



GROSSO MODO:
THE FINE ART OF
TRANSGRESSION

THALES CASTRO



James Castro/25

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Introductory Words

Literal Components: “Grosso” derives from the Latin *grossus*, meaning thick, coarse, or rough. “Modo” signifies manner or way. Grosso modo thus expresses a style marked by roughness enshrined in a tempo of intentionally broad, imprecise mode of expression. It also evokes something presented coarsely or with deliberate lack of precision, aligned with a renewed aesthetic perspective.

For our journey is intentionally blunt and provocative. Such endeavor illuminates the path toward an expansive dive into landscapes of renewed creation. Each piece resonates with the micro dynamic of a larger entirety, where the distant yet interconnected voices of Miró, Pollock, Kandinsky, Rothko, Richter, Kooning, Cardoso Ayres, Francisco Brennand, Tomie Ohtake, and the archeological rock art of Serra da Capivara (Piauí, Brazil) captivate both eyes and spirit. Our imagery becomes a lucid enigma and a steadfast unambiguous compass that points toward convergence, equilibrium, and resignification within the defiant maze of existential inquiry.



With a total of 33 paintings, GROSSO MODO projects colorful shattered schemes and exhale quiet and brutal storms of meaning. Each craftwork feels like a miniature universe unfolding, its textures rising and sinking like tides pulled by some invisible moon. Nothing rushes, nothing shouts; instead, the work leans into stillness, inviting the viewer to wander slowly through layers of thought and light, discovering soft whispers of form hidden beneath bolder gestures. As the collection grows, its inner voice grows too, arching into something almost mythic. The paintings no longer simply occupy a room; they inhabit it, coaxing the air into a gentle hum of story and sensation. They converse with one another in silent syllables, weaving a tapestry of transformation, restraint, and longing. To stand before them is to feel time loosen just slightly, encouraging a pause, a breath, and a surrender to the heightened melody that turns intention into art quadrants. Therefore, be brave and dare to touch the razor-edge sharp step forward...



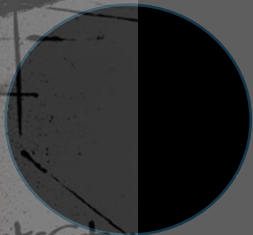
33

These 33 pieces weave an articulated multilevel texture of signals. Each painting that compose GROSSO MODO rises like constellations in a private cosmology as trembling fragment of an existence key asking to be seen before it fades. The cabalistic thrust of 33 becomes a catapult of purpose, propelling the entire collection into a realm where symbolism and destiny converge. Together, these *œuvres* entertain a living architecture of doubt and navigation, where prism pallets becomes morphic tremors and silence becomes witness. In their gathering, the mundane fractures into incandescent questions about time, presence, and the acute asymmetrical geometry of perceiving. From the tempered hopes of “Cautious Optimism” to the straightforwardness of “Dire Meridian,” and from the rebellious shimmer of “Non-Conformity Utopia” to the harsh yet sublime mesmerizing tranquility of “Seashore Landscape,” and of “Lasting Fortitude” the viewer is invited to wander through undisclosed foreshadow, as if every brushstroke were both an anchor to the world and an escape from it.



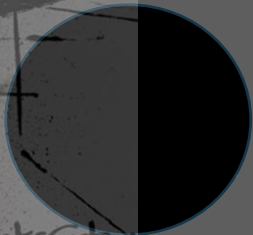
Inspirational Pillars of My Creation Process

In this constellation of origins, the choice of surface becomes an act of sovereignty. A plurality of media abruptly emerge: canvas, drywall, wooden shelf, and paper each respond with their own temperament, as if the world were offering a succession of thresholds. The marks do not simply land; they infiltrate, resonating capillarity like subterranean tremors beneath the crust of visibility. Acrylic bursts with immediacy, charcoal carries the residue of ancient embers, tempera fuses mineral to intention, and oil stretches the moment into a slow, luminous drift. Together, these mediums form a ceremonial lexicon, a rite of emergence where every stroke is both incision and ignition. Creation becomes a field of tension, a place where force meets resistance and where the hands advance and miscegenate with hopes and wonders. Therefore, my work expels layered sediments like an imaginary geolocation of a heaven for ephemeral certainties.



Travis Castro

There is a measured refusal to submit to the predictable or the foreseeable. Through neoabstraction pathways and a revisionist, non-central realism, I work to intermingle the boundaries between clarity and ambiguity, between order and chaos, opening windowpane spaces where resilience is not imposed but redrawn. Yet the genuine reverse alchemy occurs in the encounter: the viewer stands before these tensions. The audience is aggressively pulled into the peculiar gravitational field, compelled to negotiate uncertainty, projection, and introspection. In that awkward political transaction, each person becomes both witness and participant, thus unlocking textures that shift with proximity, memory, and desire. Naiveté is daunting and resentful. The end result is not a resolution but an awakening: the appalling mystique of relinquishing the ebb tide of the *self* through the mirror of another's gesture.



Travis Castro

From this ground, the first pillar rises: Heraclitus, the pre-Socratic fire-seer. He would say these tangled waves of imprinted thought are flames caught mid-motion. Invisible points are lashed facets of the ever-living fire that shapes and devours the world. His inspiration emphasizes biogenesis and thresholds where opposites wrestle, where harmony is forged through conflict, where the brushstroke behaves like a spark leaping from utopias. Nothing is still; everything flows. Each mark is a momentary crystallization of flux before dissolving back into earthly matters.

The second pillar emerges from the depths: Freud, the cartographer of the unconscious. He would interpret each stroke as a structural surge from the interior as an architectural drift. The streamlined beacon becomes a psychic membrane, swelling with impulses that seek embodiment. My art designs become diagrams of inner weather, maps of forces negotiating their release for they are temporary stabilizations that otherwise remain unspoken.



The third pillar ascends with Nietzsche, now revealed not as a sculptor of serenity but as the driver of force, will-power, and destructive movement. Perhaps, he would see in my gestures the creative and erratic ruptures that are necessary for transformation. Nietzsche encapsulates the plot artist as a breaker of idols, clearing space for new intensities to arise. The brushstroke becomes a blade, a strike that cuts through stagnation. Through Nietzsche, my collection is not a gallery of images but a choreography of breakpoints, each piece recalling a testament to the necessity of destruction as the precondition for creation. Meaning is not inherited; it is seized, forged. Bewilderment is a motivational thrust into existence through trusted collisions.

And towering as the fourth and final pillar, Emil Cioran arrives like a storm front. He would insist these marks are scorch-paths of lucidity. Each stroke becomes a lightning fissure across the dark vault of consciousness, a lonely illumination before the void resumes its dominion. In his reading, his surfaces are not supports but atmospheric pressures, and the paint is the thunder that tears them open. This pillar becomes storm-cells of awareness systems of thought gathering density until they must break. All four pillars are aligned in a geopolitics of empirical knowledge to withstand the immense weight of living.



Across all thirty-three entities, the brushstroke emerges as the animating spine — a current threading through disparate strolls, binding them into a single, vibrating metadata narrative. It behaves like a prehistoric utterance, a fragment of a language older than memory, carving channels through silence and possibility. As one moves through the collection, the strokes accumulate into a shifting atlas of instinct, charting the unstable frontier between presence and disappearance. They function as both mooring and aperture, as if each line were a directional instrument toward an unnamed horizon. In this unified totem, Heraclitus provides the fire and flux; Freud the subterranean pulse; Nietzsche the force that destroys in order to create; and, finally, Cioran the tempest of lonely lucidity.

Together, they form the cosmology through which GROSSO MODO exultates the very tissue of tension, transformation, and esoteric revelation. Every unplanned stroke is a spark, a structure, a rupture, and a beneficial decoy for improvisation and garnish.

GROSSO MODO: A Manifesto of Some Sort

*These lines embody the harsh tale of resilience,
enshrined in a feeble tone of voice and color
where an epiphany reigns sovereign.*


THALES CASTRO



THALES CASTRO
2026



THALES CASTRO
2026



THALES CASTRO
2026

GROSSO MODO: A MANIFESTO OF SOME SORT

I. IMPERFECT KEYWORDS WITHIN ITS OWN ORIGINS:

- The conceptual contours of *GROSSO MODO* are contained in its own phrasal expression, which speaks in loud silence of intentional roughness. It demonstrates the deliberate rejection of sterile precision. The ends and the means all melt into decisive geopolitics of cuts, shapes and strokes.
- Here we find its rugged roadmap:
 - *Edifices of questions rise through the desert mist amongst shadows of perplexity and illusion;*
 - *This is not carelessness; it is a deliberate choreography of relentless freedom;*
 - *Beware, for this reflects an artistic impulse of suggestion - rather than a declaration - revealing the beauty of incompleteness as it reverberates through intercultural dialogs. The world turns onto itself;*
 - *Lines and curves dissolve into an arid suffocation, where ambiguity reigns in every drenched second of illusive poetry;*
 - *Night and day, the path summons an alluring yet treacherous milestone, stirred by an unfinished spark toward the endless horizons of the mythical universal psychic.*



GROSSO MODO: A MANIFESTO OF SOME SORT

II. IN A MANNER OF PATH-SEEKING DEFINITIONS:

- I create in a disruptive language that purposefully honors fine inconclusions. My work is a structural composition born from instinct yet guided by principle set forth in the present manifesto. I embrace the course, the texturized turbulence and the unpolished, because these qualities reveal a hidden magical truth of our soul. *GROSSO MODO* is my way of saying: *art does not need to conform or to confine, rather it should unleash liberty voices enshrined within oneself.* There is defiance in each paint brush. It can endorse boundaries between clarity and ambiguity; between envisioned *status quo* and resistant entropy; between ruthless establishment and disorderly trajectories. This is my fine artistic transgression: a quiet resistance against the tyranny of self-imposed errors. We are all blamed for the lingering effects of revived tragedies. The frequently used word “*somewhat*” represents the format of seeking a learning process through a polyphone kaleidoscope of threads: nothing more than *a propositional neoabstract realism is thus unveiled.*



GROSSO MODO: A MANIFESTO OF SOME SORT

III. SOME INTENTIONAL PRINCIPLES ALONG THE LINE

- Every stained stroke is deliberate draft; every contour cuts a brutal *tour de force* of sovereign choice. Flawed irregularity is not aberrant error; it is unique expression perforated by stream of thought. Such invitation letter has been sent to you. Are you ready to embrace its cardinal points as provided below?
 - **CONVERSATIONS OVER EMPTY RYTHMS:** My art does not impose meaning; it invites interpretation. It is a conversational hypnosis, not a cold monolog;
 - **RESILIENCE AS THE FUEL FOR FIERCE CREATION:** Challenges become catalysts. My native poetry transforms uncertainty tremble drawings into discovery, complexity into harmony, despite the coordinated plane mayhem.
 - **ADVENTUROUS INTERCULTURAL BRIDGES AS LEAN DESIGN:** I weave global experiences into my work, drawing from diverse traditions – all repossessed and reprocessed into a novel significance. All melts into an unwavering commitment to paradigm ruptures. Art becomes a primal universal language model, where we all carve on stone our destiny despite so many labyrinths. **Are you as yourself truly ready?**



GROSSO MODO: A MANIFESTO OF SOME SORT

IV. THE VISION AND THE QUEST:

- I imagine art as a luminous capital of resonance, an arc that recalls distant voices, ideas, handshakes, and worlds. Through the prism of neoabstract realism and the spirit of *GROSSO MODO*, I sculpt dreamscapes shaped by the endeavor itself. Entanglements bloom into mountainous storms, revealing the emotional topographies that underlie singular human experiences.
- When I began painting in 2000, the world already hinted at a fragile absurdity. I brought diplomacy, academia, and poetic aesthetics into these paintings, weaving them into a partially unified visual language. A quarter of a century later, these paintings stand in a vivid cadence. My work does not pursue impeccability; it lingers in presence, glazing the horizon with a pale, persistent light.
- These manifestations project a hymn to the untamed beauty of humanity in its birth stages, shifting forms and cultural-anthropological traces. Everything becomes a trembling echo: an ode to what exhales beneath the surface yet often remains unseen and unconquered.



GROSSO MODO: A MANIFESTO OF SOME SORT

V. CONCLUDING REMARKS: INVITATION AND PERSPECTIVES

- Reconstructed paradigms seek momentum as an unrepented call remains open to those willing to listen. And so, a warning: do not look for evasive scholastic alignment of any nature here. On the contrary...
- ... seek the uncensored and non-conformity pulse. Seek the tensioned utopias. Seek the quiet rebellion whispering beyond the granular remains.
- In the ambiguity, decipher the uneven pattern of understanding the unbearable. The quest will always remain an unvanquished destiny. As such, every encounter becomes an assertive answer granting legitimacy to the process of becoming truly connected to your unconscious living matter.



GROSSO MODO: A MANIFESTO OF SOME SORT

V. CONCLUDING REMARKS: INVITATION AND PERSPECTIVES

- And in the quiet interval between gesture and meaning, my work suspends itself in a mode of pure presence. It invites each viewer to inhabit a moment of reflective inwardness, wherein one may apprehend the fleeting insight that creation is not an evasion of the real, but a recursive return to its very ground. *GROSSO MODO* was conceived in a world that no longer exists in which a nascent phenomenology of grasp, perception, and embodiment emerged.
- These paintings matured in a supernatural, centuries-long soliloquy through a process of foreign realization, even though their material composition solely occurred in 2025 and 2026. And from that threshold, may you step forward recognizing that every act of seeing is, in itself, a transformative intervention that binds the world anew. *Welcome back, embody bravery and dive beyond!*



Starting Point: Convergences

These lines represent a harsh tale of resigned resilience enshrined in a feeble tone of voice and color. Thales Castro





Thales Castro :: 25

Those Keys. 2025. Mixed technique on drywall



Usually Dusk. 2025. Mixed technique on drywall



Some Dilemmas. 2025. Mixed technique on drywall



Anxiety Portrait 2025. Mixed technique on drywall



Clear Understanding. 2025. Mixed technique on drywall

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Cautious Optimism. 2026. Acrylic on drywall



Erratic Ruptures. 2025. Acrylic and tempera on paper



Scattered Sunflowers. 2025. Acrylic, tempera and plaster on wood frame

Thales Chelco 25



Volatile Structures I. 2025. Mixed technique on drywall



Volatile Structures II. 2025. Mixed technique on drywall

Middle Ground: Equilibrium

These lines represent a harsh tale of resigned resilience enshrined in a feeble tone of voice and color. Thales Castro





Lasting Fortitude. 2025. Mixed technique on drywall

Alex Castro 25



Meaningful Quest. 2025. Acrylic and tempera on canvas



Assigned Peacefulness. 2025. Acrylic and tempera on canvas



Non-Conformity Utopia. 2026.
Mixed technique on drywall



Seashore Landscape. 2025. Mixed technique on dry wall



Twin SisterC. 2025. Acrylic on canvas with iron clips



Twin SisterS. 2025. Acrylic on canvas with iron clips



Night's Fall. 2025. Acrylic on canvas with iron clips



Distant Proximity. 2026. Acrylic on canvas



HVALES CASTRO 2026

Together Loneliness. 2026. Acrylic on canvas

Epilogue Notes: Resignificance

These lines represent a harsh tale of resigned resilience enshrined in a feeble tone of voice and color. *Thales Castro*





Functional Asymmetries. 2025.
Acrylic, charcoal and plaster on drywall



White Sun. 2026. Mixed techniques on drywall.



Thales Castro
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Sanctioned Incisions. 2025. Acrylic and tempera on paper



Dire Meridian. 2025. Acrylic and tempera on paper



Innermost Uprising. 2026. Acrylic and tempera on paper



Extensive Viewpoints. 2026. Acrylic and tempera on paper



Bluest Skyline. 2025. Acrylic and gypsum plaster on canvas



Reddish Aurora. 2025. Acrylic and gypsum plaster on canvas



Spinal Cord. 2025. Acrylic and charcoal on paper



Grassy Knoll. 2025. Acrylic on canvas



Fallen Leaves. 2025. Acrylic on canvas



Heart Sometimes. 2026. Acrylic and crayon on canvas



Heart Somewhat. 2026. Acrylic and crayon on canvas

These lines represent a harsh
enshrined in a feeble tone of



I am a non-conformed neoabstract realist artist whose work explores the harsh balance between structure and emotion. *GROSSO MODO* represents a means for achieving goals through the vibrance of art transgression in coarse lean. My art transforms recognizable forms into layered compositions that invite viewers to look beyond the obvious and engage with deeper meanings. Each piece is a conversation between reality and abstraction—a space where interpretation becomes innermost personal. The individual is the dynamic key of my works.

My academic background in Pennsylvania (Indiana University of Pennsylvania, BA and MA) and in Brazil (Federal University of Pernambuco, PhD) has shaped my creative process, giving me the tools to think critically and contextualize my ideas. This foundation allows me to merge research and concept with visual expression, ensuring that my work resonates both aesthetically and intellectually.

Resilience defines my journey since when I started painting, inspired by a very introductory-level art course from the time-worn American School of Recife years (1980-1994). I have faced challenges that tested my commitment, yet every obstacle became an opportunity to grow and refine my voice in the horizon. *Avante!*

Thales Castro: 25

These lines represent a harsh tale of resigned resilience enshrined in a feeble tone of voice and color. Thales Castro



THANK YOU! OBRIGADO!

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