Display as the Face of Museum

Proper presentation of exhibits is display. Object display in museum is not a dull exposition what at present the museums have. Representing objects in a scientific process is significant to the visitors. So, exhibition is an absolutely necessary duty to the personnel for the skilful management of museums. In this connection, it is rememberable that in present scenario museums are able to make revolt in the world of non-formal education with their well equipped display techniques.

For implementation of effective display, museum personnel depend on the different types of primary and secondary factors. The utility of an exhibit, the period when it belongs to, the provenance of the object, object's importance in human culture are the basic factors. Types of the exhibits, texture, material composition of objects, necessary furniture are treated as the secondary factors, which are also unignorable. Exhibition officers should be careful about lighting, interpretative media, colour scheme and human dimensions when exhibitions are arranged.

Exhibitions are propagated by the museums in the inside of museum as well as outside for the need of effective education among the people. Usual types of exhibition are as follows—Permanent exhibition, temporary exhibition and travelling or mobile exhibition. The display of object in permanent nature frequently subsists for more than three years. Gallery object display is an important part of a permanent exhibition. Temporary
exhibition is organized for short term period. The maximum time limit of temporary exhibition is two months. Exhibitions, which travel from place to place by van, bus, train or ship are treated as mobile exhibition.

Besides the main three types of exhibitions, there are some modern types of display, which doubtlessly useful for the mass education. Among those contemplative, didactic, grouped display and visible storage are notable. To increase the contemplation of the visitor, beautiful things are put on display. Contemplative exhibition make the unique objects meaningful to the museum onlookers. Didactic exhibition tries it’s best to narrate a theme and facilitates museum users. When group of objects, shown with concise interpretation is considered as grouped display. If the museum opens it’s storage to the interested persons, it is known as visual storage. Visual storage takes a significant role to enhance the thoughtfulness of the museum users. A paper entitled ‘Visual Storage: A New Approach’ by Chaya Bhattacharya highlights the importance of visual storage as a medium of learning and protective measures for objects security. “One of the best working solutions found so far is the visual storage system, i.e. to exhibit as many objects in the gallery itself as possible. The gallery, however, has to be distinctly divided into two parts: exhibition area and storage area. From the security point of view the visual storage is the ideal solution.”

The presentation of the sculpture should be done in a manner, so that they can arrest the attention of the visitors irrespective of their age and educational background. While setting up an exhibition on sculptures, one has, first of all, to take into consideration the size and weight of the sculptures. Thereafter a careful planning has to be taken according to their school, date, theme, etc.

Museum visitors of India including Bengal are of checkered pattern. They are differentiated according to their age, residence, financial condition and educational qualification. Display must be arranged after considering the need of target audience and designed to fulfill their interest and curiosity. Though museums can do many other things for making communication with the public, their unique and special method is display. Any type of display has the following benefits—

1. It can stimulate a huge number of different classes of population for their academic enhancement.

2. It unveils the real identity of objects.

3. Museum users are enable to utilize the display of objects at their own level of knowledge.

In this connection, Lala Aditya Narayan’s view about museum display may be considered—"Museum symbolize the place where objects, either man made or natural, are collected, preserved and displayed and through them knowledge is disseminated. All those objectives are interlinked with one another but it is the last two (display and dissemination), which are of primary importance to those who come to visit a museum."  

Attractive presentation needs the display units, like showcases, diorama, pedestal, charts, visual aids, etc. Generally, display related to icon needs various types of pedestals, showcases, direct and indirect lights and audio-visuails, like T.V. set, slide projectors, etc.

Various Display Gadgets

Among the different types of display gadgets, showcases are the most important. Wall showcase, table top showcase, almirah showcase, room

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divider showcase and pillar showcase are worthwhile for representation of object's exhibition. Wall showcases, made by the combination of steel, wood and glass are attached with the wall of museum gallery. Flat desk like showcases are called table showcase. Small images are conveniently placed in table showcase. Pillar showcases are almost cylindrical in shape. In case of corner display, pillar showcases are important equipages. Room divider showcase is generally kept at the middle of the exhibition gallery. Both sides of this showcase are divided by a partition. Almirah showcase contains multiple selves to protect different sculptures. It is useful for the display of iconites or various fragmentary parts of images.

Pedestal is largely used for display of sculptures. Pedestals are box like wooden stand, where images are placed for exhibition. Pedestals are classified according to their different shapes and material compositions. Earlier masonry pedestals are used for displaying sculptures. Nowadays wooden pedestals are preferred by the museum personnel as these absorb moisture.

Photographs play an important role for representation of effective exhibition in museum gallery. Enlarged photographs with lamination are conducive to examine the iconic specialty of any type of sculpture.

When sound and image are produced by the mechanical devices, the event is also known as audio–visual aids. Audio–visual aids are helpful to cater additional information about exhibits to the visitors. Guide–O–phone, video sets, T.V. sets, recorded sound are very communicative for this purpose.

Models and replicas are able to give idea about the related objects to the interested viewers. Models of various images are used in case of temporary and travelling exhibition. Replicas of the sculptural collection are frequently shown in different exhibitions organized by the museum. Small museums, those who have not remarkable collection purchase the replicas for keeping those in their collection. Specially school and college museums utilize those models and replicas for the students.
Lighting

Good representation of objects is crippled without illumination. So, lighting system is a most essential installation for display of museum collections. The foresight of museum lighting is clearly intelligible in following opinion—"The main aim of museum lighting is to highlight the object or to signify a part thereof. The beam of light should neither be too strong to have a dazzling effect nor to dull to highlight the details of the object. The light should be of equal illumination".  

For the illumination of the different specimens, there are two opinions prevalent among the museum experts. Illuminating engineers, involved in museum service prefer complete, artificial lighting in gallery. But art connoisseurs and its visitors prefer natural light for the true colour value of objects. At present, museologists alike a combined use of natural and artificial lighting.

Natural light can be used profitably by the installation of different types of windows in the museum buildings. Side lighting, clerestory lighting, corner lighting, ribbon lighting, high level side lighting and sky light are the different types of natural lighting.

Light, produced by fluorescent tubes and incandescent tungsten filament lamps are known as artificial light. Artificial lighting is focused on two ways, viz., (1) Direct lighting and (2) Indirect lighting. For image exhibition, direct lighting is more preferred than the indirect room lighting. Spot light, false skylight, louvered light, trough light, troffer light, cove light, polarized light are notable as the source of artificial lighting.

At present scenario, most of the museum galleries are dependant on artificial light, because of security measures. It is a normal view that windows are always shut down in a museum building.

Museum authority prefers artificial lighting for the display of sculpture. A major part of Siva images is displayed after fitting artificial lights in the interior of the gallery. Louvered ceilings and through lights are used for illumination purpose. Louvered ceilings are utilized as the room lights, which obviously by the source of indirect lighting. On the other hand trough lights directly illuminate the pieces of Siva's images, shown in the gallery of sculpture. In case of wall showcase display, spot lights of fluorescent tube are considered as the suitable source of illumination.

Labelling and Audio-Visual Aids

Realization of human motivations and learning requirements are the basement for the development of exhibition. When a new visitor comes in a museum, the main objective is to provide an environment in which the person can understand about the collected exhibits in the gallery. The most popular effort by the curatorial staff, which easily comprehensible to the visitors and in compact form is the verbal information. It may be written on paper or perplex sheet. The information sheet is known as label. It answers the type, character, maker, time and the site of the object. Various types of labels supply information and increase curiosity in the mind of the visitors to know many more. The following words are the best to say something about label—"The purpose of a label is to impart information in a compact, comprehensible form. The content of a label is an education matter, but it's visual presentation is an organic part of the whole exhibition. It should conform in colour, scale and location with the all over scheme."79

The objective of label is to cater information and animate the museum users to examine the object. So all the exhibits including sculptural objects ought to be represented with different types of labels.

79 Evanse, Luther H., The Organization of Museum Practical Advice, UNESCO, 1960, p. 130.
Gallery of sculpture in the Indian Museum has a number of comprehensible tri-lingual introductory labels, which are conducive to create the idea about the different schools of Indian sculpture. Individual labels are placed with each image, so that the visitors can clearly identify the related figures of the God Siva.

Among the visual aids photographs are adequately shown in the galleries of sculpture. But specially for the images of Siva, photographs are not utilized. T.V. sets and slide projectors show the documentary films to the visitors during a long time. But at present onlookers face some problems for the absence of aforesaid equipments. It is praiseworthy that assessing the modern need of the museum visitors, the touch screen computer sets are set up in the galleries of sculpture. Though the digital medium is helpful yet it is also the fact that a large number of mass population is not frequently habituated with this type of media. If the authorities of museums can use the digital media with the utilization of T.V. sets, smart devices and slide projectors, it will be more fruitful to the different types of museum onlookers.

There is a video corner in the Indian Museum, Kolkata which no doubt treated as an essential source of audio-visual aid for the people, who come here. Film shows related with archaeological remains and of art objects are organized by the authority in this corner. Some of the collected specimens of Siva image are shown here occasionally.

Different icons possess a large part of collection, which amassed by the multipurpose museums and archaeological museums. It is right to assume that iconic collections need good interpretative media. Caption label, introductory label, composite label, text label, individual label, group label, intrinsic label, object removal label and take out label all have the significant role to unfold the beauty of iconic display. In the most of the cases of exhibition, museums use individual and introductory labels, as those are well accepted.
Conditions of Good Display

The purpose of a museum is aimed according to the need of intellectual proliferation as well as the dissemination of knowledge. Original objects, which museums have in their collection must not be effective unless these contain proper presentation. Before exhibition, selection of the objects is the first and foremost duty. The second requisite is arrangement. Arrangement of selected objects is considered as the foundation of a good display. The arrangement of the objects is generally influenced by the material composition, texture, colour, space and the scale of the particular collection. Every image has a size, shape, texture, colour and tone, which are effected by the size, shape, texture, etc. of the surroundings. But it must be remembered that any kind of icon, which displayed in exhibition is more important than it’s surroundings.

Structure of any type of museum object should be manifested by the textures of the background. Textures of the background take an important part to accentuate the characteristics of the objects by the way of contrast. This can be accomplished by using various types of textiles, card boards, combination of different colours and wooden panels.

Colour is an eye appealing factor. The colour of background should enhance the beauty of objects. It must be considerable that the colour of room walls, pedestals, platforms should be symmetrical with the exhibits. Stone sculptures are normally black and in few cases brownish or other colours. Consequently, except marble figure, other stone images should never be displayed in the background of deep colours.

Scale of the object, related with the space needs consideration of appropriate thought. A small object, like iconite in a big showcase will lose it’s visibility to it’s visitors. On the other hand, large sculptures in a crowded gallery could not be represented with their proper view. So,
isolated display must be implemented by the museums in case of large image.

Dimensions of human beings are important matter. As all types of exhibition are organized for mankind, the careful consideration of the aforesaid is needed in time of presentation of the object. When an objects is shown in a gallery, the human height criterion is determined after the assessment of the standing height, eye level height and shoulder width. Standing human dimensions on the basis of the aforesaid are given below—

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Female</th>
<th>Male</th>
<th>Child of 8 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standing Height</td>
<td>163.8cm</td>
<td>177.8cm</td>
<td>129.5cm</td>
</tr>
<tr>
<td>Eye-level (standing)</td>
<td>152.4cm</td>
<td>167.6cm</td>
<td>121.9cm</td>
</tr>
<tr>
<td>Shoulder Width</td>
<td>50.8cm</td>
<td>50.8cm</td>
<td>30.5cm</td>
</tr>
</tbody>
</table>

Among the visitors, there are different types of behavioral tendencies. Those are varied in different cultures and societies. To attract the attention and enhance the inquisitiveness, it is better to inspire the natural tendencies, rather than suppress them. Some behavioral tendencies are as follows—Touching, entry response, sitting or leaning on comfortable height, clockwise travelling in exhibition hall, stopping at the first exhibit rather than the last, aversion to darkness, exhibit fatigue, etc. When a temporary or permanent exhibition shows the collection of sculptures to the onlookers, the speciality of behavioral tendencies and features of human dimensions must be kept in the mind of curators.

For organizing the good display of sculpture following points are also important to note:-
(1). Display only the selected objects of a group.

(2). Taking every care of objects, so that the precautionary measures, adopted against the natural enemies of the exhibits.

(3). If possible, provide seats for the museum visitors to relax and observe the objects joyfully.

(4). Should have a section of small room painted with pleasing scenery so that the fatigue is removed and visitors could feel the exhibition as an enjoyable event.

(5). Put up comprehensive labels at a convenient spot against each exhibit.

(6). Display must be relevant to mission and community obligation of the museum.

(7). Appraisal of sociological and ethical implications of objects exhibited.

(8). Determining the general value of exhibition or programme of the museum.

Planning of Temporary and Travelling Exhibition

In earlier phase, museums had no separate place, which allotted for holding the temporary exhibition. During the post 2nd world war, all public museums gradually came to be regarded as educational institution. The collections, which were kept in the store should be brought out time to time to the interested visitors for educational purpose. Temporary and travelling exhibitions help to utilize the need of different types of museum objects for the benefit of the museum users. Temporary exhibition is generally related to a topic, which has a possibility of visitor's attractions. It is planned and organized within the premises of the museums. But travelling or mobile exhibition is shown on the outside of the museum building. Through travelling exhibition, any type of object is able to reach the people of remote villages or to other cities or even to other countries. Multipurpose and local
museums have manifold icono-plastic artistic collections, which are not very accessible to the people of rural area. It is a logical attempt to arrange mobile exhibition programme related to sculptural art for human resource development of remotest and rural areas of the country.

Planning of a temporary and travelling exhibition can be broadly classified into two categories with sub-divisions in below—

**Planning**

- **Academic**
  - Theme
  - Exhibits
  - Researches

- **Physical**
  - Labels
  - Catalogue

**Academic Planning**

Selection of a theme should be decided before anything else. Exhibition designer has to pay attention to facts of chosen theme, so that the exhibit falling under the theme is sufficiently interesting.
Physical Planning

After implementation of academic planning, the design of the physical planning should be considered by the exhibition organizer. The assessment of the site, design of the exhibitions, packing, transportation and object insurance are the major parts for physical planning.

Selection of Exhibits

The selection of exhibits must be done on the basis of their condition, fragility, rarity, size and weight. Such matters, like the cost of transportation and insurance are considered as the important factor for selecting exhibits.

Research

Researches are accomplished after obtaining information about the theme and the exhibits. The effort of research is necessary to make different types of labels and to design posters, maps, charts, photographs, etc. Catalogues, which are helpful for explanation of exhibits need research before it's distribution among the visitors.

As the big museums have the good collection of iconic objects, they can successfully organize the exhibition of image. If any big museum plans for a good exhibition related to Siva image, it must be accepted by the different groups of visitors, because India has a good number of Siva's devotee.

Display of Siva Images in the Museums of Bengal

Few images of Lord Siva, preserved in the museum collections of Bengal have the intrinsic beauty. Their bodily adornment and excellence of figures are artistically ideal. These figures do not require any artificial display aids for attracting visitors. A few images have serenity in their external look. These unique specimens easily draw the attention of visitors,
scholars and devotees. Some special types of Siva images are able to unveil the curtain of the new horizon of religious unity. The peculiar iconic features of the images narrate the fact related to the friendship and co-existence of Saivite and Vaishnavite sects or Siva cult and mother goddess cult.

Permanent display in the Indian Museum, Kolkata shows manifold incarnations, collected from different parts of India and also from outside of the country. If we examine the images of Siva, it is clear that these images have both anthropomorphic and therio-anthropomorphic characteristics in their nature. Anthropomorphic forms, like Siva Lokeswara, Uma Maheswara, Hari-Hara, Dancing Siva, Seated figure of Siva, Somaskanda, Sadasiva are displayed in the sculpture gallery of the museum. Four faced linga and one faced linga are shown here as the evidence of therio-anthropomorphic incarnation of the Lord Siva. Comparison of both the types of Siva images tells us that anthropomorphic representation got the importance in case of permanent display.

For exhibiting Saivite icons, the Indian Museum authority uses wooden panel, pedestal, concrete altar, etc. Sometimes, smaller icons are placed in the wall showcase, which are made by erecting the wooden block on the room wall.

Chronological display is a special feature in Indian Museum, Kolkata. After assessing the different schools of sculptures, the icons of Siva are also installed on the basis of chronological order.

The Asutosh Museum of Indian Art, Calcutta University exhibits the stone sculptures, collected from different parts of Bengal, Orissa and Bihar. The sculptures are put slightly forward for clear visualization of artistic development in Bengal and Bihar in early mediaeval period.

The Asutosh Museum of Indian Art collection shows different types of Siva images, like Uma Maheswara, Siva Lokeswara, Ishana Siva, Sadasiva, Nataraja and Bhairava. A head of Siva’s anthropomorphic figure, Linga with four Saktis and fragmentary part of the Astottarasata
linga are also considerable items of the Asutosh Museum of Indian Art. Almirah showcase, table showcase, pillar showcase are considered as the useful material by the museum authority for the representation of different images of Siva. Big icons of Siva are set up on the pedestal. In some case, small icons are installed on small wooden block, placed on semi-circular bench.

There is no introductory label affixed on the wall of the sculpture gallery. Individual labels are the only source to identify the images. This museum has not audio-visual aid for giving more elaborate information to its visitors. Spot lights are not affixed with the individual display.

The comparison between the gallery of stone sculpture and the gallery of metal image spells the facts that the second is more encouraging. Stone sculpture gallery is more congested and it seems to be a store house of the different icons. But in the gallery of metal image, selected specimens are shown which bear speciality in their features and have the aesthetic value. Two small bronze figures of Uma Maheswara and one standing figure of Siva Lokeswara are represented here. The Lokeswara is very nice for it's peaceful figuration. As the figure bears an effigy of Dhyani Buddha, so it is obviously treated as a product of a syncretic ideas between Saivism and Buddhism. The ithyphallic god standing in samapadasthanaka draws the attention of visitors and make devotion in the mind of votaries for it's gracious appearance.

In the assessment of the scholars, Bengal is the land of different icons of Brahmanical sects. There are numerous types of images found at the excavated spots as well as at villages. For the evaluation of study related to sculpture and determining the cultural history of local people, the Directorate of Archaeology was established in 1962. New building of the museum was inaugurated in 1980. The State Archaeological Museum has a good number of Siva's icon. In this museum, mainly the anthropomorphic forms of Lord Siva are shown in three galleries, which related to the Bengal sculpture of different
phases. In the gallery of Bengal sculpture visitors could find the Siva's configuration as follows—Aghora Siva, Sadasiva, Bhairava, Siva Linga with Matrika, Uma-Maheswara, Batuka Bhairava. The Jagjibanpore Gallery has three architectural specimens, among which one is noteworthy for its peculiarity. The lower portion of the image is phallus shaped. Upper part of the body shows an anthropomorphic image, which has three eyes and matted locks of hair. Gallery of metal image represents some excellent pieces of Uma-Maheswara figure.

Showcase, pedestals, wooden blocks, etc. are used for the exhibition. Both direct and indirect lights are set up for the illumination. Photographs, labels, mirrors, dioramas are doubtlessly supportive to the visitors. Recently the museum authority decides for making replica of selected sculptures, so that the visitors can purchase those.

Labels play a favourable role in this museum. The galleries of sculptures have good descriptive labels and individual labels, which are elaborately informative. For the identification of Siva images, those are helpful. Descriptive and introductory labels are bilingual in character.

The Gurusaday Museum at Thakurpukur and the Bangiya Sahitya Parishad Museum, Kolkata have also amassed some unique pieces of stone sculptures. In the collection of the Gurusaday Museum, the number of stone images are forty five. The Bangiya Sahitya Parishad Museum could demand its credit for more than 300 specimens80 of stone images including fragments of figures. Those two museums have the wide scope to organize various kinds of exhibition. Beside the gallery oriented permanent display, the iconic evidences of both the museums are shown in temporary and travelling exhibition. In case of the display of Siva images, the technique of exhibition is more or less the same as the other museums of Kolkata.

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Local museums, like the Jogesh Chandra Purakriti Bhaban, Vishnupur, the Malda Museum, Malda, the Tamluk Museum, Purva Medinipur, the Ananda Niketan Kirtisala at Bagun, Howrah, the Kallidas Dutta Smriti Samgrahasala at Joynagar, South 24 Parganas, the Murshidabad District Museum, Jiyaganj, Murshidabad, the Haripada Sahitya Mandir Samgrahasala, Purulia and the Balurghat Public Library Museum have the amazing collections of icons, which are enjoyable to the visitors. Siva images possess a remarkable place in these museums. Observation tells that the authorities of the local museums try their best possible to show the sculptural objects. But it is also a fact that all of them are not well organized, technically sufficient and well equipped by the skilful man power.

Specially the museums, managed by the University are successful in this matter. To expound the importance of the local heritage, the museum and art gallery of Burdwan University plans for the programme of demonstration of art exhibits on different occasions. Museum authority makes efforts for the temporary or travelling exhibitions of icons, where various types of sculptures including Siva images are shown.

The Akshaya Kumar Maitreya Samgrahasala is enriched in sculptures. Most of the stone images in this collection belong to the Pala–Sena school of sculpture. Some modern metal images, collected from different parts of North Bengal are also displayed here. Seated figure of *Dhyani Siva*, *Umalingana*, *Arthananiswara*, *Uma–Maheswara* and *Bhairava* are the evidence of Siva icons in this museum collection. Those attract the visitors with their intrinsic beauty.

The Akshaya Kumar Maitreya Samgrahasala has colour T.V. set, V.C.R., slide projector and other necessary appendages for visual presentation of the art objects including icons. The management of this museum collocates the educational film shows for making the sense of history and culture amidst the students of school and colleges. Temporary
and travelling exhibitions are arranged for enhancing the inculcation of knowledge.

The Jogesh Chandra Purakriti Bhaban, the pride of Bankura District contains some terrific forms of Lord Siva, such as Aghora, Bhairava and Batuka Bhairava. Though there are more than one hundred sculpture collected in the museum, but problem arises as it has no sufficient space for displaying the specimens. This is doubtlessly inconvenient for the proper representation of collected icons. Labelling, lighting and logical chronological order in display are not always maintained.

The Birla Academy of Art and Culture and Museum and Art Gallery of Ramkrisma Mission Institute of Culture, Kolkota should be credited for their pivotal part to spread knowledge through the members of the society. Both the museums have the few number of stone images, made by the sandstone, black basalt or marble. Among the Lord Siva's iconization, Nataraja images of South India are kept and displayed under permanent exhibition in the galleries of those museums. Noteworthy, despite of it's small expansion, the museum of the Ramkrishna Mission Institute of Culture may demand high acclamation for the display of it's sculptural collections. Both museums frequently organize the exhibitions with the help of collected specimens of their own and with the collaborative approach of any other museum depending on the theme of manifold aspects of art.

In the scenario of Bangladesh, two museums are mentionable as they have a large collection of beautiful sculptures. The Bangladesh National Museum, Dhaka and the Varendra Research Society Museum are noteworthy. The Bangladesh National Museum has big permanent gallery for exhibiting sculptures. There are large number of Siva images displayed. Besides that, it has a temporary exhibition hall, named as Nalinikantha Bhattasahi Pradarsani Kaksa and a mobile unit containing 28 small galleries. So, it is true to say that the Bangladesh National Museum can achieve the success in all types of exhibitions on it's iconic collection.
including Siva images. The Varendra Research Society Museum represents its collected icons through the permanent exhibition.

The exhibition of sculptures along with the Siva images in the museums of Bengal tells us the facts as follows—

1. Display of sculpture is mainly dependant on the permanent exhibition in the museums.

2. Multipurpose museums are able to co-ordinate temporary exhibitions in their own premises as well as mobile exhibitions on outside the museum.

3. Big museums organize thematic and didactic exhibitions to extend the communication with the target group of the society.

4. Among the Brahmanical gods, the images of Lord Siva take a vital role to attract the visitors in the museums.

5. Anthropomorphic forms of Lord Siva are widely shown than the phallic representations of this god.

6. Peaceful icons are comparatively large in number in the museum collections, than the malevolent figure of Siva.

7. Particular placement of objects are not rightly followed in many cases. Collected icons are heaped on the floor of gallery in unscientific way. The matter makes obstruction to represent eye level display. Eye level display must be arranged between the height of 3'3" to 5'3".

8. Small museums are not always able to use the audio-visual aids and electronic devices for the insufficiency of fund.

9. Big museums introduce different types of labels, such as introductory, descriptive and individual labels for interpreting the character of objects. Use of take out label or electronic signage are not found in most of the museums of art and archaeology.

10. A trend of using artificial light is shown in present scenario of museum display. Mainly for the security purpose, museum authorities adopt the measures.
Both big and small museums have the limited use of chart, maps and diagrams in the display of iconic objects.

As the most of the human being acquire the academic concept through their eyes and ears, it is wise to remember the numerous points before organizing an enjoyable exhibition. This is the fact that 83% of population are able to make them as the educated group through the experience, collected with the help of visual power. On the other hand, 11% of total mass acquire knowledge through their hearing capability. In this connection the remark may be quoted as follows—"The most certain way of creating a real interest in art and its relationship to the world around us is by original exhibitions organized by the gallery itself. This needs energy, application, thought and taste. It entails a considerable amount of work and tact." It will be better to follow the under mentioned methods for making a significant exhibition of iconic art in the museums of Bengal.

1. Determine the best time of year to hold exhibition. The times of exhibitions are considered as most suitable when people are not pre-occupied with home affairs.

2. The desires and needs of the museum visitors must get the importance before consideration of theme choice of exhibition.

3. For spreading the knowledge of iconography, the big and small museums must sponsor exhibition of iconic art, either travelling or temporary during the year.

4. Publication of catalogues is a vital work in relevance to exhibition. Those catalogues tell museum visitors about the exhibits and work as the sources of information to the research scholars and advanced learners.

(5) The exhibits must be explained by the efficient guide lecturers, so that the demonstration may have attraction and be meaningful to the visitors.

(6) Use of digital implements makes revolution in world of educational interaction. Utilization of digital interactive devices or digital information kiosks may be the cause of the hopefulness of the modern visitors.

(7) Science museums make the new events in their gallery with the help of modern equipments. The visitors can immerse themselves and share the real experience of the theme of the display. If possible, the art and archaeology museums or the history museums should take few steps for giving immersive experiences to their visitors.

(8) In the time of permanent or temporary exhibition, authenticity of labelling is essential to the visitors. This type of interpretative media ensure that this should not excessive in size or not too short. The size of the lettering should have the readability without imposing strain on the eyes of the onlookers.

As curiosity is the human impulse, the museum visitors of all countries are the essence of enquiries. Unique representations satisfy and stimulate the museum users. The object representations fully depend on different types of exhibitions, which convey the message, idea, etc. related to the material evidences of the man. Before implementation of the display, exhibition officer must keep in mind the matter related to space requirement, circulation of visitors and orderly arrangement of the objects, displayed. Sculptures are frequently collected by the big or small museums and those are considered as the important sources for the visitors attraction. To bring out the inward spirit of the iconic art, the exhibition should be arranged in such a manner that men can interpret the specimens easily. Exhibition experts must be careful about the aesthetic beauty of the images. They should try to demonstrate the whole matter with the help of different aids. Generally the images of Siva are valuable in the sense of
beauty and its popularity and influence the devotion of votaries. If museums of Bengal are capable to enhance the technique of display, the appraisal may be betterly done. As a result, a new dimension will be created in the world of Iconology as well as of Museology.