



The origin of the Manises Ceramics Museum (MCM) is linked to an act of generosity carried out in the 1960s by two personalities: José Casanova Dalfó and Pilar Sanchis Causa. The married couple in an act of altruism, derived from the affection and ties established with the town and its people, bequeathed to the Town Hall of Manises in 1962 a building from the end of the 18th century so that together with the works of art and ceramics it contained it would be used for the creation of a municipal museum.

The establishment of the MCM was carried out in 1967, year in which the municipal council took the final steps for its opening. Fact that was possible thanks to a Local Board of Culture and Art created and promoted, by José María Moreno Royo under the presidency of who was at that time Councillor for Culture, Vicente Ferrís Soler, who was in charge of the adaptation of the house as an exhibition space and legally processed its foundation as a museum.

To the objects that were bequeathed in the initial stage of the Museum, pieces that came from finds in the subsoil of Manises and those donated by the residents of the town were added to the museum's collection.

Over time, the Museum has evolved in many ways. Its funds have increased considerably following criteria of specialization and representativeness. This has made it possible to form a collection that covers each of the periods through which ceramic production has gone through in Manises during its more than 700 years of continuous activity. The result is a ceramic heritage of more than 5,500 pieces, of which 90% were produced in Manises, with a chronology ranging from the 14th to the 20th centuries, as well as contemporary creation

1967  
2017



MUSEU  
CERÀMICA  
MANISES



Ajuntament  
de Manises

C/ Sagrari, 22. 46940 Manises  
T. +34 96 152 10 44  
F. +34 96 153 40 48

museo@manises.es  
bienalceramica@manises.es  
www.museumanises.es

ceramics and a set of almost 1,400 tools and utensils used in the processes of manufacture and decoration of ceramics in the locality.

The main route of entry for works has been and continues to be the excavations in the subsoil of Manises. A large part of the pieces in the Museum, especially from the 14th to the 17th centuries, are archaeological remains recovered from the abundant deposits where the town's ceramic workshops discarded defective production pieces. Duly restored, a large number of them are part of the museum's permanent exhibition. Also, thanks to the surveillance of the demolitions, it has been possible to rescue numerous pieces of ceramic applied to architecture, mainly from the 19th and 20th centuries.

Donations have been the other fundamental means of nurturing museum funds. Made by residents, local manufacturers, potters and artists, their promotion has been and is a constant on the part of the Museum. Acquisitions are minor, since they are subjected to selective and reasoned purchases with which it is possible to fill the gaps that exist in the collection. The Museum has deposits from institutions or individuals who, without losing ownership of the works, have decided to temporarily hand them over for safekeeping and exhibition.

Finally, since 1972, the funds have grown regularly due to the celebration of the National Ceramics Contest of Manises, a contest that in 1993 became the European Ceramics Biennial and since 2001 has adopted an international character. The winning works in the different editions become the property of the Manises Town Hall and have their place in the Museum, which provides them with the ideal location for their conservation, exhibition and promotion.

Parallel to the development of the collection, the MCM has seen its facilities, museography and activities expanded and transformed. Regarding the building,



a series of reforms and repair and conditioning works were carried out to adapt the house to the needs of the Museum. In 1983 a new project was presented that became effective between 1985 and 1987.

As a result of this expansion, the Museum grows remarkably and a museum project is established whose main purpose was to offer as complete a panoramic view as possible of the ceramics produced in Manises throughout its history and thus reflect the exceptional fact that it supposed that this activity had developed uninterruptedly from the fourteenth century to the present day.

The official presentation of the renewed architecture and museography of the MCM took place on October 9, 1989, date on which the inauguration events were held.

Since this intense process of change, the Museum has not ceased in its evolution. The year 2013 also marked a turning point, when there was a change in its *modus operandi*. The objective of the MCM then focused on adapting the exhibition discourse to the new needs of the public, to which it wishes to offer a pedagogical approach. To this end, it seeks to offer a greater contextualization and a more didactic interpretation of the collection to achieve its understanding in a more efficient and attractive way. It also organizes activities in an effort to involve the community and works in the long term on a new expansion of the facilities, thanks to the acquisition by the Town Hall of a property attached to the Museum.

This initiative will make it possible to increase the number of works on display, restructure spaces, adapt and renew the exhibition discourse in order to facilitate its understanding of the different needs of our visitor (accessibility).

All the actions described have made possible the constant progress of the Museum and the fact that today it continues to fulfil its objective of acquiring,

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conserving, researching, exhibiting and communicating the history of pottery of Manises.

In short, the MCM has set itself the objective of becoming a modern museum, well-endowed and willing to serve today's society and future generations.