

Exhibition *Art nouveau - Art déco. Marseille au cœur des styles*

Marseille, Château Borély – Musée des Arts décoratifs, de la Faïence et de la Mode

8th MAY 2026 – 25th APRIL 2027

Room 15 – CHAPEL

Introductory wall text

Auguste Morisot (1857–1951) : Stained Glass beyond the Sacred

Designer, painter, engraver, master glassmaker and decorator, Auguste Morisot pursued his career in Lyon. A former student of the city's School of Fine Arts, he later taught drawing there in the ornament class, while regularly exhibiting at the Lyon Salons.

Although he designed the cartoons for the religious stained-glass windows of the church of Église Saint-Symphorien de Trévoux, completed in 1903, he also produced numerous secular windows, intended both for close patrons and for his own domestic environment.

These two stained-glass panels once adorned the transom windows of the bedrooms of Morisot, his wife, and their daughter Marcelle in their Lyon apartment. Belonging to an intimate form of Symbolism, the ensemble illustrates the decorative taste of Art Nouveau and one of its favoured themes: the female figure.

Unlike the idealised and timeless representations of artists such as Eugène Grasset or Alphonse Mucha, Morisot chose familiar, recognisable faces. In *La Veille*, he depicts his wife Adèle watching over their daughter Marcelle, who also appears in *Le Jour et la Nuit*. This choice lends the compositions a personal dimension that brings them close to the intimate scenes painted by Édouard Vuillard, a contemporary of Morisot.

La Veille and *Le Jour et la Nuit* testify to the diversity of stained-glass expression at the beginning of the twentieth century. While Morisot explored the female figure and its Symbolist resonances, other secular commissions—for shops, cafés or hotels—favoured purely vegetal decoration, stylised yet naturalistic, such as the decorative panel by Louis Trézel presented in the first room of the exhibition (room 12).