and watchmaker.

Felix Baumgartner

The son and grandson of watchmakers, Felix Baumgartner was born in Schaffhausen in 1975. He learnt about clocks and the history of watchmaking from his father, who had some 50 years' experience in his home workshop. Felix Baumgartner had his first experience of the watchmaking world at his father's workbench, where the latter restored clocks for collectors. It was a natural step for him to enrol at the Solothurn watchmaking school in 1992. In 1995, having obtained his diploma, he set himself up as an independent watchmaker in Geneva. He developed different complications for prestigious watch brands, as an anonymous watchmaker. The same year, he met Martin Frei in Zurich. In 1998, Felix Baumgartner was accepted into the Académie Horlogère des Créateurs Indépendants (AHCI).



Martin Frei

Martin Frei was born in Winterthur in 1966 to an engineer father, and an art teacher mother. In 1987, he received his diploma in Graphic Design from the School of Visual Arts in Zurich, before graduating from the Lucerne University of Applied Sciences and Arts in 1989. The following year, he studied film and cinema at the FHNW Academy of Art and Design in Lucerne. In 1994, he founded the artists group known as U.S.A. (United Swiss Artists) in Lucerne.



Their meeting

Felix Baumgartner and Martin Frei met in Zurich in 1995. Together, they talked for many hours about a new type of contemporary watchmaking. Prior to this, Martin Frei had already designed the first URWERK creations, the UR-101 and UR-102, even though the brand was only officially established in 1997. In 2007, URWERK filed a patent for the "satellite" complication. With a team of 15 employees, the company currently produces around 150 watches a year. It develops pieces that have a unique aesthetic and are technically complex.

Felix Baumgartner and Martin Frei have received the prestigious Special Jury Prize at the Grand Prix d'Horlogerie de Genève on two occasions, once in 2014 and then in 2019.

URWERK is a symbol of iconoclasm and innovation in the world of modern watchmaking. Through their company, Felix Baumgartner and Martin Frei have popularised an innovative style of watches, igniting a movement of independent watchmakers with a passion for new and futuristic designs, who breathe fresh life into a market that is often bogged down in traditional watchmaking designs unchanged after decades.

Their creations

1997. UR-101



2003. UR-103 collection is designed, and becomes an iconic piece for URWERK



2013. The EMC "Electro-Mechanical Control"

In addition to displaying hours, minutes, seconds and the power reserve, this mechanical watch has a δ performance indicator which means, by simply pressing a push-button, you can obtain an ultra-precise electronic measurement of the correct rate of the mechanical movement.



2011. UR-1001

Through orbiting satellites and a retrograde system, the Zeit Device uber complication not only marks the passage of time in seconds, minutes and hours but also in day/night, months, years, centuries and even thousands of years. The main plates, carousels, satellites, dials, bridges, retrograde balance springs and springs are all made from ARCAP, a metal that does not contain iron and is resistant to oxidation, chemical corrosion and low temperatures.



2019. AMC "Atomic Master Clock"

Applying the principle of the Breguet "sympathique" clocks, Urwerk has replaced the mechanical master clock with an atomic clock able to house a mechanical watch that has been designed specifically for it. With an error margin of one second every 317 years, the atomic clock, weighing almost 25 kg, works with all voltages and acts on the mechanical watch to adjust its frequency, minute and second synchronisation and the winding of its two barrels.



HORIZON GAÏA

Zoé Snijders

Grant holder

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 Horizon Gaïa incentive grant has been awarded to Zoé Snijders, who is taking her Master's in Conservation-Restoration for technical, scientific and watchmaking instruments at the Haute École Arc in Neuchâtel. Born in 1994, she grew up in the canton of Vaud and has always been passionate about history, all its related artefacts, art... and maths!

Her knowledge means she will be able to understand a mechanism as complex as the Delvart astronomical clock, an object that combines science with belief, history and watchmaking expertise, and which entered the MIH collections in 2015. Zoé Snijders will study the origin, symbolism and operation of the clock, with the aim of raising its profile amongst the museum's visitors.

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.

HORIZON GAÏA

Alongside the three categories used to honour leading figures in the watchmaking world, Horizon Gaïa, an incentive grant 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.

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 Bédard 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 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 and Pascal Rochat	Entrepreneurship

2017

Jean-Marc Wiederrecht	Craftsmanship, Creation
Laurence Marti	History, Research
Richard Mille	Entrepreneurship

2018

Paul Clementi	Craftsmanship, Creation
Reinhard Meis	History, Research
Maximilian Büsser	Entrepreneurship

2019

Suzanne Rohr	Craftsmanship, Creation
Laurent Tissot	History, Research
Karl-Friedrich Scheufele	Entrepreneurship

2020

Antoine Prezioso	Craftsmanship, Creation
Denis Savoie	History, Research
Felix Baumgartner and Martin Frei	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.