



GROSSO MODO:
THE FINE ART OF
TRANSGRESSION

THALES CASTRO



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Introductory

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

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



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



33

These 33 pieces weave an articulated multilevel texture of signals. My paintings are not common; they are revelation tokens. Each painting that compose GROSSO MODO rises like constellations in cosmology as a trembling portal 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 language and breath are suspended. Together, these *œuvres* entertain a living manifold of doubt and navigation, where prism pallets and morphic tremors and silence becomes witness. In their gathering, the mundane bifurcates into incalculable questions about time, presence, reality, vagueness and the acute asymmetrical geometry of perception. 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 tranquility of "Seashore Landscape" and of "Lasting Fortitude" the viewer is invited to dissipate through undisclosed foreshadow, as each brushstroke were both an anchor to the world and an escape from it. Consequently, form mutates, bends, and intensities scatter.



Inspirational Pillars of My Creation P

In this constellation of origins, the choice of surface becomes an act of sovereignty. A plurality of m emerge. Canvas, drywall, wooden shelf, and paper each respond with their own temperament, as if were offering a succession of thresholds. The marks do not simply land; they infiltrate, resonating o subterranean tremors beneath the crust of visibility. Acrylic bursts with immediacy, charcoal carries of ancient embers, tempera fuses mineral to intention, and oil stretches the moment into a slow, lu Together, these mediums form a ceremonial lexicon, a rite of emergence where every stroke is both ignition. Neolithic insignia is mirrored upon ourselves. Creation becomes the topology of tension, a force meets resistance and where the hands fuse with rusted veins, messianic drives, untouched intoxicated wonders. Therefore, my work expels layered sediments like an imaginary geolocation o ephemeral certainties.

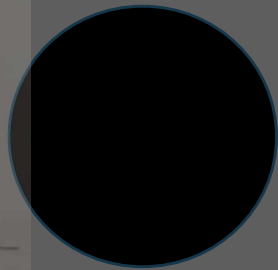


There is a measured refusal to submit to the predictable or the foreseeable. Through neo-
pathways and a revisionist, non-central realism, I work to intermingle the boundaries between
ambiguity, between order and chaos, opening windowpane spaces where resilience is not imp
redrawn. Suddenly, a genuine vibrato occurs in the communion: the viewer stands before seism
The audience is aggressively pulled into the peculiar gravitational field, compelled to negotiate
discernment. Dilemmas cast stratagems of end-game fissures. Defiance is destiny. In that
political transaction, each person becomes both witness and participant, thus unlocking textures
with proximity, memory, and desire. Naiveté is daunting and resentful. The end result is not a resc
an awakening: the appalling mystique of relinquishing the ebb tide of the *self* through the
another's gesture.



From this ground, the first pillar rises: Heraclitus, the pre-Socratic fire-seer. He would say these tangled, imprinted thoughts are flames caught mid-motion. Invisible points are lashed facets of the ever-living fire that consumes and devours the world. His inspiration emphasizes biogenesis and thresholds where primitive voices wrestle, and harmony is forged through conflict, and where the brushstroke behaves like a spark leaping from utopias. Still; everything flows. Each mark is a momentary crystallization of flux before dissolving back into earthly matter.

As the second pillar, John Locke offers a fertile conceptual ground. His idea of the mind as a *tabula rasa* – a blank field shaped by lived experience – mirrors the way these works unfold through layers of symbiosis and juxtaposition. Rather than dictating ready-made truths, each piece invites the viewer to construct their own vision. Interpretation, echoing Locke's belief that understanding grows from sensory experience and continual reflection. Through this lens, the artwork becomes a space of vivid transformation, where identity, perception, and emotion are gradually assembled through texture, movement, and the quiet accumulation of marks. This pillar is a storm-cell of awareness systems of thought gathering density and momentum.



The third pillar ascends with Nietzsche, now revealed not as a sculptor of serenity but as the driver of force, will-power, and movement. Perhaps, he would see in my gestures the creative and erratic ruptures that are necessary for transformation. I encapsulate the plot artist as a breaker of idols, clearing space for new intensities to arise. The brushstroke becomes a blade, it cuts through stagnation. Through Nietzsche, my collection is not a gallery of images but a choreography of breakpoints, each piece a testament to the necessity of destruction as the precondition for creation. My landscapes are blades. Meaning is not inherited; it is forged. The capital of force-power-interest (CASTRO) – as a catharsis – engulfs a lyric chant. Bewilderment is an endogamy into the world through collisions.

The fourth pillar emerges from the depths: Freud, the cartographer of the unconscious. The syntagma of the untold, the hidden and our own phantasmagoria bear constant velocity in my style. I sense that Freud would interpret each dotted line as a surge of the interior as an architectural mainframe. Hence, a streamlined beacon erupts a psychic membrane, swelling with impulses and embodiment. My designs become diagrams of archaeologies culminating in tangible forces that evoke their release as a series of stabilizations that otherwise remain unspoken. The synthesis of this esoteric revelation draws conclusions from the beneath. The tailwind assimilates and depicts the route as it is made in foreign lands.



Fifth Pillar: Hannah Arendt – the zenith of the politics of appearance and the courage to detect and point out the origins of authoritarianism. Arendt's inspirations rise as the philosophical tract of appearance, plurality, and the power to begin anew. She introduces not an inward flame nor an unconscious tremor, but a worldly principle: the idea that creation itself is a public act of invention, a gesture that enters the shared space of human relations of dominion. The most radical capacity of human beings is natality, the ability to start something unexpected. GROSSO MODO embodies this force: each painting is a first step, a cut into the predictable fabric of inherited inevitability. Inspired by Arendt, my art resigns totalitarianism's fences. Every exquisite appropriation of sentiment is purified; each work becomes a space of metaphoric appearance, where the symbology steps forward and demands presence. Meaning unfolds inside the collection alone, but in the meeting of the minds. The intentional roughness and deliberate imprecision of my redefinition of art in this register: a multiplicity of forces coexisting without dissolving into harmony. Plurality is not noise; it is the breathing strength of an endeavor. Our realm refuses such closure. Its irregularities, its transient skids and its endowed stigmas form a quiet rebellion against tyrannical and dazzling neatness. Where totality imposes smooth surfaces, each paint asserts the right to remain uneven. And so, with all five pillars aligned in a geopolitics of creative burst to withstand the immense weight of living. Together, they form the structure through which GROSSO MODO exultates the very tissue of brittle tension, communicative transformation, and patient revelation. The spark here reveals infrastructure, conquest, and a beneficial decoy for improvisation and garnish.



In this unified totem, Heraclitus provides the universality dynamics of fire and flux; Locke is the birthplace for constructions of creative knowledge; Nietzsche synthesizes the force that destroys to create through will-power; Freud enhances the subterranean pulse of our deepened archeology; Arendt alerts us to cultivate observant eyes against totalitarian catacombs. Together, they create a five-dimensional philosophical art scaffold: Ontological (What exists? What are the drafts of reality? The dynamic flux through the mutagenesis of life); Epistemological (How do we form knowledge? Through vivid experience and knowledge); Axiological (What drives the guiding principles of creation? Force, destruction, power through human will); Psychological (What shapes interior life? The unconscious mystic and its unsettling); Mythological (What ancient symbols portray the emerging perils of totalitarianism? Constant vigilance). Active collective participation antidotes are against these violences that are gestated in the narrow cracks on every



Across all 33 entities, 5 inspirational pillars and through 10 distant voices, all shapes evoke ancient pictographs, undomesticated glyphs, binding them into a single, vibrating metadata narrative. As such, my pivotal undertaking begins with a prehistoric utterance, a vestige of a language older than memory, carving channels through silence and possibility. As I move through the collection, the pigments sweeps accumulate into a shifting atlas of instinct, charting the unstable ground between presence and disappearance. Calmness is nothing but a relic. Lucidity is therefore galvanized through the manners and through fallacious horoscope of destiny. Each one of use share survival weapons when we are faced with the platitudes of inspiration and beauty.

In gazing dialectics, all these numbers above-mentioned function as both mooring and aperture, as if each is a directional instrument toward an unnamed horizon.



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



GROSSO MODO: A MANIFESTO OF SOME SORT

I. IMPERFECT KEYWORDS WITHIN ITS OWN ORIGINS:

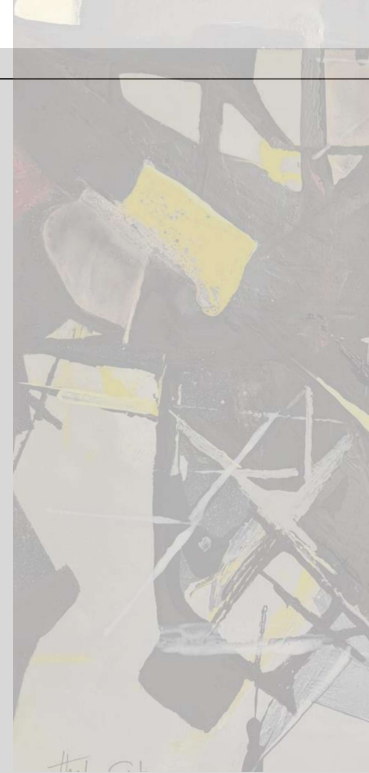
- The conceptual contours of *GROSSO MODO* are contained in its own phrasal expression, which speaks in loud silence of intentional roughness. It demonstrates the deliberate rejection of sterile precision. The ends and the means all melt into decisive geopolitics of cuts, shapes and strokes.
- Here we 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:

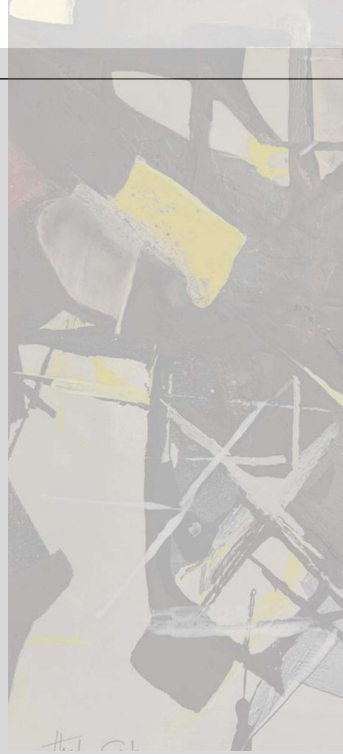
- I create in a disruptive language that purposefully honors fine inconclusions. My work is a structural composition born from instinct yet guided by principle set forth in the present manifesto. I embrace the course, the texturized turbulence and the unpolished, because these qualities reveal a hidden 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

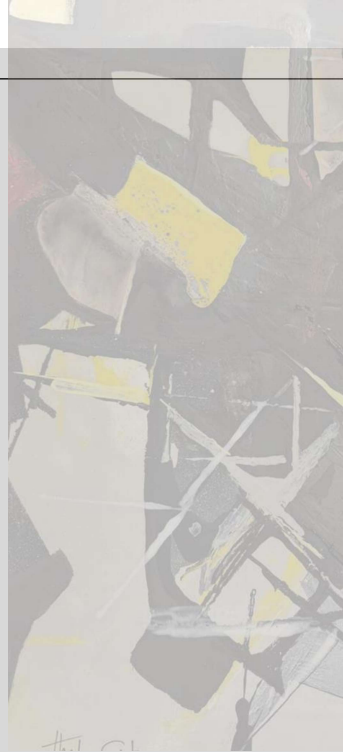
- Every stained stroke is deliberate draft; every contour cuts a brutal *tour de force* of sovereign choice. Flawed irregularity is not aberrant error; it is unique expression perforated by stream of thought. Such invitation letter has been sent to you. Are you ready to embrace its cardinal points as 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:

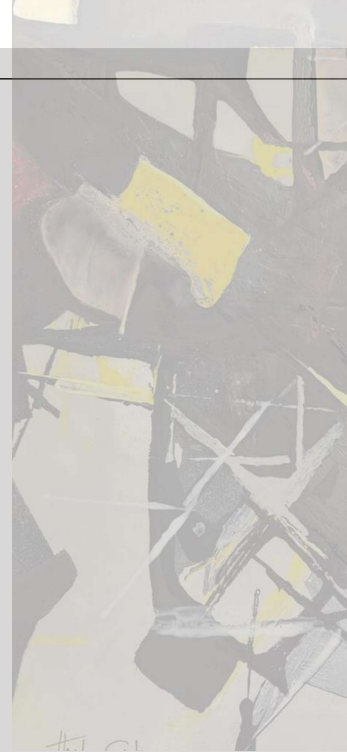
- I imagine art as a luminous capital of resonance, an arc that recalls distant voices, ideas, handshakes, and worlds. Through the prism of neoabstract realism and the spirit of *GROSSO MODO*, I sculpt dreamscapes shaped by the endeavor itself. Entanglements bloom into mountainous storms, revealing the 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

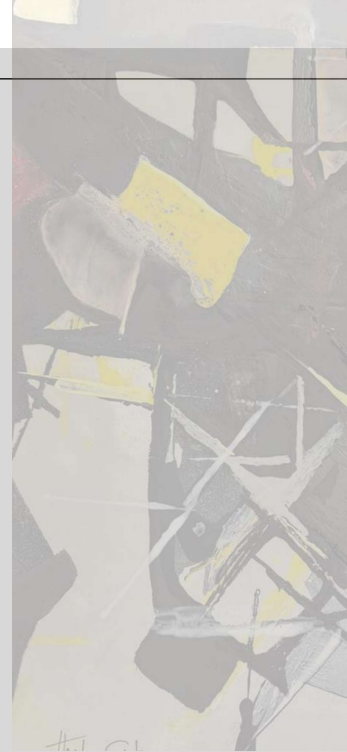
- Reconstructed paradigms seek momentum as an unrepented call remains open to those willing to listen. And so, a warning: do not look for evasive scholastic alignment of any nature here. On the contrary...
- ... seek the uncensored and non-conformity pulse. Seek the tensioned utopias. Seek the quiet 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

*Roughness becomes an epistemic method:
by resisting precision, I intend to reveal the soul's raw tectonics.
All crude plastic artistry is not the absence of form;
rather it is form refusing to kneel.
This rustic blueprint hermeneutics represent
a recurring identity self-affirmation.*

THALES CASTRO





Those Keys. 2025. Mixed media



Usually Dusk. 2025. Mixed techn



Some Dilemmas. 2025. Mixed tec



Anxiety Portrait 2025. Mixed tech



Clear Understanding. 2025. Mixed t



Cautious Optimism. 2026. A



Erratic Ruptures. 2025. Acrylic and ten



Scattered Sunflowers. 2025. Acrylic, tempera and plaster



Volatile Structures I. 2025. Mixed tech



Volatile Structures II. 2025. Mixed t

Middle Ground: Equilibrium

*Where clarity ends, primal meaning begins its pilgrimage.
Scholastic precision is nothing but a polite cage
thus, revealing the true nature of diplomacy.*

THALES CASTRO

Thales Castro - 2026





Lasting Fortitude. 2025. Mixed tech



Meaningful Quest. 2025. Acrylic and temp



Assigned Peacefulness. 2025. Acrylic and t



Non-Conformity Utopia
Mixed technique on d



Seashore Landscape. 2025. Mixed media



Twin SisterC. 2025. Acrylic on canvas



Twin SisterS. 2025. Acrylic on canvas



Night's Fall. 2025. Acrylic on canvas



Waleis Castro :: 2026

Distant Proximity. 2026. A



Together Loneliness. 2026. A

Epilogue Notes: Resignificance

*Nothing is ever final; everything is rewritten by context,
pulse, verve, time, lust, and introspection.
Resignificance is the existential right to reinterpret one's own
narrative through a revisited aesthetic compass.
Meaning does not descend; it surfaces slowly,
like a secret tide because transgression is not an act;
it is a stance against the predicted self.*

THALES CASTRO





Functional Asymmetry
Acrylic, charcoal and plaster



White Sun. 2026. Mixed techn



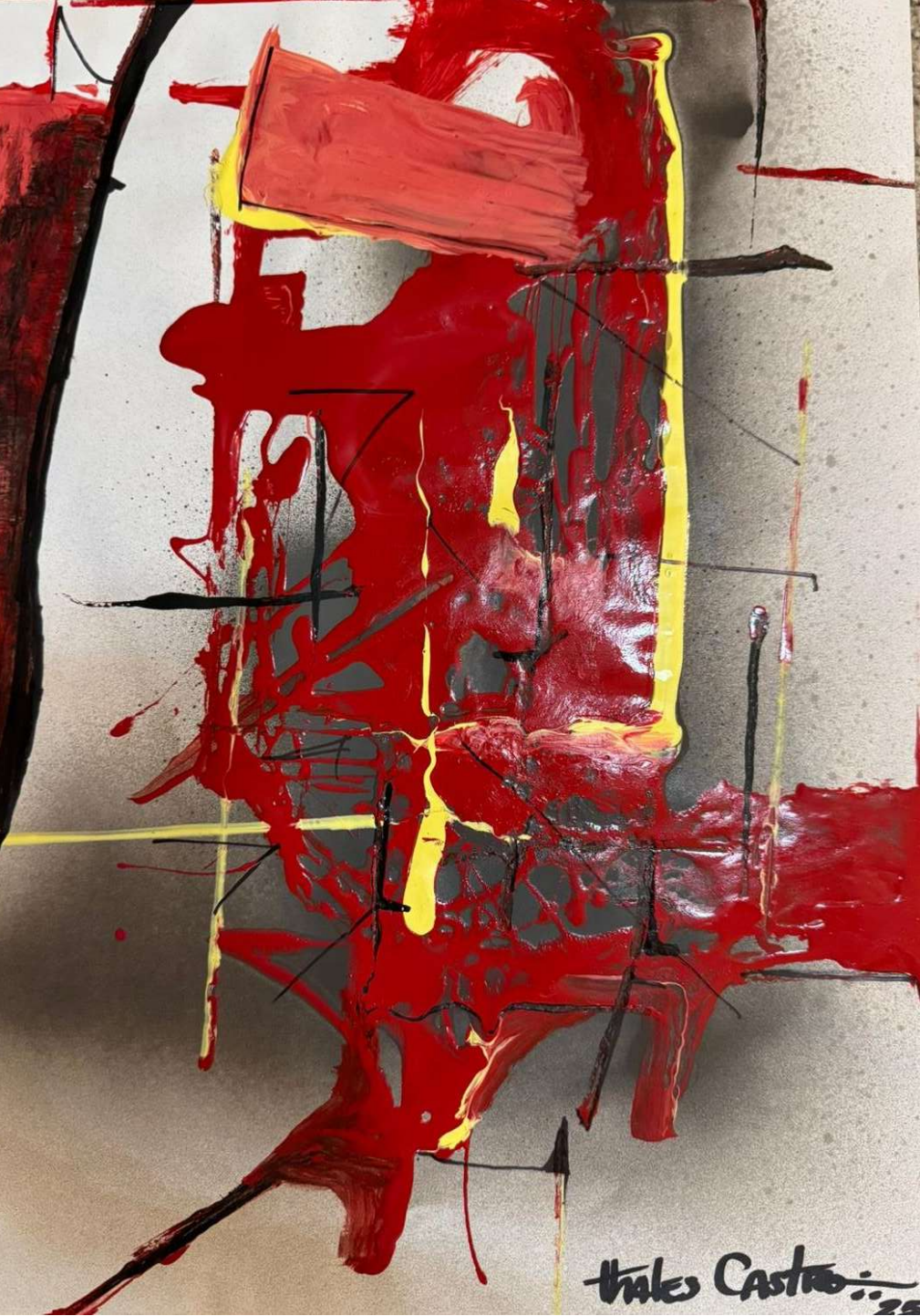
Sanctioned Incisions. 2025. Acrylic and t



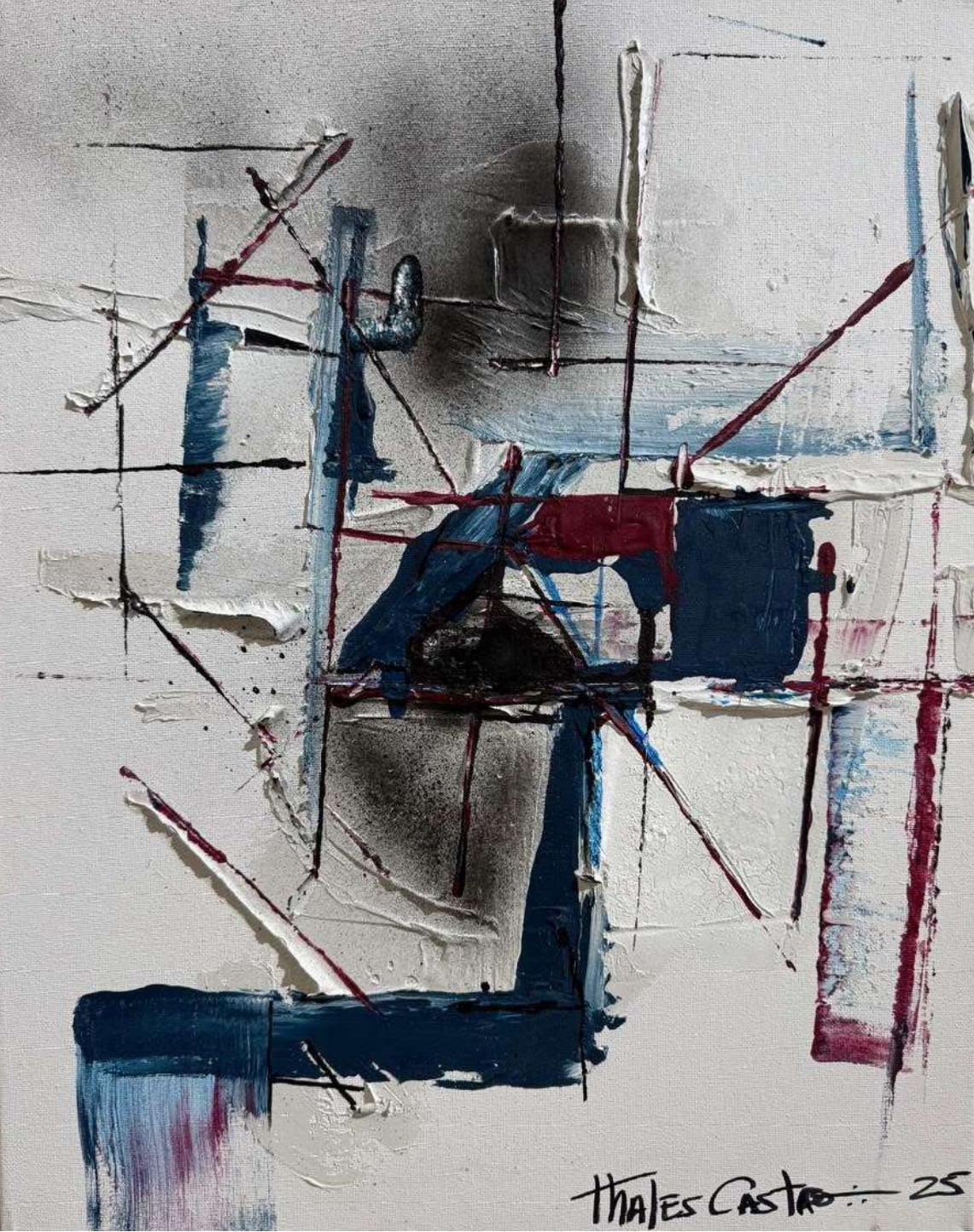
Dire Meridian. 2025. Acrylic and



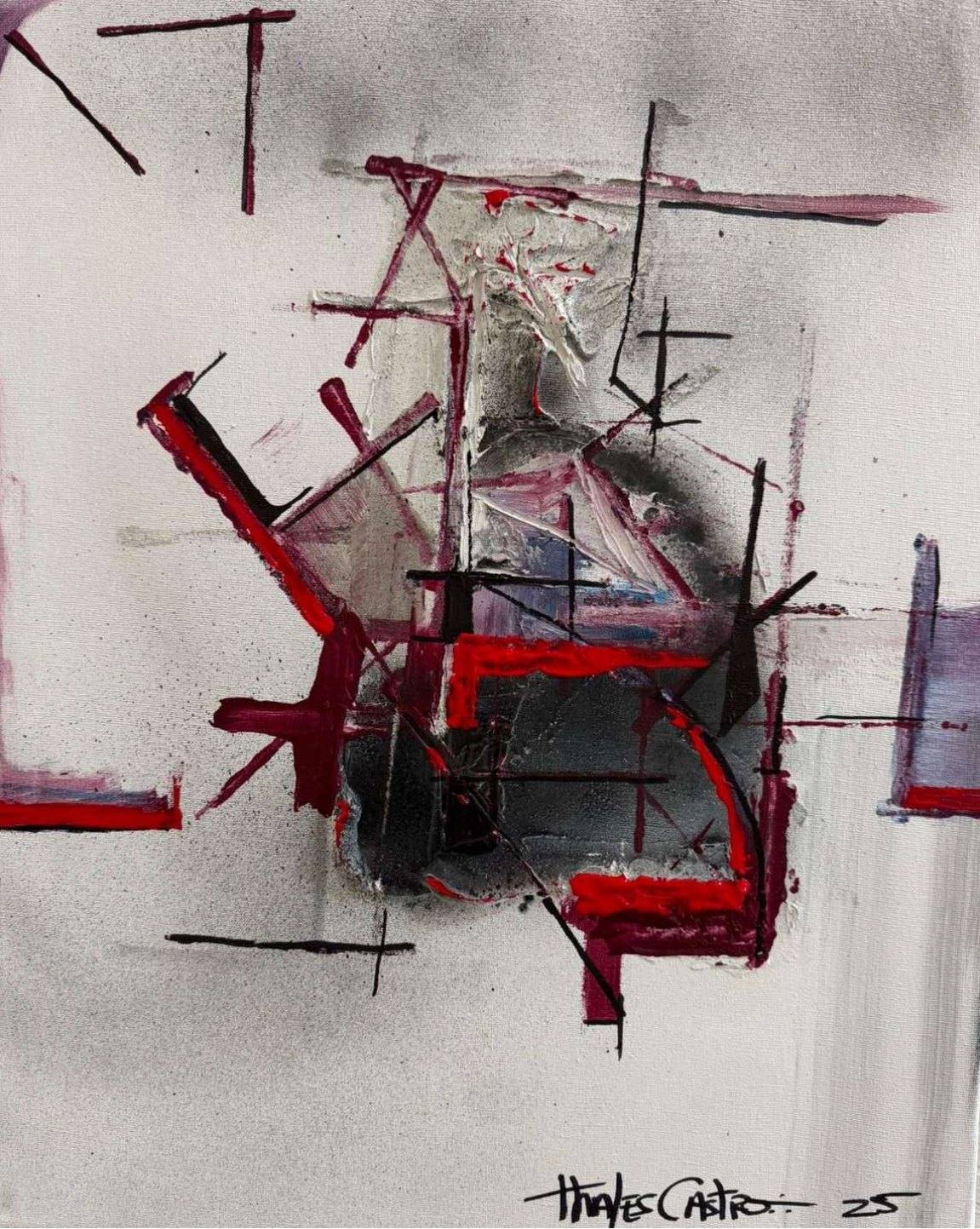
Innermost Uprising. 2026. Acrylic and t



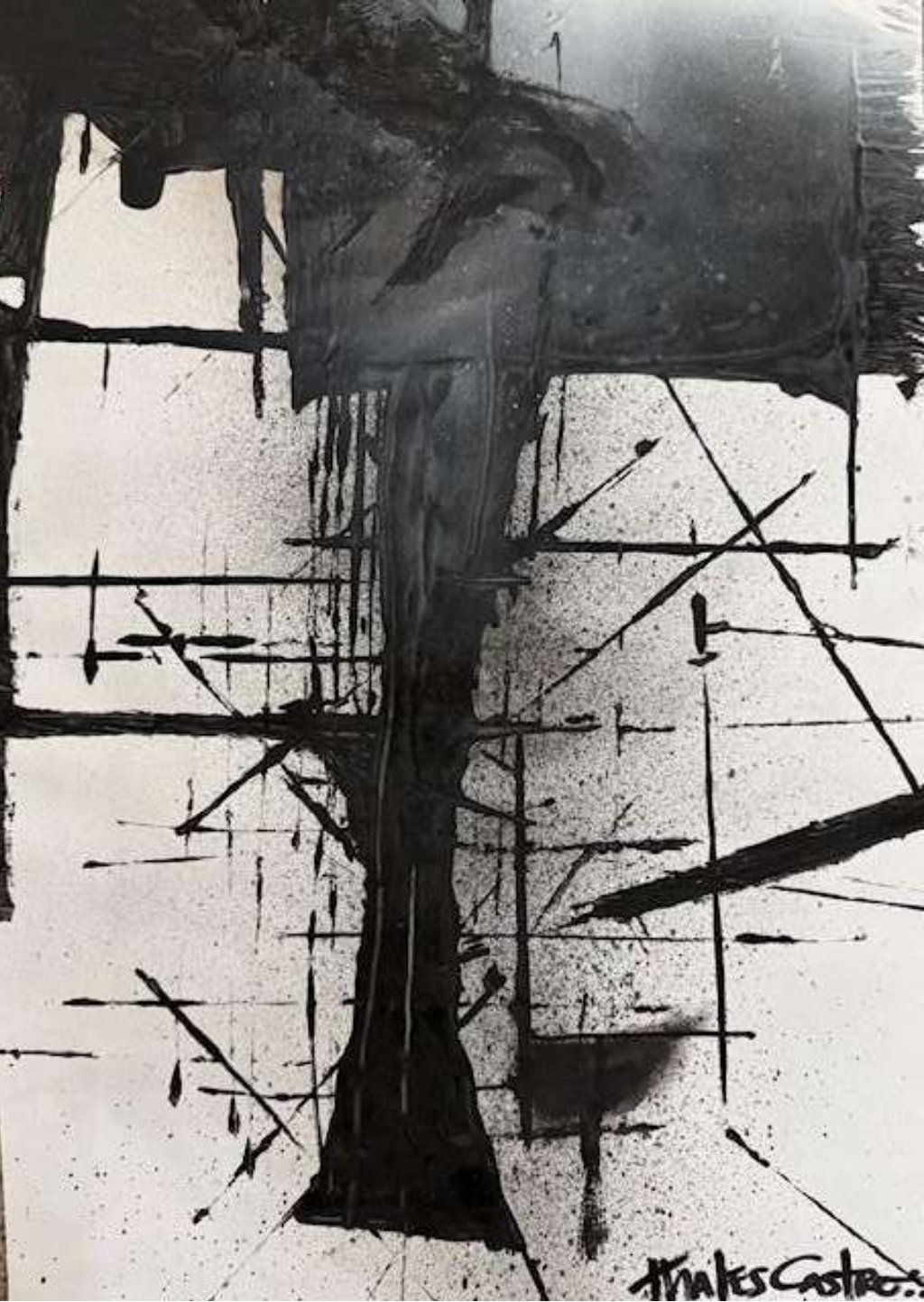
Extensive Viewpoints. 2026. Acrylic and t



Bluest Skyline. 2025. Acrylic and gypsu



Reddish Aurora. 2025. Acrylic and gypsum



Spinal Cord. 2025. Acrylic and



Grassy Knoll. 2025. Ac



Fallen Leaves. 2025. A



Heart Sometimes. 2026. Acrylic and cray



Heart Somewhat. 2026. Acrylic and cr

GROSSO MODO embraces the essence of things rather than their ornament. Blindly moved by bleeding stains, primary color pallets and uneasy lines – conceptual, material, and emotional – my practice privileges intention over excess and rugged deliberation over tender accuracy. What matters is not the exhaustive detail, but the underlying force that gives form its overwhelming presence. Passion summons broad array of artistic shining lights. In this space-time between the rough and the deliberate, the path invites reflection, leaving room for the viewer to complete what is suggested rather than bluntly declared. Keen courage is will and centripetal force encompasses a bold understatement of purpose.



CONCLUDING
AND BIOGRAPHIC

The fine art of transgression operates as a philosophical instrument: it unsettles inherited boundaries in order to expose their contingency. By crossing what is deemed proper, stable, or untouchable, the redeemable legacy does not negate genuine primal rudiments; it tests these left-behind relics and reforms. Transgression, here, is not excess for its own sake but a disciplined refusal of comfort, compelling the viewer to confront the limits of their moral, aesthetic, and ontological assumptions. Sheer face value is intrinsically sharpened by the eyes of the proposition. Propelled by the five inspirational pillars, an ancient call arises from foreign countries and distant cultures, interconnected by labyrinths of belonging.



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A boundary is only sacred when there are no more exclusive evidences of its sustainability paradigms. Impetus resembles clarity as an intervening variable. This collection represents a fortitude leverage against fixed form and scholastic splendor.

Enigmatic as it is, my resolve, therefore, has urgency to rest in a placid topography of the finite ends to a means.





I am a non-conformed neoabstract realist artist whose balance between structure and emotion. *GROSSO MOD* achieving goals through the vibrance of art transgressing transforms recognizable forms into layered compositions beyond the obvious and engage with deeper meanings. Each between reality and abstraction – a space where interpretation personal. The individual is the dynamic key of my works.

My academic background in Pennsylvania (Indiana University and MA) and in Brazil (Federal University of Pernambuco) creative process, giving me the tools to think critically and This foundation allows me to merge research and concepts ensuring that my work resonates both aesthetically and in placed a significant role and mark in my journey, amalgam distant lands, and hidden folklore rites into one syntagma. Republic of Malta, in Brazil, I was drastically impacted negotiation and compromise through the conquest of Diffused Air, anthropomorphic density, gravitational forces hidden traumas - all melt into primal voices and paleo relations in art metaphors. My first art exhibit was in *DIPLOMACIA & ARTE*. In that event, I have shown part of

Resilience defines my journey since when I started painting introductory-level art course from the time-worn Americas (1980-1994). I have faced challenges that tested my obstacle became an opportunity to grow and refine my voice

To create is to fracture the expected until the unexpected becomes inevitable in the doctrine of intentional roughness. Life is crossed not at gates of certainty, but at thresholds of imperfection – and that is the most genuine beauty approaching us every day. Have you brought the quintessential key?

THALES CASTRO



THANK YOU!

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