Sculptor, author of monuments, participant in arts exhibitions, Gazy was initially a conservator of sculpture. The passionate interest which he put in his work led him, in 1962, to take part – with incredible determination and devotion – in the international UNESCO campaign to rescue the monuments of ancient Nubia. His job as conservator was salvaging the wall paintings found at Faras and Meinarti, both sites to be submerged under the waters of a lake that was to appear once the Aswan Dam was built.

Gazy graduated from the Warsaw Academy of Fine Arts in 1937. After the war, he worked on the conservation of sculpture in the Wroclaw cathedral and in 1950 took over a sculpture conservation studio in Warsaw. The great discoveries made in Nubia by a Polish expedition headed by Professor Kazimierz Michatowski and the necessity to save the ancient wall paintings of Nubia paved the way for his first contacts, in
1962, with the National Museum in Warsaw and the Polish Center of Archaeology of Warsaw University. He undertook the task of preserving the ancient frescoes and for three long excavation seasons, working in very harsh field conditions, he first protected the wall paintings as they were uncovered inside the Cathedral and then took them down in pieces for transport to the museum stores. The job required immense concentration, courage and determination, not to mention exceptional skill. Aided only by a small group of assistants and with just the basic technical facilities, he concluded a task that can be compared only with the saving of the Abu Simbel temples. Over 120 painted compositions from Faras were thus saved, including such excellent and monumental pieces as the Three Youths in Fiery Furnace, Nativity, and the masterpiece of masterpieces – St. Anne. Gazy also helped out with W. Y. Adams’ work at Meinarti, protecting and taking down the wall paintings discovered there. He then spent three years, between 1966 and 1969, in the National Museum in Khartum, working together with Sudanese colleagues on the conservation of the Faras paintings in preparation for the opening of a permanent exhibition of Nubian painting in 1972. Upon returning home in 1969, he worked at the National Museum in Warsaw, continuing until 1974 a project begun by Dr. Hanna Jędrzejewska to preserve the Faras paintings which had been brought to Poland.

His accomplishments in Sudan gained him international acclaim. He was awarded the Sudanese Order of Merit for his work.

In the mid-seventies, Gazy returned to his favorite occupation – carving in stone. He remained associated with the Polish Center of Archaeology, completing the conservation of the monumental statue of Athena and the lion with antelope discovered by the Polish expedition in the temple of Allat in Palmyra, Syria.

Włodzimierz Godlewski