



GAÏA PRIZE 2024

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**GAÏA
PRIZE
2024**

M musée
I international
H d'horlogerie

The Gaïa Prize award ceremony will be presided over by Carine Bachmann, Director of the Federal Office of Culture on

**THURSDAY 19 SEPTEMBER 2024
AT 18:00
MUSÉE INTERNATIONAL D'HORLOGERIE
RUE DES MUSÉES 29
LA CHAUX-DE-FONDS**

THE JURY HAS NOMINATED

Jean-Pierre Hagmann

winner in the
Craftsmanship, Creation category

which, over the course of his long career, has brought the manufacture of watch cases to the pinnacle of excellence, and honoured traditional methods. He has helped to cultivate crucial expertise in watchmaking, fostering a spirit of sharing and openness.

Caroline Rothauge

winner in the
History, Research category

for her many foundational studies reviving the historiography of German time measurement with a cultural approach which brilliantly combines archive sources and material artefacts.

Jasmine Audemars

winner in the
Entrepreneurship category

for her efforts to ensure the constant and prodigious development of the family company, Audemars Piguet, allowing it to rise to the rank of multinational whilst retaining its independence and preserving its historic networks of suppliers.



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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 2024

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

Sébastien Chaulmontet, collectionneur, responsable innovation et marketing Sellita SA

Patrick Duvanel, directeur Pôle Technologies et Industrie, Centre de formation professionnelle neuchâtelois

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

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

Silas Walton, fondateur et CEO A Collected Man

Jean-Pierre Hagmann

Craftsmanship, Creation

The Prix Gaïa jury is paying tribute the work of Jean-Pierre Hagmann which, over the course of his long career, has brought the manufacture of watch cases to the pinnacle of excellence, and honoured traditional methods. He has helped to cultivate crucial expertise in watchmaking, fostering a spirit of sharing and openness.

Career

Born in 1940, Jean-Pierre Hagmann started his professional training in 1956 when he was apprenticed to Ponti Gennari in Geneva as a jewellery maker.

After a range of experiences in both Zurich and Geneva, he worked as a chainsmith for Jean-Pierre Ecoffey from 1966 to 1970, then as head of the case manufacture workshop and director of production between 1976 and 1983. Between these periods, he headed up the workshop and the after-sales service at Motorsport Genève, where he prepared race car engines for the championships in Switzerland and France.

After spending a year developing new dials for Stern Créations, Jean-Pierre Hagmann started working for himself in 1984. He registered the makers' mark JHP no.4130. He created cases for Svend Andersen and Franck Müller, then for the majority of the most prestigious brands in Switzerland.



At the end of 2018, aged 78, Jean-Pierre Hagmann transferred ownership of his workshop to Vacheron Constantin, a brand he worked for as a trainer in jewellery and case-making and as a restorer of heritage pieces.

He is one of the last master craftsmen able to design and create a watch case solely using traditionally-operated machinery, such as saws, files, lathes and milling machines. Celebrated in the catalogues of auction houses, he is the most renowned of master case-makers. His "JHP" signature is known throughout the world, and is much sought-after by collectors.

With his trademark indefatigable passion, Jean-Pierre Hagmann joined Akrivia in 2020 to pass on his expertise in the manufacture of steel, gold and platinum cases.

Accomplishments



Jean-Pierre Hagmann, vers 1980



Jean-Pierre Hagmann and the Franck Muller chronometer, minute repeater and perpetual calendar, circa 1992.

GAÏA
PRIZE
2024

MH musée
international
d'horlogerie



Atelier AKRIVIA, Chronomètre Contemporain II, 2022.



The openwork case of the Star Calibre by Patek Philippe, 2000.

Caroline Rothauge

History, Research

The Prix Gaïa jury is honouring Caroline Rothauge for her many foundational studies re-viving the historiography of German time measurement with a cultural approach which brilliantly combines archive sources and material artefacts.

Career

Born in Eckernförde in Northern Germany in 1981, Caroline Rothauge attended Lüneburg University from 2000, mainly studying social and cultural history and graduating with a master's degree in modern and contemporary history, communication and journalism in 2007, with a year (2003 - 2004) spent in Santiago de Compostela as part of the Erasmus programme.

In 2008, she started her doctorate at the International Graduate Centre for the Study of Culture at the Justus Liebig University Giessen, which she completed in 2012 with the submission of her thesis on the Spanish Civil War through film and television. She then took up a post as an assistant professor to the Chair of modern and contemporary history at the University of Erlangen-Nuremberg, before starting work at the Catholic University of Eichstätt-Ingolstadt in 2015. There she specialised in the cultural history of timescales through a research project led jointly with the Universities of Berlin (2017-2018) and Freiburg (2019-2020), focussing on the role of time in daily life in the German Empire circa 1900.



© Vincent Leifer

In her research and teaching, Caroline Rothauge concentrated mainly on the history of time and time measurement in the 19th and 20th centuries. Through this richly diverse academic journey, she has made a significant contribution to the exploration and diffusion of knowledge relating to the measurement of time and to time-based cultures, in an approach combining objects and various kinds of archives.

In 2021, she completed her professorial habilitation thesis in modern and contemporary history, which bore the title "Zeiten in Deutschland 1879-1919. Konzepte, Kodizes, Konflikte (Times in Germany 1879-1919: Concepts, Codices, Conflicts)", under the direction of Prof. Dr. Friedrich Kiessling.

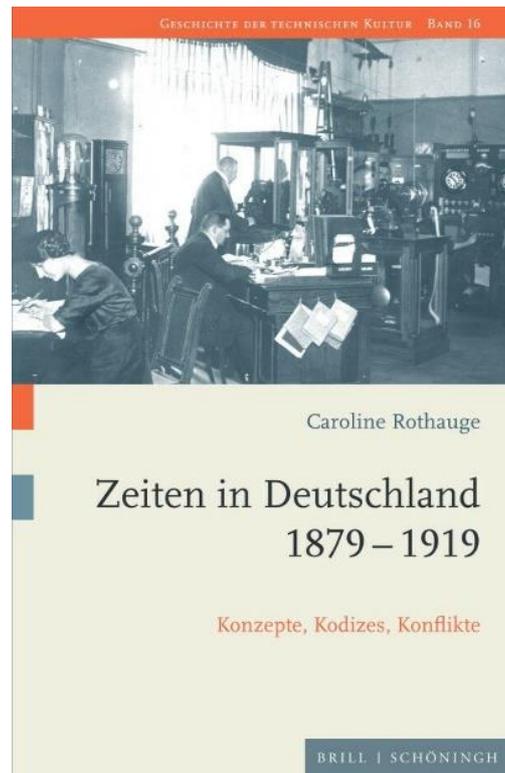
Her research was undertaken in eight archive centres, and based on printed source materials and the study of artefacts. This work, rich in empirical evidence, demonstrates a deep level of expertise and offers major new perspectives on the notions of time and how it was handled in around 1900. She shows how the negotiation processes around time in Germany were both extremely dynamic and riddled with conflict. Contrary to expectations, these processes did not lead to the standardisation

of time, but rather to further pluralisation of time-based concepts.

In 2022, she received the prize for "best habilitation" from the Catholic University of Eichstätt-Ingolstadt for her work on the history of time measurement in Germany. The edited version of her habilitation thesis was published in 2023 by Brill, and quickly became a standard in the field. Before reaching this milestone, Caroline Rothauge had already published in prestigious academic journals, including the *Historische Zeitschrift* (2017) and *German History* (2021). The profile of, and interest in, her research into time is also underscored by the number of grants awarded and the many invitations to seminars and conferences, both at national and international level. Since 2023, Caroline Rothauge has been an interim professor of 19th Century German and European History at the University of Hamburg. She has maintained a broad and constant interest in the history of time, both in her research and her teaching, in particular in the field of the standardisation of time in western industrialised countries. She has also created and led a course on the history of time in the 19th century, and several seminars on the conception and handling of time in the modern era.

Publications (selection)

Zeiten in Deutschland 1879 – 1919. Konzepte, Kodizes, Konflikte (= *Times in Germany 1879 – 1919. Concepts, Codices, Conflicts*); Reihe/series: *Geschichte der technischen Kultur/History of Technical Culture*, Vol. 16; 577 p. Paderborn: Ferdinand Schöningh/Brill 2023.



Zum Scheitern temporaler Ordnungsvorschläge. Kalenderreformen im Deutschen Kaiserreich um 1900 (= *On the Failure of Proposals of Temporal Order: Calendar Reforms in the German Empire around 1900*). In: Manuel Trummer et al. (eds.): *Zeit. Zur Temporalität von Kultur*. Münster und New York: Waxmann 2023, pp. 100 – 108.

Normal Times? (Pluri-) Temporality in Everyday Life in Imperial Germany around 1900. In: *German History* 39/2 (2021), pp. 222 – 237.

Zur Einführung der „Mittleuropäischen Zeit“ im deutschen Kaiserreich 1893. Temporale Transformationsprozesse in verflechtungsgeschichtlicher Perspektive (= *On the Introduction of 'Central European Time' in the German Empire in 1893: Temporal Transformation Processes in an Interconnected Historical Perspective*). In: Themenportal Europäische Geschichte (7/15/2020)

Zeitumstellung. Uhren und Zeitchaos im Kaiserreich (= Changing Time. Clocks and Time Chaos in the German Empire). In: Deutschlandfunk. Aus Kultur- und Sozialwissenschaften (10/24/2019).

Es ist (an der) Zeit. Zum „temporal turn“ in der Geschichtswissenschaft (= It's (about) Time. On the “Temporal Turn” in Historical Science). In: Historische Zeitschrift 305/3 (2017), pp. 729 – 746.

The Present: An 'Unknown Time' in the German Kaiserreich around 1900. In: Sibylle Baumbach; Lena Henningsen; Klaus Oschema (eds.): The Fascination with Unknown Time. Cham (Schweiz): Palgrave Macmillan 2017, pp. 211 – 229.

Jasmine Audemars

Entrepreneurship

The Prix Gaïa jury recognises Jasmine Audemars for her efforts to ensure the constant and prodigious development of the family company, Audemars Piguet, allowing it to rise to the rank of multinational whilst retaining its independence and preserving its historic networks of suppliers.

Career

The great-granddaughter of Jules Louis Audemars, who co-founded the Audemars Piguet watch manufacture with Edward Auguste Piguet in Le Brassus in 1875, Jasmine Audemars was born in 1941 and grew up steeped in watchmaking in La Vallée de Joux, with both her father and grandfather working at the company. She spent her evenings listening to endless discussions about calibres, movements and dials, and regularly visited what they simply called "The Factory".

At the same time, her English mother instilled in her a love of both travel and reading. After leaving school, she studied commerce in Lausanne before completing her studies at the University of Geneva, where she gained a degree in social science and economic history. With her heart set on journalism, she worked for a number of daily papers in Geneva, before becoming an economic reporter for the Journal de Genève in 1968. Jasmine Audemars was promoted to deputy editor in 1970, a post that she held until 1980, when she became the paper's editor-in-chief.



Here, she was responsible for the editorial content of the newspaper, and was in charge of a team of around sixty journalists and freelance staff. During these years, as an editorialist and analyst, her main areas of interest were the economy, international trade and foreign policy.

In 1992, she left the paper to take over from her father as Chairman of the Board of Audemars Piguet. Sitting on the Board since 1987, she already had a clear understanding of its mission: to maintain the independence of the company, and keep it in the hands of the founding families, so that it could be passed on to future generations. This means preserving and enriching an independent expertise in watchmaking, and monitoring the health of the company to ensure it is ready to face adversity at any time, whilst staying continuously focussed on the long term.

At this time, Audemars Piguet was an SME distributing its watches from Le Brassus via a network of agents across the world. In the nineties, when major groups were buying up companies in droves, Audemars Piguet started to verticalise its upstream operations, setting up in Le Locle, then in Meyrin. Downstream, the company took over the distribution of its watches and, at the start of the 2000s, gradually started opening subsidiaries so that, by 2014, it had its own network of boutiques and AP Houses across

the world. Wishing to raise the profile of the Vallée de Joux, Audemars Piguet also created the Musée Atelier and the Hôtel des Horlogers in Le Brassus, open to other brands and to visitors to the region.



Musée Atelier Audemars Piguet, Le Brassus.

Today, Audemars Piguet is a multinational with more than 2900 members of staff, which has produced 54,000 watches, and has around twenty subsidiaries and more than 90 boutiques. Its turnover is around 2200 million CHF. This development was made possible by the enterprising spirit shown by every stakeholder in the company, and thanks to a network of suppliers who share in the passion for Haute Horology.

In November 2022, Jasmine Audemars stood down from the Board of Directors. Since then, she has devoted her time to charity work, presiding notably over the Fondation Audemars Piguet pour les Arbres, founded in 1992, and the Fondation Audemars Piguet pour le Bien Commun, created in 2022.



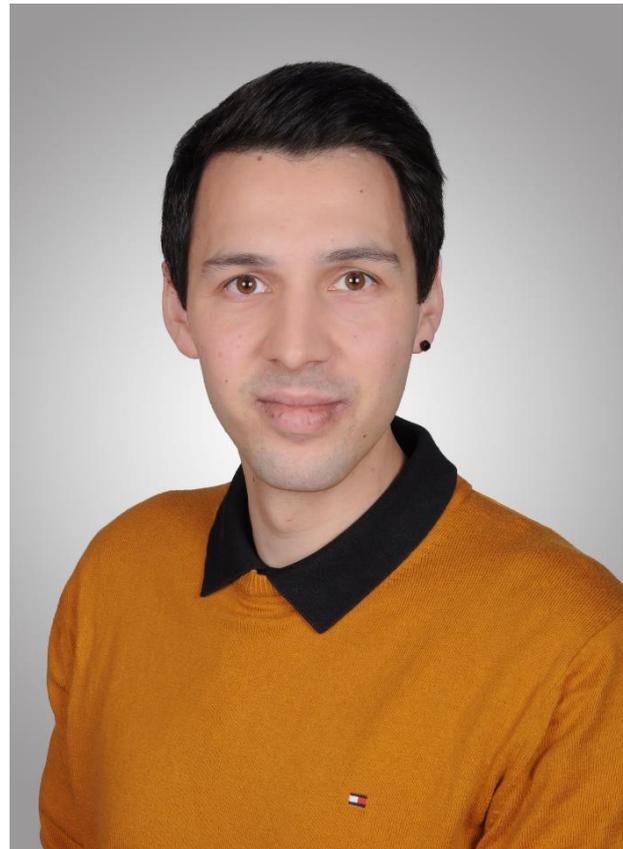
Mangroves in Senegal. © Blueventures. Fondation Audemars Piguet pour les Arbres.

HORIZON GAÏA

Baptiste Tognet- Bruchet

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 Baptiste Tognet-Bruchet, a history student at the University of Neuchâtel.

With his "Guide to electronic watch archives" project, he aims to provide researchers with a working tool that will encourage new approaches and perspectives on Swiss and international watchmaking history in the second half of the 20th century.

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

2024

Jean-Pierre Hagmann Craftsmanship, Creation
Caroline Rothauge History, Research
Jasmine Audemars 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.