

# ONE MONTH ONE ARTIST

## GOUDJI

born in 1941 in Bordjomi, Georgia

*Goudji is in my eyes the greatest French goldsmith of our time.*

*Thomas Germain was the one of the XVIIIth century, Froment-Meurice of the XIXth, Puiforcat of the XXth and Goudji is the of the XXIst century.*

Daniel Alcouffe, Honorary Curator at the Musée du Louvre

Goudji spent his youth in Batumi with his father, the head doctor of the hospitals, his mother, a professor of natural sciences, and his brother.

He studied sculpture at the Tbilisi School of Fine Arts from 1958 to 1962. He left Georgia at the end of his studies and went to Moscow where he began a career as a sculptor with the dream of becoming a goldsmith.

In 1969, he married Katherine Barsacq who worked at the French Embassy in Moscow. The couple settled in France in January 1974 and Goudji obtained French naturalization in 1978.

Goudji began his collaboration with the Galerie Capazza as soon as he arrived in France in 1976.

Of Byzantine culture, after settling in Paris, he grasped the universality of Catholicism and developed a passion for early Christian art, Romanesque art and Gothic art.

Since 1986, he has been active in the field of contemporary art and liturgical art.

His art is innovative: a sculptor by training, he only wants to create unique pieces, taken out of his own hands, without ever using processes that allow the work to be edited or reproduced identically. A goldsmith above all, he combines the technique of copperware with the inlaying of hard stones in the metal, an innovation that he has developed alone.



At the beginning, he creates jewels, fibulas and torques.

Later, Goudji creates rhytons, mythical characters, fabulous animals born from his dreams, which he always creates with his hands, because for him the object, in its essence, is unique and is destined to remain so. To do this, he uses a technique of repoussé by hand and hammer, from a thin sheet of metal, which prohibits any reproduction.

# DISTINCTIONS AND SELECTION OF PUBLIC COLLECTIONS

## DISTINCTIONS

- Knight of the Legion of Honour
- Officer of the Order of Arts and Letters
- Knight of the National Order of Merit
- Member of the Académie catholique de France, Arts and Letters section

## PUBLIC COLLECTIONS

- Museum of Decorative Arts, Paris
- Museum of Decorative Arts, Lyon
- Blois Castle Museum
- Kunsthaus Dr. Hartl in Freising, Bavaria
- Vatican Museums, Rome

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## GOUDJI AND THE LITURGICAL ART



In 1985, Goudji created a baptismal basin and a paschal candleholder for the exhibition of the National Committee of Sacred Art, at the Abbaye de l'Epau. This work, deposited in 1986 at the Cathedral of Notre-Dame de Paris, is related to Baptism and Easter, water and light. It is for him the sign of a rebirth, perhaps a third life, after the Soviet Union and the arrival in Paris, dedicated to the fullness of his art.

Between 1992 and 1996, he designed twenty-five pieces are the High Altar for the Cathedral of Notre-Dame de Chartres, all listed in the Heritage Inventory.

In 1999, he created the reliquary of Padre Pio, offered to Pope John Paul II at his request and on the occasion of the beatification of Padre Pio by the Capuchin Friars Minor.

For the Pope's visit to San Giovanni Rotondo in June 2009, the Capuchin Friars Minor appealed to Goudji to create a monstrance-reliquary of Padre Pio's heart, an oil lamp dedicated to Pope John Paul II, an oil lamp dedicated to Pope Benedict XVI, and two candlesticks of the acolytes.

On April 7, 2017, Goudji's Great Cross-reliquary for the Cathedral of Our Lady of Chartres is unveiled. It is the artist's 51st work for this cathedral.

*The Levite - silver, pyrite, serpentine, speckled jasper, tiger-eye, blood jasper, iron-eye, Bologna.*  
60 x 14 x 14 cm - © Galerie Capazza



### Elle fait le printemps

Silver, lapis, Sarrancolin  
stone, rose quartz  
13 x 53 x 20 cm  
© Galerie Capazza



### Le bassin francé

Silver, hawk-eye  
13 x 28 x 8 cm  
© Galerie Capazza



### Rython au lion noir

Silver, lapis lazuli, serpentine  
21 x 48 x 21 cm  
© Galerie Capazza

You will be able to find this selection of **Goudji's** artworks under **Eric Bonte's** cupola on our **booth B02** during the **Biennale de Paris at the Grand Palais** from **September 13th to 17th** as well as other works on our website, by **clicking [here](#)**.

## THE MAN BEHIND THE ARTIST

*Gold and stones: matter to which genius gives form, would say Aristotle. The works of Goudji: so many objects of gold, stone and genius. Genius in the first sense of the word: from what we have always seen without looking at it, and that we have always looked at without seeing it, genius knows how to draw what no one would have even thought of. "Determined to do nothing more than create," as his father Stéphane Barsacq said of him, genius brings forth from déjà vu a never seen before that we will never forget.*

*Contemplating a Goudji is suddenly seeing an object come to life. It is consenting to the unexpected dynamism that suddenly draws you in. It is to accompany the movement that continues and will continue in space and time. Thus, looking at L'oiseau de feu, La haquenée d'or à l'oiseau (The Firebird), La haquenée d'or à l'oiseau (The Golden Bird) or the abbey crosier of Saint-Maurice de Clervaux, I felt drawn into the journey of each of these creatures born there before my eyes... The path they continue to make, which goes from all the possible to the only real; from the limited to the infinite; from the place to the ubiquitous; from this moment to the eternal. And I had this intuition that sometimes seizes me, so old and always so new, as Saint Augustine would say, when the world appears there, before my eyes, emanating from a principle beyond all that I could think and say about it.*

*"Beyond even the essence," says Plato. Our world which holds its being only to aspire to that beyond everything from which it proceeds. Thus Goudji awakens us to astonishment, which Plato said was the beginning of philosophy. - Lucien Jerphagnon*



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