

JOSY THOMAS

PRIVATE PLACEMENT CATALOGUE

SELECTED MASTERWORKS · 2026

VICTORIA, BRITISH COLUMBIA

REPRESENTED BY PREMIER ART GROUP

A sculptural practice in stone, timber, metal and inherited memory.

Selected works from the 2026 studio catalogue

This private-placement edition presents nine works documented in the Josy Thomas Studio Catalogue 2026, each presented with large-scale photography, a museum-style object record and a curatorial essay. Prices are available to collectors and institutions on request.

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PRIVATE PLACEMENT

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The Convergence of Forces

Sovereign Friction Series

PRICE

On request

TECHNICAL RECORD

DATE

2026

CLASSIFICATION

Sovereign Brutalism /
Monumental Hybrid Monolith

DIMENSIONS

48 in H × 40 in W × 15 in D

MEDIUM

Alchemic Triad: Hand-carved Serpentine Stone,
Old-Growth Metamorphic Timber, Satin-Polished
Industrial Aluminum Plating

CURATORIAL ESSAY

In *The Convergence of Forces* (Sovereign Friction Series), Josy Thomas enacts a violent yet exquisitely calculated spatial intervention. Moving decisively beyond the single-medium parameters of his historic *Twisted Spirit Cycle*, Thomas orchestrates a complex, multi-elemental triad that functions not merely as sculpture, but as a severe, unyielding ontological document. The work stages an advanced material discourse at the intersection of traditional Haudenosaunee cosmology and 21st-century brutalist abstraction.

The core of the composition features a split-visage emerging directly from a subterranean stone mass. Thomas juxtaposes classical hyper-realism against a non-finito brutalist execution. The countenance is suspended in a state of continuous materialization—half-liberated from the mineral substrate, half-submerged within it. The stone face operates as an emblem of ancestral sovereignty: impassive, timeless, and uncompromised by external mechanisms of visibility.

The stone and old-growth timber are aggressively bisected, bound, and interrogated by an engineered lattice of satin-polished industrial aluminum bands. These lines function as structural agents of systemic containment. By encasing organic memory and geological permanence within a clinical metallurgical framework, Thomas materializes the strain of navigating a Western framework. The aluminum strips function as an architectural cage—a literalization of institutional boundaries, border regimes, and technological parameters of modern identity.

Through this subtractive dialogue, Thomas achieves a monumental synthesis of material memory. The unyielding fractures of the rock confront the sterile precision of machine-cut metal. The work becomes a high-concept contemporary asset whose spatial language is intended to sustain a permanent conversation regarding sovereign Indigenous iconography.



The Continuity of Breath

Archetypes Series: Masterwork No. II

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Fine Art Contemporary Monolith

DIMENSIONS

Approximately 180 cm (71 in) H

MEDIUM

Hand-sculpted and high-polish finished
Canadian Serpentine Stone

CURATORIAL ESSAY

Standing an imposing 180 centimeters tall, this monumental serpentine sculpture represents a major abstract statement in Josy Thomas's practice. Moving away from literal representation, Thomas engages with the core of the stone through sweeping, continuous Mobius-strip geometries that manifest natural currents and ancestral breath.

The work is defined by its play between light, mass, and negative space. Multiple void portals transform dense geological mass into a fluid, breathing architectural column. Deep green and variegated veins of serpentine stone are polished to a glass finish along exterior curves, contrasting with raw, matte internal facets.

The twisting, interlocking loops follow a sacred numerological progression, symbolizing unbroken covenants and treaties of Haudenosaunee cosmology. The looping structure has no beginning and no end—a physical metaphor for enduring Indigenous sovereignty moving through and adapting to modern containment. The work is engineered for legacy institutional architecture.



The Entwined Accord

Abstract Series: Masterwork No. III

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Monumental Public Site-Specific Sculpture

DIMENSIONS

Approximately 210 cm (83 in) H

MEDIUM

Matte-finished, high-durability black obsidian stone

CURATORIAL ESSAY

The Entwined Accord is a study in spatial rhythm and structural engineering. Standing over two meters tall, the sculpture uses sweeping, fluid ribbons of deep charcoal matte material that curl upward to frame two central spherical nuclei. The dense physical mass is made to appear virtually weightless, recalling the expansion of rising smoke or vines.

The open vaulted portals allow sky, trees, and shifting daylight to pass through the artwork, incorporating nature as an active component of the sculpture. The satin-matte surface absorbs light softly, emphasizing the precision of the curved lines.

Conceptually, the work materializes the Haudenosaunee philosophy of interconnected equilibrium and the Great Law of Peace (Gayaneshagowa). Two distinct intertwined vertical loops represent sovereign entities or nations that remain independent yet are bound within a shared framework of coexistence. The result is positioned in the source material as an anchor for corporate entryways, public plazas, and architectural courtyards.



The Conjoined Inherent

Abstract Series: Masterwork No. II

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Fine Art Contemporary Wood Monolith

DIMENSIONS

Approximately 165 cm (65 in) H

MEDIUM

Hand-sculpted, satin-finished Old-Growth Canadian Ash (or premium native hardwood) from a singular log block

CURATORIAL ESSAY

In *The Conjoined Inherent*, Josy Thomas engages in a medium-led exploration of mass and organic equilibrium. Two stylized human figures emerge directly from a singular block of old-growth timber, separated by a shadowed vertical chasm yet permanently unified at the foundational core.

Thomas follows the grain rings and internal knots of the ash wood, allowing the tree's natural stretch to define the contours of the figures. The faces are left smooth and uncarved, creating a universal presence while emphasizing the warm satin-polished texture of the wood.

The work materializes a philosophy of dualistic balance and collective unity: distinct identities rooted together upon the same shared earth. The source catalogue positions it for a premier corporate entryway, luxury residential foyer, or modern museum corridor.



The Matriarch's Threshold

Figurative Series: Masterwork No. I

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Monumental Public Site-Specific Sculpture

DIMENSIONS

Life-sized / Approximately 244 cm (96 in) H

MEDIUM

Hand-carved solid wood with a hand-applied organic oil patina

CURATORIAL ESSAY

The Matriarch's Threshold commands space with a rooted, classical dignity. Standing life-sized, the monumental female figure is sculpted in a stance of guardianship. Her hands gather the heavy drapes of her gown, translating a hard weather-resistant medium into the fluid language of fabric.

Warm rust and terracotta tones capture changing forest light and shadow, allowing the sculpture to operate as an extension of the earth. Thomas's execution of the facial features gives the figure an uninterrupted forward gaze.

Rooted in Haudenosaunee cosmology, the work serves as a monument to Clan Matriarchy. Within longhouse governance, the source essay describes Clan Mothers as holding sovereign authority over lineage, titles, and political equilibrium. The work is positioned for civic plazas, corporate botanical landscapes, and museum sculpture parks.



The Gathering of Lineage

Figurative Series: Masterwork No. II

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Fine Art Contemporary Wood Sculpture

DIMENSIONS

40 in H × 36 in W × 24 in D

MEDIUM

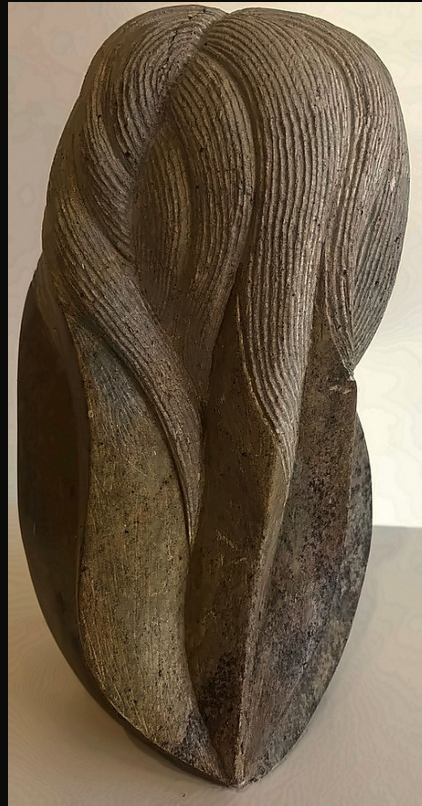
Hand-carved and high-polish finished Old-Growth Canadian Walnut

CURATORIAL ESSAY

The Gathering of Lineage depicts a crouching female figure in an intimate, rhythmic ritual—the brushing of long flowing hair that cascades downward to merge with the timber from which she was born.

Thomas navigates the dense grain of old-growth hardwood to build subtle muscular tension, anatomical accuracy, and living vitality. The figure's surface is polished to a warm satin sheen, while the hair and rough-hewn base retain raw chisel texture.

The catalogue connects the work to Haudenosaunee philosophy and describes hair as an extension of spirit, a conductor of thought, ancestral memory, and connection to the Creator. Gathering and grooming become metaphors for preservation of culture, untangling historical trauma, and sorting legacy across generations.



The Weight of Ancestral Breath

Figurative Collection: Masterwork No. IV

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Fine Art Contemporary Stone Monolith

DIMENSIONS

Approximately 45 cm (18 in) H

MEDIUM

Hand-carved, dual-textured Canadian Steatite/Soapstone with natural iron and chlorite mineral veining

CURATORIAL ESSAY

The Weight of Ancestral Breath operates as a texturally focused anchor within Josy Thomas's Twisted Spirit trajectory. Carved from a singular block of highly variegated Canadian steatite, the work presents a solemn visage emerging from a complex matrix of fluid, non-finito stone elements.

The face is polished to a refined satin sheen, exposing natural iron fault lines and chlorite flecks. The hair is executed with deep-grooved linear rhythm, cascading into an unfinished raw spiral base retaining chisel marks.

The catalogue connects the work to Thomas's position as a Faithkeeper of the Onondaga Longhouse and describes the sculpture as a document of contemporary Indigenous psychological and cultural tension. The work is positioned for private galleries and institutional libraries.



The Architects of the Waterways

Animal Series: Masterwork No. III

PRICE

On request

TECHNICAL RECORD

DATE
2024

CLASSIFICATION
Monolith / Monumental Placement Scale

DIMENSIONS
36 in H × 72 in W × 36 in D

MEDIUM
Brown Brazilian stone with premium rich chestnut and obsidian highlight tones

CURATORIAL ESSAY

The Architects of the Waterways shifts from vertical monoliths to a horizontal exploration of structural volume, balance, and environmental intimacy. A pair of guardian beavers rests atop a textured log, their bodies flowing together in a continuous stone wave.

The brown Brazilian stone is handled to trace sweeping muscular lines and a rich satin sheen, while the tails and log retain raw chiseled texture. The source essay connects the Beaver (Tsyonito) with industry, architectural design, and communal protection within Haudenosaunee environmental frameworks.

The work is positioned in the source material for corporate entryways, luxury residential garden courtyards, and museum collections.



The Sky-World Messenger

Animal Series: Masterwork No. II

PRICE

On request

TECHNICAL RECORD

DATE

2024

CLASSIFICATION

Monumental Fine Art Stone Sculpture

DIMENSIONS

Approximately 122 cm (48 in) H / High-mass dimensional scale

MEDIUM

Hand-carved, multi-textured Canadian White Marble / Alabaster monolith

CURATORIAL ESSAY

The Sky-World Messenger transforms dense geological mass into an explosion of fluid vitality. Carved from a singular block of white stone, the sculpture captures a guardian eagle in dramatic descent, its wings fully unfurled in a geometric arc.

Deep carving beneath individual flight feathers creates overlapping rows and strong negative space. Textured down feathers transition into sharp primary pinions, producing a contrast between softness and precision.

The catalogue identifies the Eagle (A'nó:wara) as a high-flying messenger within Haudenosaunee cosmology, associated with the Tree of Peace and communication with the Creator. The source positions the work as a museum-grade anchor for elite private estates and corporate foyers.

Acquisitions & institutional inquiries

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