

AUTUMN SALON 2025

SPECIAL EDITION !

SYLVIE GESBERT DE LÍNEA
PAINTER OF THE LINÉATRANSHUMANCE

November 6, 2025

Awarded the Sorèze Heritage Prize

Dear art lovers and painting enthusiasts,

The prestigious 26th International Autumn Salon at the Royal Abbey of Sorèze brought together more than 2,600 visitors, all united by one passion: the living act of creation.

This year, I was honored with the Sorèze Heritage Prize — a recognition of the gesture, the calligraphic movement, and a distinctive visual writing that define my artistic signature.

In the following pages, I invite you to delve into the heart of the works presented, to discover their stories and their inner resonances.

The line is my way of inhabiting the world.



In the blue of the gesture, light breathes. The calligraphy becomes landscape.
Works exhibited at the 26th International Autumn Salon of Sorèze.

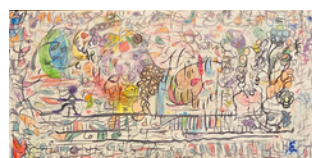
Sorèze Heritage Prize: a distinction of excellence

Receiving the Sorèze Heritage Prize at the 26th Autumn Salon represents more than an award — it is the recognition of a demanding and continuous journey, rooted in a unique artistic vision.

This prize celebrates the coherence of a body of work that, for over thirty years, has explored the line as a universal language — between calligraphy, light, and pictorial emotion.

In a world where art often seeks meaning and value, this distinction highlights the strength of identity of the Linéatranshumance, a style that now stands as a reference, known for its depth and singularity.

This institutional recognition reinforces not only the symbolic reach of my work but also the trust of collectors and art lovers, for whom the line becomes a living passage — a bridge between emotion and light.



Autumn in Sharing, collective artwork, 40 × 80 cm. Participatory piece, before, during, and after the event.



Official poster of the 26th International Autumn Salon of Sorèze.



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A participatory artwork: a gesture of sharing

For this edition, I wanted to go one step further — to transform the viewer into an active participant in the act of creation.

This gave birth to the participatory piece “Autumn in Sharing”, inviting the public to intervene directly in the creative process — to experience density, gesture, and the pulse of color.

The enthusiasm was immediate: children, visitors, collectors — everyone left their trace.

The prize draw, filled with joy and laughter, culminated with the happiness of the winning participant — a symbol of the bond that art establishes between artist and audience.

This was a living, collective experience, a poetic respiration of the Salon, where color, gesture, and emotion united in the same breath.



Immobile in the Azure After a Long Voyage.
Oil on canvas, 65 × 50 cm.

Immobile in the Azure After a Long Voyage Oil on canvas, 65 × 50 cm

A revealing title: here, “immobility” is charged with tension. The azure surface, deepened by layers of transparency, holds vertical anchors and horizon lines that steady the gaze like a mooring line restraining a vessel. At the heart of Gesbert de Línea’s method lies the chromatic vibration of signs — a calligraphic architecture that structures rather than adorns. The pictorial time is legible: knife passages, supple brushwork, controlled drying — each decision contributes to the painting’s stability. The “long voyage” is not narrated; it settles into matter, leaving silent zones that become part of the painting’s memory. From this restraint is born a rare sensation: the active peace of an interior landscape, where everything continues to move beneath a calm surface.

In brief

Luminosity. Deep azure rhythm, streaked with lighter glows — light seems to suspend time.

Gesture. Vertical anchors and controlled tensions; the composition holds through the precision of the line.

Know-how. Alternating knife and brush work, building matter without losing the fineness of transparency. A balanced and soothing piece, ideal for a living or reception space.

At the Heart of Blue

The title suspends time — the composition gives it precision. Verticals — booms, masts, quays — balance the wide sheets of deep azure.

Light circulates through gradation: from dense blue to milky clarity, uninterrupted, within the continuous materiality of oil. The line, always calligraphic, acts as a hinge — anchoring and freeing at once.

The eye finds points of balance, then drifts into stillness. This stability is not stillness itself: it is after movement, the pause where one senses the measure of a crossing.

A mature painting, where the assurance of gesture and mastery of values create an active peace.



Immobile in the Azure After a Long Voyage.
Oil on canvas, 65 × 50 cm. Hanging example.



Immobile in the Azure After a Long Voyage. Oil on canvas, 65 × 50 cm. Details.

To Go Further

Subscribe to my Studio Chronicle, a monthly letter exploring light, gesture, and creation:

<https://www.gesbertdelinea.art/en>



Quays of Forgotten Odysseys
Oil on canvas, 65 × 50 cm.

Decoding Light

A work of memory and architecture, *Quais des odyssees oubliées* draws a topography of departures.

Fine and vibrant, the material carries light; icy, lacquered reserves leave the transparency of cold water on the surface.

The drawing, assured yet open, structures and lets breathe.

It evokes quays, musical notations, and overlapping horizons — strata of stories unfolding in silence.

This mastery lies in discretion: every choice ensures the painting's presence remains without ostentation.

It does not tell a story — it invites each viewer to inscribe their own.

Quays of Forgotten Odysseys Oil on canvas, 65 × 50 cm

Presented at the Autumn Salon, this work evokes the memory of a shore.

Fine, vertical lines punctuate a field of blue vibration; they suggest pilings, masts, or points of departure.

The light, tenuous and steady, glides across the surface, creating spaces of waiting — places of possible images.

The gesture is firm, almost architectural: it organizes the circulation of the gaze without demonstration.

A Narration in Silence

A remarkable mastery of transitions between sign and form: nothing collapses or fades; each passage remains alive.

In a poetic sense, these "odysseys" are not illustrated but made traversable by paint — as if each line offered a pier into memory.

A narrative without narration, allowing the story to emerge — by luminous strata, by calls of lines — for those who accept to linger there.

In brief

Luminosity. Flashes of light over tempered blue; the eye travels as along a shoreline.

Gesture. Fine, vertical frames — a sure hand structuring space, evoking memory and departure.

Know-how. Superb transitions between stroke and luminous ground; no heaviness, no excess.

A narrative and elegant work, ideal for collectors drawn to inhabited abstraction.



Quays of Forgotten Odysseys.
Oil on canvas, 65 × 50 cm. Hanging example.

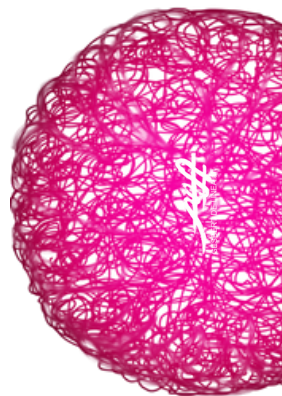
Subscribe to my Studio Chronicle, an intimate look at my creations and inspirations:

👉 <https://www.gesbertdelinea.art/en>

Blue in Gestation: Tools, Pigments, and Silence Before the Gesture



In the Intimacy of the Studio
Creation in progress.





In the Wind, So Light...
Oil on canvas, 81 × 116 cm

In the Wind, So Light... Oil on canvas, 81 × 116 cm

Large format, wide breath. The composition unfolds like a sail: broad movements, suspensions, reprises — never losing the line. Light circulates in aerial clarity between deep and bright blues, orchestrated by a confident, expansive gesture that embraces the risk and freedom of scale.

The technique reveals mastery: alternating impastos and glazes, thoughtful rhythms, zones of pause, circulation of emptiness — as many conscious choices that give the painting its monumental balance.

Here, the wind is not a motif: it is a regime of forces. Linéatranshulance manifests itself in the very breath of the wind — the migrating line, fading and returning, trace of the body's experience facing space.

A painting of character, luminous and structured, open to light — a presence in itself.

In brief

Luminosity. Wide luminous amplitude: aerial blues down to depth — the canvas breathes.

Gesture. Large, calligraphic gesture — generous yet controlled, guided by assurance.

Know-how. Precise management of large formats: rhythms, breaths, and masses held in balance.

A work of character, ideal for a main wall, a study, or a contemporary collection.

Fragments of Wind and Light — Variations of Breath in Blue.



Details — *In the Wind, So Light...*, oil on canvas, 81 × 116 cm.

Gaze into the Azure

The gesture expands without losing clarity: broad trajectories, controlled erasures, minimal reprises. Light, always in motion, combines aerial blues and cool shadows without ever weighing down the composition. The masses are rhythmic, the field legible, and the material never exceeds the artist's intention.

Within it, one senses a memory of the body — dance, calligraphy, respiration — transmitted to the surface.

This painting perfectly illustrates Linéatranshulance: the continuity of the line through states of color, the migration of the abstract toward the sensorial.

What remains is a feeling of calm elevation — a wind that crosses without carrying away, an energy that harmonizes rather than imposes.



In the Wind, So Light...
Oil on canvas, 81 × 116 cm. In the studio, in full creation.



To Go Further:

My art book *Lignes en transhulance* (200 pages) retraces thirty years of research.

Each copy, signed and enriched with a hand-painted illumination, extends the experience of the calligraphic gesture.

👉 <https://www.gesbertdelinea.art/en>





Approaching the Island of Clouds
Oil on canvas, 20 × 20 cm

Approaching the Island of Clouds Oil on canvas, 20 × 20 cm

This painting proposes a geography of mist: light is not frontal, it filters. Blue unfolds in subtle values — steel, pearl, ultramarine — weaving an atmospheric veil from which a mental island emerges. The subject is not the landscape, but the distance — the vibration between the visible and the uncertain, where painting maintains a suspended interval.

The line, with the allure of writing, acts as a compass: directional yet discreet, guiding without assertion. The mastery lies in precision: clear transitions, controlled overlays, and measured reserves.

The artist entrusts the viewer with the final operation — to complete the relief through memory and perception.

A miniature, yes, but a strategic one: it transforms reduced space into a laboratory of nuances, where calligraphy slices through air and time.

In brief

Luminosity. A clarity of mist rises; light is born from contrasts of cold blues and pearl greys.

Gesture. Writing-like strokes, directional and precise; a few signs suffice to suggest direction and movement.

Know-how. Bold overlays, clear reserves — a “veil effect” without heaviness.

Small format, strong visual impact — ideal for an office, an entryway, or an intimate space.

Details and Signature: each line bears the calligraphic breath, even in the intimacy of the gesture.

The Azure in Motion

Here, space is shaped by mastered forces: mists, clouds, and drifting blues. The artist plays with differences in value rather than narration; the island becomes a condensation of atmosphere. The calligraphic gesture, oriented and sure, suggests direction, winds, and tides.

The hand knows when to stop: no heaviness, no reworking.

Fine layers, bound by light, sustain their tension.

The painting speaks of distance and approach at once:

it places the viewer precisely where the gaze decides — to advance, to pause, to dream.

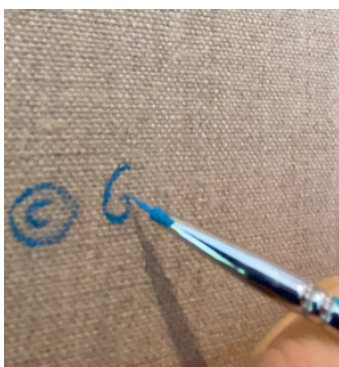
A poetics of the almost-landscape.



Approaching the Island of Clouds.
Oil on canvas, 20 × 20 cm. Framed work.

Who I Am

I am Sylvie Gesbert de Línea, a French-Spanish painter and creator. My style — Linéatranshulance — lets the line migrate between abstraction and figuration. It does not illustrate; it structures. It opens inner landscapes and installs an active peace of light.

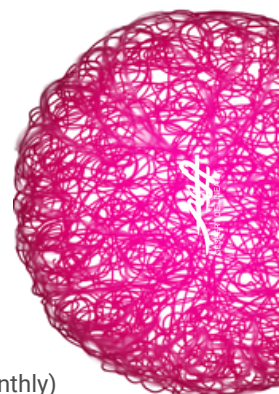


Signed and labeled artwork.

To Go Further

Studio Chronicle (monthly)

👉 <https://www.gesbertdelinea.art/en>



*Écllosion*

Oil on canvas, 20 × 20 cm

Écllosion

Oil on canvas, 20 × 20 cm

In *Écllosion*, Gesbert de Lína condenses her pictorial grammar to the scale of a miniature. The blue field, all transparency, organizes an ascending light that seems to surge from the canvas rather than rest upon it. A few calligraphic signs, clear and assured, fix an axis – enough to bring forth space.

Mastery lies in economy: white reserves, short glazes, no repentance. The painting argues nothing; it appears.

Here we find again the principle of *Linéatranshumance*: the migration of the line between writing and landscape, but brought back to a point of crystallization – an instant of formation, as if the figure of the world were taking body once again.

Small in dimension, the work loses none of its ambition: it sharpens the gaze, obliging it to read the surface, millimeter by millimeter. An ideal piece for understanding the artist's approach – painting as a luminous phenomenon, held by a sovereign gesture.

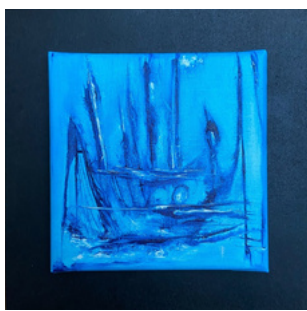
In brief

Luminosity. A vibrant blue applied in transparency, diffusing an ascending light that illuminates the surface without ever weighing it down.

Gesture. Calligraphic strokes, clear and assured, laid in a single motion – the hand goes straight to essence, without revision.

Know-how. Mastery of short glazes and white reserves that let the painting breathe.

A small-scale work with grand luminosity – ideal for an intimate duo or interior.

*Écllosion*. Oil on canvas, 20 × 20 cm. Detail.

The Memory of Azure – Threshold and Silence

In this small format, light does not impose itself – it is born. Blue, worked through glazes and transparencies, opens like a chromatic clearing where the white of the canvas still breathes. The calligraphic stroke, brief and sure, illustrates nothing – it simply sets an axis, then lets the space breathe.

This minimalism is not reduction but precision: it reveals an economy of means reserved for those who master the substance of painting. A few brief glazes, a controlled edge, and a rhythmic accuracy give the piece its poetic resonance.

Écllosion becomes a threshold: the instant where form arises, where painting shifts from silence to speech.

A study turned into a painting.

*Écllosion*.

Oil on canvas, 20 × 20 cm. Framed artwork.

To Go Further:

Subscribe to my Studio Chronicle, a monthly letter of light and creation.

Instagram : [@sylvie.gesbertdelinea](https://www.instagram.com/sylvie.gesbertdelinea)

Website : <https://www.gesbertdelinea.art/en>

Share Your Impressions

A future Chronicle may respond to one of your questions. Share your thoughts, your curiosities, your views

Thank you for accompanying this journey – step by step, line by line.

I look forward to meeting you again at the next stop, with all my artistic gratitude.

SGL