



**GAÏA
PRIZE
2023**

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**GAÏA
PRIZE
2023**

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The Gaïa Prize award ceremony will be presided over by Luc Debraine, director of the Swiss Camera Museum on

THURSDAY 21 SEPTEMBER 2023
AT 18:00
MUSÉE INTERNATIONAL D'HORLOGERIE
RUE DES MUSÉES 29
LA CHAUX-DE-FONDS

THE JURY HAS NOMINATED

Georges Brodbeck

winner in the
Craftsmanship, Creation category

the self-taught master of guilloché who, through his love of mechanics, succeeded in reviving this endangered art of watch decoration and who has helped to salvage and restore many machines whose workings he was able to master and convey to others.

Hans Boeckh

winner in the
History, Research category

for his exceptional career, characterised by his humble approach, his capacity to combine the rigour of historical research with knowledge of the subject matter, and his ambition to bring together private and public institutions active in the conservation of collections and heritage.

Miguel Garcia

winner in the
Entrepreneurship category

for his entrepreneurial vision driven by his exceptional values and strength of character, for his industrial approach which has challenged the established order in the field of movement-blank production, and for the phenomenal growth of his company.



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 2023

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

Joël Grandjean, journaliste, éditeur et rédacteur en chef JSH Magazine

Serge Maillard, journaliste, éditeur Europa Star

Nathalie Marielloni, conservatrice adjointe, Musée international d'horlogerie

Luc Monnet, horloger indépendant

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

Nathalie Tissot, professeure de droit de la propriété intellectuelle, Université de Neuchâtel

Julien Vallon, directeur Stila SA

Kari Voutilainen, horloger indépendant

Silas Walton, fondateur et CEO A Collected Man

Georges Brodbeck

Craftsmanship, Creation

The Prix Gaïa jury is paying tribute to Georges Brodbeck the self-taught master of guilloché who, through his love of mechanics, succeeded in reviving this endangered art of watch decoration and who has helped to salvage and restore many machines whose workings he was able to master and convey to others.

Career

Born in 1951, Georges Brodbeck trained at the Technicum in La Chaux-de-Fonds where he obtained his diploma in precision mechanics in 1971. Having started out at Voumard Machines, Georges Brodbeck entered the watchmaking world in 1973, when he began working for dialmaker Natéber SA in La Chaux-de-Fonds. In 1981, he was appointed Head of Production for the Malaysian market with the dialmaker Precima, where he was also responsible for training mechanics and for servicing and upgrading the production tools. On his return to Switzerland in 1987, he began working for Imhof, Fehr, Union Carbide.

One day, an uncle offered Brodbeck an old machine, which he managed to restore and get working again.



At first, he kept the machine in his living room, considering it purely decorative. But, over time, it became a source of inspiration, firing in him a real passion for guilloché work and the restoration of ancient machines.

In the 1990s, he focused on guilloché work at Lemrich Cadrans, Stampfli Gravure and, finally, Stern. In 1995, the takeover of Pierre Rosenberger's guilloché workshop in La Chaux-de-Fonds gradually set him on the path to independence. He would restore all guilloché machines to ensure the production of decorative designs and guilloché work.

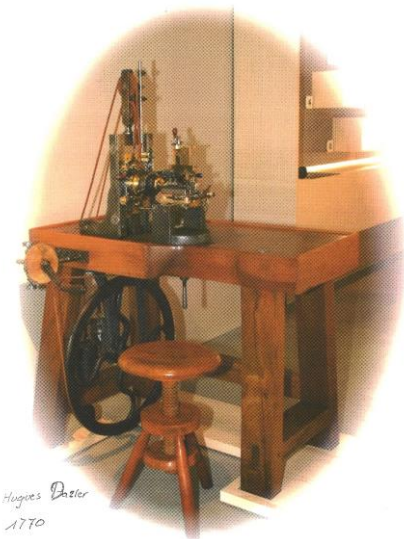


At-home workshop

In 2001, Georges Brodbeck went freelance, dedicating himself fully to his passion. His skills in restoring old machines are particularly sought after in his field, as the tools used for guilloché work stopped being produced decades ago. Georges Brodbeck works for some of the biggest names in the luxury watch sector. Guilloché is no longer simply a technique, but rather an art in itself. Georges Brodbeck is also a big motor-bike fan, and he occasionally works as a guide at the Musée de la Boîte de Montre (Museum of Watch Cases) in Le Noirmont.

In 2023, the guilloché master retired from what had been his life's work and his passion for many years. But this ending is, in fact, the start of a legacy, as Georges Brodbeck has passed on his tools and skills to his successor who will, in turn, develop and bring to life the art of guilloché.

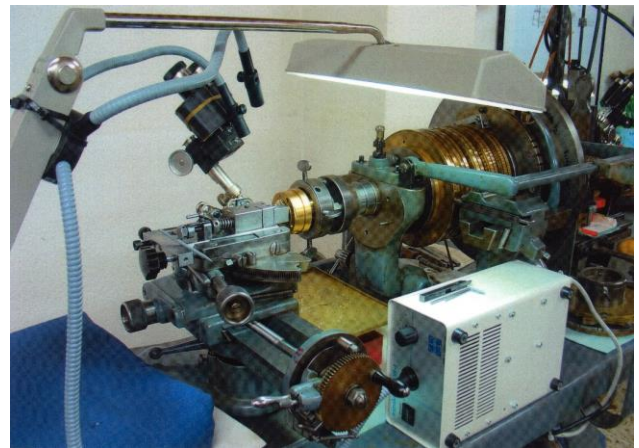
Accomplishments



"Guillocheuse ligne droite", 1770, after restoration, exhibited at the Musée Paysan Horloger in Le Boéchet.



"Machine à tapisserie", which reproduces a pattern from a model.



Adapting a binocular to an old guilloche lathe.



2005. Jeanrichard Minute repeater with guilloché dial.



2013. Guilloché for Rudis Sylva



2005. Prototype of guillochage on index.

Hans Boeckh

History, Research

The Prix Gaïa jury is paying tribute to Hans Boeckh for his exceptional career, characterised by his humble approach, his capacity to combine the rigour of historical research with knowledge of the subject matter, and his ambition to bring together private and public institutions active in the conservation of collections and heritage.

Career

Hans Boeckh was born in Heidelberg, Germany on 4 July 1937. His parents were both painters. On leaving school in 1955, he undertook professional training in Pforzheim. It was here, at this centre renowned for the high quality of its watchmaking and jewellery production, that he completed his apprenticeship as a jeweller-goldsmith. After his military service, he continued his training in art, engraving and enamelling at the École des Arts Appliqués, graduating in 1962. The following year, he obtained his diploma in the specialist art of engraving.

He then went on to work in Geneva, Lucerne and Rio de Janeiro, creating watch and jewellery designs. In Brazil, he set up a foundry for mass producing jewellery, and exhibited his work at the São Paulo Biennial. During this period, he received many awards both in New York and Geneva, where he was five-time winner of the "Prix de la Ville de Genève".



Hans Boeckh's interest in art history and the role of Geneva in this field inspired him to study art history alongside Classical and Christian archaeology, earning him a PhD from the University of Freiburg im Breisgau in 1980. His doctoral thesis, entitled "La peinture sur émail genevois sur les montres du XVIIe et du XVIIIe siècle" ("Genevan enamel painting on watches from the 17th and 18th century"), became the topic of a cultural exchange exhibition between Switzerland and the Soviet Union, held in St Petersburg (Moscow) and in Tbilisi (Georgia).

He has since gone on to research the iconographic sources of European enamel from the 17th and 18th centuries, drawing on major collections, particularly

those in Geneva, Paris, London, Stockholm, Dresden and Vienna.

In 1997, Hans Boeckh helped to set up the Patek Philippe Museum in Geneva (inaugurated in 2001), where he held the post of curator until his retirement on 1 January 2008

Publications (selection)

BOECKH, Hans, *Emailmalerei auf Genfer Taschenuhren vom 17. bis zum 18. Jahrhundert* (Diss.), Fribourg en Brisgau (Gutenbergdruckerei, W. Oberkirch), 1982

- *Jean-Louis Richter, peintre genevois sur émail (1766-1841), son mode de travail et le choix de ses motifs*, dans GENAVA, n. s., t. XXXI, 1983, p.101-119.

- « *P. huaud* » *signature du père ou du fils ?*, dans: GENAVA, n. s., t. XXXIII, 1985, p. 75-81.

- *Die « Artemisia »- und « Berenike »-Uhr*, dans la série « *Basler Kostbarkeiten* », édité par *Baumann & Cie, Banquiers*, anciennement *H. Sturzenegger & Cie*, Bâle, Musée Historique 1987

- *Remarques sur l'origine et la place de la peinture sur émail dans l'œuvre de Liotard*, dans: GENAVA, n. s., t. XXXVII, 1989, p.117-128.

- *Une relation curieuse entre Ambras, Berlin et Genève*, dans: GENAVA, n. s., t. XXXIX, 1991, S. 67-73.

- *Barocke Lyrik im Bild oder wie Cupido zum Tee kam...*, dans: „*Kunst und Antiquität ten*“, 12 / 1992, p. 54-59;

- *Les arts du feu à Augsbourg et à Genève, ou comment différencier les deux écoles entre 1680 et 1710*, dans: GENAVA, n. s., t. XLIV, 1996, p. 81-94.

- *Quelques observations concernant l'œuvre de Jacques Bordier, Genève, 22 août 1616 – Blois, 28 août 1684*, voir: GARNIER-PELLE, Nicole, LEMOINE-

BOUCHARD, Natalie, et PAPPE, Bernd, *La Miniature en Europe, Actes du colloque*, organisé sous l'égide de la « *Fondation pour la sauvegarde et le développement du Domaine de Chantilly, Maison de Sylvie* » du 10 au 11 octobre 2007, p. 70-75.

- *Some literary subjects as decorations on french enamel painted watches from the middle of the seventeenth century*, dans „*Antiquarian Horology*“, no 3, t. 31, mars 2009, p. 331-352 et no 4, t. 31, juin 2009, p. 477- 498.

- *Sur les traces du peintre Sébastien Bourdon (1616-1671) à travers des émaux de son époque*, dans „*SÈVRES – „Revue de la Société des Amis du Musée National de Céramique*“, no 18, 2009, p.18-39.

- *Jaques Bordier; Pierre (II) Huaud; Jean Petitot; Jean-Louis Petitot*, voir: TISSOT, Karine, *Artistes à Genève, de 1400 à nos jours*, Genève 2010, p. 92/93, 464/465 et p. 466/467.

- „*Le salut de l'homme*“ à Genève et à Baltimore, dans GENAVA, n. s., t. 60, 2013, p. 79-88.

- *Portraits émaillés de Louis XIV (1638-1715), leur iconographie et leur rôle - Observations fondées sur des miniatures conservées au Patek Philippe Museum à Genève*, publié dans le cadre des „*Actes du 2e colloque international*“, ayant eu lieu à Paris du 11 et au 12 octobre 2012 sous le titre „*La miniature en Europe – Des portraits de propagande aux œuvres éléphantiques*“, Éditions du CEREMIF, p. 98-103.

- *Emaillierte Bildnisminiaturen der Barockzeit inner- und ausserhalb Frankreichs – Enamelled Baroque Miniature Portraits in France and Other Countries*, voir: PAPPE, Bernd, et SCHMIEGLITZ-OTTEN, Juliane, *Miniaturen der Barockzeit aus der Sammlung Tansey /*

Miniatures from the Baroque-Period in The Tansey Collection, etc., Celle, 2016, p. 34-61.

- La collection des miniatures émaillées du Louvre : nouvelles identifications. Première partie : 1633-1644, dans : „La Revue des Musées de France – Revue du Louvre“, 2018, no 3, p. 41-47.

- La collection des miniatures émaillées du Louvre : nouvelles identifications. Deuxième partie : après 1644, dans : „La Revue des Musées de France – Revue du Louvre“, 2018, no 4, p. 58-69..

Miguel Garcia

Entrepreneurship

The Prix Gaïa jury is paying tribute to Miguel Garcia for his entrepreneurial vision driven by his exceptional values and strength of character, for his industrial approach which has challenged the established order in the field of movement-blank production, and for the phenomenal growth of his company.

Career

Miguel Garcia Segovia was born on 15 November 1966 in Madrid, Spain. He arrived in Switzerland's Neuchâtel mountains in 1971.

In 1987, he began working as a production employee at Sellita Watch Co S.A., which was founded in 1950 in La Chaux-de-Fonds by Pierre Grandjean. Gradually working his way up the company, he took charge of production and then sales, before being appointed Managing Director in 1997.

In 2003, Miguel Garcia acquired Sellita Watch Co S.A., the cornerstone of the Sellita Group. Over time, he transformed Sellita from a simple movement-blank manufacturer, initially employing around a hundred staff, to an integrated mechanical movement manufacture with nearly 600 employees in La Chaux-de-Fonds and a workforce of 900 across the whole group.



In 2005, Miguel Garcia co-founded GUROFA GmbH (Glashütter Uhrenrohwerkefabrik) in Altenberg, Germany. In 2007, Miguel Garcia would become the sole owner of this company specialising in movement-blank production. GUROFA has enjoyed remarkable growth: after three major extensions to its production site, it now spans 5000 m² and employs around 100 staff.



Gurofa GmbH, Altenberg.

In 2008, Sellita relocated from its historical site in the heart of La Chaux-de-Fonds to a new state-of-the-art facility (Sellita I) in Le Crêt-du-Loche.

In 2013, Sellita saw further expansion with the construction of the Sellita II building, also in Le Crêt-du-Loche. The following year, Miguel Garcia acquired Technicor SA, based in Les Breuleux. This company specialising in watch decoration and electroplating employed around thirty people.

In 2018, Miguel Garcia launched the brand Manufacture AMT. This operates as the technology arm of Sellita, offering a broad range of high-end custom watch movements. Alongside this, Sellita continued to grow in La Chaux-de-Fonds. In 2019, it inaugurated the Sellita III building in Le Crêt-du-Loche, increasing its production space from 12,000 m² to 17,000 m².



Sellita SA, La Chaux-de-Fonds and its latest extension in 2019.



Sellita has in-house expertise in the essential stages of designing, manufacturing and assembling mechanical movements, including the regulating organ.



Sellita La Chaux-de-Fonds, assembling.

In 2020, Miguel acquired the turning company Helios A. Charpilloz SA, founded in 1882 in Bévillard.

In 2023, Helios inaugurated its new facility in Court. With a footprint of 10,000 m², Helios now boasts an ultra-modern infrastructure reconnecting with its prestigious past and providing a pleasant workspace for its 120 employees

Accomplishments

Some members of the Sellita calibre family:



SW 100 D4. Ladies' automatic movement of 17,2 mm.



SW 200 D4. Multi-purpose movement of 25,6 mm.



SW 400 D4. Precise, reliable and robust movement of 31 mm.

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SW 500 D4. Chronograph movement of 30 mm.

HORIZON GAÏA

Etienne Curtil

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 grant has been awarded to Etienne Curtil, a recent graduate of the Department of History & Philosophy of Science at Université Paris Cité. His Master's thesis, entitled "Mouvement perpétuel et flèche du temps: héritage de la thermodynamique" (Perpetual movement and the arrow of time: the heritage of thermodynamics") aims to develop public communication tools designed to highlight the importance of thermodynamics in the field of watchmaking and timekeeping.

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 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 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

2021

Carole Kasapi Craftsmanship, Creation
Anthony Turner History, Research
Eric Klein Entrepreneurship

2022

Laurent Barotte Craftsmanship, Creation
Nico de Rooij History, Research
Edouard Meylan Entrepreneurship

2023

Georges Brodbeck Craftsmanship, Creation
Hans Boeckh History, Research
Miguel Garcia 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.