

MAH AAC CET Art Theory & General Knowledge

Sample Paper – 10 | 2026

Duration: 60 Minutes

Maximum Marks: 40

Instructions

- This paper contains **40** Multiple Choice Questions (Single Correct Answer), modelled on MAH AAC CET Paper 4 (Art Theory & General Knowledge).
- Each correct answer carries **+1 mark**. There is **no negative marking** for incorrect or unattempted answers.
- Only **one** option is correct per question. Attempt all 40 questions.
- Syllabus: Art History (Indian & International), Design Fundamentals, Colour Theory, Indian Crafts, Famous Monuments, Computer Graphics Basics.
- Use of mobile phones, calculators, or electronic gadgets is strictly prohibited during the examination.

Art Theory & General Knowledge Questions

- Q1.** Which of the following BEST describes the distinctive features of Deccan Sultanate painting under the patronage of Ibrahim Adil Shah II of Bijapur?
- (A) Prominent use of warm earth pigments, thick gold-decorated borders, and Ragini Todi imagery depicting a solitary woman accompanied by deer, reflecting the sultan's deep engagement with Indian classical music
- (B) Monochromatic ink-wash technique derived from Chinese calligraphic traditions, depicting only courtly hunting scenes on white handmade paper
- (C) Flat colour fields with minimal foliage, exclusively showing military battle campaigns and siege warfare of the Deccan wars

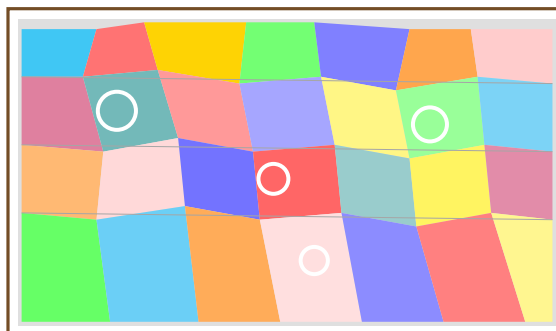


(D) Transparent watercolour glazes applied to thin ivory sheets in a style identical to the Mughal imperial ateliers of Akbar's reign

Q2. Which feature is MOST characteristic of Mysore painting, the classical courtly tradition associated with the Wodeyar rulers of Karnataka?

- (A) Bold geometric patterns and natural vegetable dyes applied to hand-woven cotton cloth, depicting scenes from village harvest festivals
- (B) Intricate gold-foil work (*suvarna varkha*) applied over a gesso base on hardboard or canvas, finished with a protective lacquer coat, predominantly depicting Hindu devotional themes such as Dashavatara and Ramayana episodes
- (C) Flowing brushwork on banana-leaf parchment sheets using charcoal outlines and turmeric pigments, narrating Kannada folk tales
- (D) Highly stylised flat forms applied to black-fired clay tablets using white kaolin slip, depicting deities of the Veerashaiva tradition

Q3. Nek Chand's Rock Garden in Chandigarh is celebrated as one of the world's most remarkable examples of outsider (naïve) art. Which statement BEST describes its origin, material, and scale?



Rock Garden mosaic: recycled crockery shards and broken bangles

- (A) A formal sculpture garden commissioned by Le Corbusier as part of his Chandigarh Capitol Complex design, featuring cast-concrete figures
- (B) A government-sponsored heritage theme park displaying full-scale replicas of India's UNESCO World Heritage monuments in miniature



- (C) A self-built kingdom of over 5,000 figures fashioned entirely from industrial and urban waste—broken bangles, crockery shards, electrical fittings, and ceramic tiles—secretly constructed on government forest land from 1957 by road inspector Nek Chand, eventually spanning 40 acres before being officially recognised
- (D) A contemporary installation by a Chandigarh artists' collective using discarded neon signs and recycled electronic components, inaugurated in 1998

Q4. Which set of characteristics MOST accurately identifies the Bundi school of Rajput miniature painting from Rajasthan?

- (A) Pale ivory grounds, calligraphic inscriptions in Nasta'liq script, and Mughal portrait conventions adapted for Rajput patrons
- (B) Solid crimson-red backgrounds, tall and angular human figures, and exclusive depictions of the monsoon raga Megh Malhar
- (C) Transparent colour on hand-made paper, near-profile portraits of Rajput warriors, and bold orange decorative borders
- (D) Deep forest-green backgrounds, lush and intricately rendered vegetation, moonlit celestial imagery, compact rounded human figures with large expressive eyes, and an emphasis on nature — characteristics associated with the royal court at Bundi in Rajasthan

Q5. Which Indian contemporary artist is celebrated for large-scale installations assembled from everyday stainless-steel kitchen utensils—vessels, tiffin carriers, and spoons—to explore themes of migration, abundance, and shared cultural memory?

- (A) Subodh Gupta, whose signature works include *Faith Matters* and *This Is Not a Fountain*
- (B) Bharti Kher, who uses the bindi as a recurring sculptural and conceptual motif
- (C) Dayanita Singh, celebrated for archive-based mobile-museum photo installations

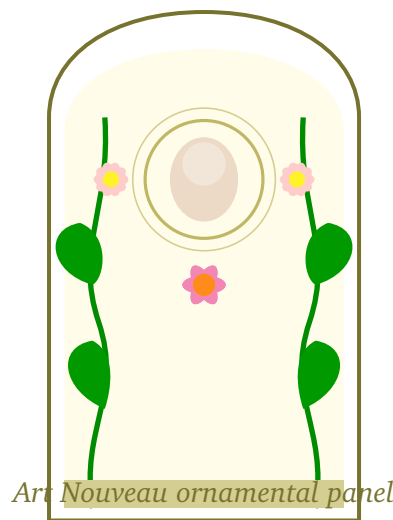


(D) Raqs Media Collective, known for multimedia conceptual installations addressing global time and labour

Q6. Which Indian artist is internationally recognised for multi-screen video and shadow-play installations that weave Indian epic narratives (Mahabharata) with Greek mythology to address gender violence and erased histories—most notably in *In Search of Vanished Blood*?

- (A) Vivan Sundaram
- (B) Nalini Malani
- (C) Shilpa Gupta
- (D) Pushpamala N.

Q7. Which late-19th-century decorative arts movement, characterised by sinuous organic lines derived from plant and flower forms, flowing female figures, and intricate ornamental poster design, is exemplified by the Czech artist Alphonse Mucha's series *The Four Seasons*?

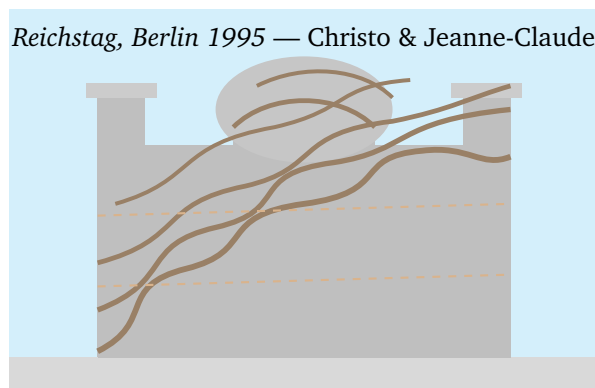


Sinuous plant-form curves, flowing female figure, decorative arch

- (A) Arts and Crafts Movement
- (B) Aesthetic Movement
- (C) Art Nouveau
- (D) Art Deco



- Q8.** Photorealism, the 1960s–70s American painting movement that reproduced photographic images with extraordinary technical fidelity, relied on a systematic transfer method. Which artist and method are CORRECTLY paired?
- (A) Gerhard Richter — squeegee-dragged oil paint blurring over photographic projections to evoke memory
 - (B) Richard Estes — airbrushed acrylic capturing reflective cityscapes and shop-front windows
 - (C) Audrey Flack — still-life compositions painted in acrylic directly from projected colour slides
 - (D) Chuck Close — grid-transfer method, in which a photograph is divided into a fine grid and each cell is meticulously enlarged and painted, producing hyperdetailed pixelated portrait paintings of massive scale
- Q9.** Christo and Jeanne-Claude are best known for which category of contemporary art, exemplified by their wrapping of the Reichstag in Berlin (1995) and the Pont-Neuf bridge in Paris (1985) in polypropylene fabric?



Wrapped building: fabric-draped landmark

- (A) Environmental/installation art — large-scale temporary wrapping projects that transform public architectural landmarks by cocooning them in specially engineered fabric, creating a temporary re-reading of familiar structures
- (B) Land art — permanently altering natural landscapes using earth-moving, excavation, and large-scale earthworks in remote locations



- (C) Performance art — using the artists' own bodies as the primary medium and public spaces as the stage, without permanent physical transformation of the site
- (D) Street art — applying paint and stencils directly onto the walls of urban buildings and infrastructure to convey political messages

Q10. Marina Abramović's *The Artist is Present* (MoMA, New York, 2010) is a landmark work in which art category, and what did it involve?

- (A) Video art — a looped projection of the artist's earlier performance works, displayed in a darkened gallery room for passive viewer contemplation
- (B) Durational performance art — Abramović sat silently and motionless at a plain wooden table in MoMA's atrium for 736 hours across 3 months, inviting museum visitors one at a time to sit across from her; the body, presence, and live encounter became the artwork itself
- (C) Conceptual installation — an empty room containing hundreds of chairs arranged to represent imaginary audience members, questioning notions of spectatorship
- (D) Interactive digital art — visitors communicated with the artist via a touchscreen interface that relayed her responses from a remote studio location

Q11. Indian-British sculptor Anish Kapoor's *Cloud Gate* (2006), a permanent public installation in Chicago's Millennium Park, is notable for its material and unique optical properties. Which description is CORRECT?

- (A) Weathered Cor-Ten steel with a warm rust-orange patina — reflects surrounding architecture in amber tones while concealing all internal joins
- (B) Black granite polished to a mirror finish — creates elongated upward reflections of viewers while absorbing all surrounding colour
- (C) Highly polished, seamless stainless steel with a liquid-mercury appearance — convex and concave curvatures distort and reflect the



Chicago skyline and viewers' own images simultaneously, creating a disorienting perceptual experience

- (D) Translucent laminated resin panels embedded with colour-changing LED arrays — glows with programmable coloured light at night while remaining transparent during daylight

Q12. Mumbai-based contemporary artist Jitish Kallat works across sculpture, photography, and light-based installations exploring urban time, mortality, and the layering of historical memory. Which work BEST represents his practice?

- (A) *Where Do I Begin* — a monumental oil painting of Mumbai's monsoon-drenched commuter crowds, executed on a 12-metre-long canvas
- (B) *Covering Letter* — a 100-metre stone stele engraved with the text of a historical political letter rendered in smoke
- (C) *Fieldnotes: Sweet Jaw Snaps* — a documentary photo series recording Mumbai street food vendors at work
- (D) *Epilogue* — a life-size cast-resin skeleton seated on a rickshaw whose chassis is formed from baked bread; alongside light-based works such as LED number streams that scroll sunrise and sunset times across centuries, exploring cyclical time and the city's metabolism

Q13. In typography, which statement CORRECTLY distinguishes serif typefaces from sans-serif typefaces in terms of visual anatomy and conventional legibility context?



- (A) Serif typefaces (e.g., Times New Roman, Garamond) carry small finishing strokes at letter terminals and are generally considered more



legible for long-form print body text; sans-serif typefaces (e.g., Helvetica, Arial) have clean strokes without terminals and are typically preferred for screen display and headlines

- (B) Sans-serif typefaces always use thicker strokes than serif typefaces, making them more legible at small sizes in print regardless of the medium
- (C) Serif typefaces are exclusively used for display and headline type, while sans-serif is always reserved for body text in both print and digital contexts
- (D) The visual difference between serif and sans-serif is purely ornamental, with no demonstrable effect on legibility in any reading context or medium

Q14. Which option CORRECTLY defines all three typographic terms: *Kerning*, *tracking*, and *leading*?

- (A) Kerning = the vertical space between lines of text; tracking = the space between individual words; leading = the optical adjustment of space between two specific adjacent letters
- (B) Kerning = adjustment of space between two specific adjacent characters; tracking (letter-spacing) = uniform spacing applied across an entire word or block of text; leading = the vertical distance between lines, measured from baseline to baseline
- (C) Kerning = the word-spacing value of a paragraph; tracking = the weight or boldness of a typeface; leading = the horizontal indentation at the beginning of a paragraph
- (D) Kerning = the italic slant angle of a font; tracking = the number of characters permitted per line of text; leading = the vertical height of a capital letter from baseline to cap-height

Q15. A brand style guide (brand manual) is a foundational document in visual communication. What does it typically specify?



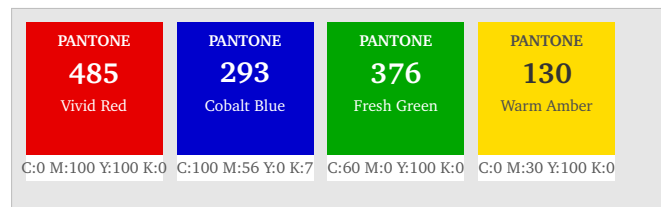
- (A) The complete source code of the brand's website and mobile application, specifying framework choices and API documentation
- (B) The advertising budget allocation across television, print, digital, and outdoor media channels for a fiscal year
- (C) Logo usage rules (clear space, minimum size, prohibited distortions), official color specifications (Pantone, CMYK, RGB, and HEX codes), approved typefaces, imagery tone and style, and grid/layout principles that ensure visual consistency across all brand touchpoints
- (D) The marketing strategy, target demographic segmentation, competitive market positioning, and pricing policy of the brand

Q16. In editorial and publication design, an *asymmetric layout* differs fundamentally from a symmetric one. Which description BEST captures the nature and purpose of asymmetric layout?

- (A) A layout in which text and images are arranged in equal columns on both sides of a central gutter, with the left and right halves mirroring each other precisely
- (B) A grid system in which every page in a publication mirrors its facing page exactly, creating a predictable and restful reading rhythm
- (C) A layout style that uses a single typeface in varied weights to create visual contrast, while keeping all elements centred on a common axis
- (D) An off-centre composition in which visual weight is unequally distributed, creating dynamic tension, directional energy, and a sense of movement — achieved by varying column widths, contrasting element sizes, or deliberate placement of white space to guide the viewer's eye

Q17. The Pantone Matching System (PMS) is a proprietary standardised color reproduction system widely used in printing and design. Which statement BEST describes its purpose and use?





Pantone color chips: each unique PMS number = consistent spot color

- (A) PMS assigns each color a unique numbered code (e.g., Pantone 485 = vivid red, Pantone 293 = cobalt blue) allowing designers and printers to reproduce exact spot colors consistently across different print runs, substrates, and printing equipment worldwide, independent of the CMYK process
- (B) PMS is a software plugin for Adobe Photoshop that automatically converts RGB images to CMYK color mode before sending a file to a commercial printer
- (C) PMS is an international standard that governs how colors are displayed on screens, ensuring that all monitors reproduce the same colors identically regardless of their individual calibration settings
- (D) PMS is a standardised system for measuring the opacity and viscosity of printing inks, expressed as a numerical percentage from 0 (fully transparent) to 100 (fully opaque)

Q18. In CMYK offset lithographic printing, halftone screens are used to reproduce the full tonal range of an image. Which statement CORRECTLY describes how halftone printing works and why each ink is screened at a different angle?

- (A) CMYK inks are applied as continuous solid flood coats in sequence; the printing press automatically mixes adjacent wet inks during application to produce secondary colours
- (B) Each of the four inks (cyan, magenta, yellow, black) is printed as a field of tiny dots of varying size—larger dots produce darker areas, smaller dots lighter areas—and each color screen is angled differently (e.g., C: 105°, M: 75°, Y: 90°, K: 45°) to prevent a moiré inter-



ference pattern; where the dots align they form small rosette clusters that the eye perceives as continuous color

- (C) Halftone printing applies ink in continuous-tone washes similar to inkjet printing; the angle variation controls the perceived hue of overlapping areas rather than preventing moiré interference
- (D) CMYK printing uses only two angled screens; yellow and black are always printed at the same angle to reduce press makeready time and ink consumption

Q19. In press printing, “overprinting” refers to a deliberate technique with a specific visual consequence. Which option CORRECTLY defines overprinting?

- (A) The accidental double-printing of a page that occurs when the substrate feeds twice through the offset press due to a mechanical feeder fault
- (B) A prepress technique in which a white *knockout* (reversed hole) is placed beneath each coloured element so that the underlying ink color does not influence the appearance of the top color
- (C) The intentional setting of one ink color to print on top of another without knocking out the underlying ink, allowing the two inks to mix optically on the substrate and create a third color (e.g., 100% yellow overprinted on 100% cyan = green)
- (D) A method of applying a UV spot varnish over the entire printed surface to protect inks from scuffing and moisture after the final ink unit

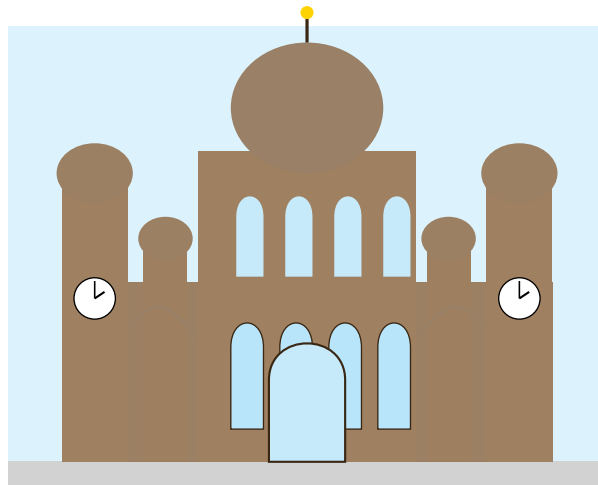
Q20. When comparing digital printing to conventional offset lithographic printing for a commercial print job, which statement MOST accurately describes their respective advantages and appropriate use cases?

- (A) Offset printing is faster and cheaper for all quantities and quality levels; digital printing is used only for proofing purposes before the offset run



- (B) Digital printing produces superior color accuracy and is always preferred over offset for high-volume catalogue and magazine work
- (C) Both processes use printing plates; the difference lies only in the type of ink used (oil-based offset vs. water-based digital)
- (D) Digital printing (inkjet or laser) requires no printing plates, making it cost-effective and rapid for short runs and variable-data printing (personalised content); offset lithography uses metal plates and delivers more consistent color reproduction and a lower unit cost at high volumes

Q21. Chhatrapati Shivaji Maharaj Terminus (CSMT), formerly Victoria Terminus, Mumbai, is one of India's finest examples of Victorian Gothic Revival architecture. Which set of facts about CSMT is CORRECT?



CST Mumbai: Victorian Gothic Revival (F.W. Stevens, 1878–1888)

- (A) Designed by British architect Frederick William Stevens, built 1878–1888, combining pointed Gothic arches, flying buttresses, decorated turrets, carved stone flora and fauna, stained-glass windows, and a central dome crowned by the figure of Progress; designated a UNESCO World Heritage Site in 2004
- (B) Designed by Edwin Lutyens as part of the British Imperial capital project, completed 1911, in the Indo-Saracenic style combining Hindu temple shikharas with Mughal iwans and Rajput jharokhas



- (C) Constructed in 1905 by the Bombay Public Works Department, modelled on the Baroque style of St Paul's Cathedral London, with a large circular drum and hemispherical dome
- (D) Designed by George Gilbert Scott, built 1865, using prefabricated cast-iron sections imported from Birmingham, in the High Victorian Gothic style without any Indian ornamental elements

Q22. The Capitol Complex in Chandigarh—comprising the Secretariat, High Court, and Legislative Assembly—forms the civic heart of India's first planned city. Which architect designed it, and what is the Open Hand monument?

- (A) Habib Rahman; the Open Hand is a bronze dove sculpture symbolising the peaceful unity of India's diverse linguistic states
- (B) Le Corbusier (Swiss-French); the Open Hand (*La Main Ouverte*) is a 26-metre-high pivoting metal monument in the Capitol esplanade representing "the hand to give and the hand to receive," conceived by Le Corbusier as his personal philosophical emblem for the city
- (C) Balkrishna Doshi; the Open Hand was added to the Capitol Complex in 1980 as a posthumous memorial to Le Corbusier's Chandigarh vision
- (D) Walter Gropius; the Open Hand monument represents the five founding principles of Bauhaus design translated into civic architecture

Q23. Rashtrapati Bhavan (President's House) in New Delhi is one of the largest residences of a head of state in the world. Which description of its architect and architectural character is CORRECT?

- (A) Designed by Herbert Baker; entirely in the Greco-Roman classical style with Corinthian colonnades and no references to Indian architectural traditions
- (B) Designed by Robert Tor Russell in an austere Art Deco style, with a flat roof, horizontal banded facades, and geometric metal grille details



- (C) Designed by Edwin Lutyens, completed 1929; a 340-room palace synthesising classical Western proportion with Indian elements—most notably a Mughal-inspired central dome modelled on the Sanchi Stupa, Rajput *chatris*, Buddhist railings, and a formal Mughal garden
- (D) Designed by Samuel Swinton Jacob in the Indo-Saracenic style, with prominent pointed Saracenic arches, slender minarets, and elaborate *jali* lattice screens throughout all principal facades

Q24. The Indian Institute of Management (IIM) Ahmedabad campus, designed by American architect Louis Kahn and completed between 1962–1974, is internationally celebrated as a masterpiece of which architectural tendency?

- (A) High-Tech architecture—exposed steel space frames, glass curtain walls, and deliberately visible mechanical service ducts expressing the building’s structure externally
- (B) Deconstructivism—fragmented geometric forms, tilted planes, and deliberately non-rectilinear geometry challenging all established conventions of architectural harmony and stability
- (C) Critical Regionalism—combining traditional Indian *chowk* courtyard planning with reinforced concrete as a deliberate cultural response to the International Style
- (D) A brick-based variant of Brutalism—bold use of exposed load-bearing red brick, massive geometric interlocking forms, deep-set windows within thick walls, interlocking circular and arched openings, and a monumental interplay of solid and void that creates dramatic shadow patterns throughout the day

Q25. Kondapalli toys are a GI-tagged craft tradition from Andhra Pradesh. Which set of features MOST accurately describes them?

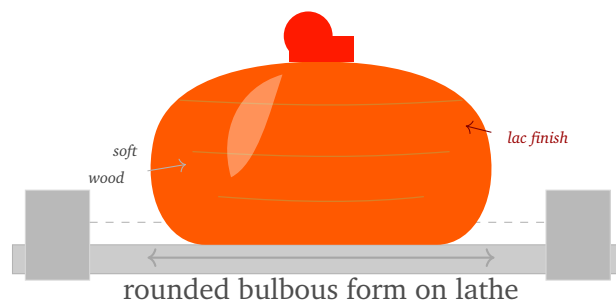
- (A) Carved from *Tella Poniki* (white sap wood, a soft lightweight wood found near Kondapalli village, Krishna district), hand-painted with



bright natural colours in traditional patterns depicting rural life, mythology, and festive scenes; protected by a Geographical Indication tag

- (B) Turned on a metal lathe from teak wood; finished with shellac lacquer; predominantly depicting animals in a naturalistic style inspired by Mughal miniature painting
- (C) Woven from split bamboo strips and painted with gesso primer before applying mineral pigments in floral patterns; used as votive offerings at harvest festivals
- (D) Modelled from red terracotta clay, sun-dried, and finished with a lime-wash coat; depicting the Navagraha (nine celestial bodies) as individual iconic figures

Q26. Channapatna, a town in Karnataka known as “Toy Town of India,” produces distinctive GI-tagged wooden toys. Which description CORRECTLY identifies the craft process and characteristic features of Channapatna toys?



- (A) The toys are carved by hand from fragrant sandalwood (*Santalum album*), stained with natural indigo, and kiln-fired to harden the surface before final polishing
- (B) The toys are turned on a manual or power lathe from soft *hale mara* (ivory wood, *Wrightia tinctoria*), shaped into smooth rounded forms, then painted with vegetable/natural dyes and finished with a final lac coating that gives a smooth, non-toxic, glossy surface — making them safe for children



- (C) The toys are cast from a lead-tin alloy poured into carved stone moulds, then hand-painted with bright enamel paints and decorated with silver foil
- (D) The toys are wheel-thrown from white kaolin clay, bisque-fired, decorated with cobalt-blue pigment, and glaze-fired in a second kiln cycle — a process identical to the Blue Pottery of Jaipur but produced in Karnataka

Q27. Banjara (Lambani) embroidery from Karnataka is produced by the semi-nomadic Banjara community and is recognised for a distinctive aesthetic. Which description BEST identifies it?

- (A) Long satin-stitch floral motifs on fine pashmina shawls using silk threads in crimson and gold, a tradition associated with the Kashmiri court under the Mughal emperors
- (B) Chain-stitch embroidery executed on sheer white muslin using white cotton thread, the celebrated Lucknawi Chikankari tradition of Uttar Pradesh
- (C) A rich patchwork embroidery combining small mirror pieces (*abhla*), coins, shells, and densely packed geometric thread-work in bold colours of red, orange, and black — created by Banjara/Lambani women in Karnataka as part of their ceremonial dress and household textiles
- (D) Counted-thread cross-stitch on coarse handwoven khadi fabric using only red and black cotton threads, a tradition of the Kutch region of Gujarat distinct from Banjara work

Q28. Longpi pottery from Manipur is a distinctive traditional craft that involves no wheel-throwing and no glazing. Which description CORRECTLY identifies the material, technique, and appearance of Longpi ware?

- (A) Made from white kaolin clay on a potter's wheel; twice-fired in a wood-burning kiln; finished with a transparent lead glaze that gives a cream-coloured, slightly glossy surface



- (B) Coil-built from red alluvial clay, sun-dried without kiln firing, then painted with natural white and ochre mineral pigments in geometric decorative patterns
- (C) Coil-built from buff stoneware clay, gas-fired to cone 10 in a reduction atmosphere, then salt-glazed at the end of the firing to produce an orange-peel texture on the surface
- (D) Hand-shaped (coil or pinch method) from a unique mixture of serpentinite rock powder (a locally occurring greenish-black stone ground to fine particles) blended with a specific clay found in Longpi village, Ukhrul district, Manipur; fired in open wood fires; the result is a naturally heat-resistant unglazed black-grey surface — protected by a Geographical Indication tag

Q29. In 3D computer modelling and rendering (as used in animation and architectural visualisation), what is the correct relationship between a *mesh* and a *render*?

- (A) A mesh is the geometric skeleton of a 3D object—a network of vertices, edges, and polygonal faces (triangles or quads) that define its surface shape; a render is the final computed image in which lighting models, materials, textures, shadows, and camera perspective are all applied to the mesh to produce a photorealistic or stylised 2D output
- (B) A mesh is the high-resolution texture map applied to a 3D object's surface to simulate material detail; a render is the wire-frame skeletal outline visible before any textures are assigned
- (C) Mesh and render are synonymous terms describing the same process: converting a vector drawing file into a raster bitmap image at a specified output resolution
- (D) A mesh is the color palette assigned to a 3D scene prior to rendering; a render is the automated process of mapping that palette onto the mesh's vertices using UV coordinates

Q30. In digital printing technology, inkjet and laser are two fundamentally



different processes. Which option CORRECTLY contrasts how each technology produces marks on paper?

- (A) Inkjet printing uses a heated rubber fuser roller to melt powdered toner onto paper; laser printing uses a charged photosensitive drum and liquid ink droplets to transfer colour
- (B) Inkjet printing propels microscopic droplets of liquid ink from a print-head directly onto the paper surface (thermal or piezoelectric ejection); laser printing uses a laser beam to electrostatically charge a rotating drum that attracts powdered toner, which is then transferred to paper and permanently fused by heat
- (C) Both inkjet and laser use photosensitive drums; the difference is that inkjet drums are activated by UV light while laser drums are activated by infrared light
- (D) Laser printing produces lower-resolution output suited only for text documents; inkjet printing is mandatory for any photographic-quality image requiring a resolution above 150 DPI

Q31. Non-destructive editing is a core principle of professional digital image workflow in software such as Adobe Photoshop. Which description MOST accurately defines this approach?

- (A) A workflow in which a photographer takes multiple bracketed exposures in the field and selects the single best exposure without any post-processing editing in software
- (B) A workflow in which all editing is performed exclusively during RAW file development (e.g., Adobe Camera Raw or Lightroom) before any image is opened in a raster pixel-editing application
- (C) A method of editing in which all changes are applied via layers (adjustment layers, layer masks, smart filters) or through smart objects, so the original pixel data of the base image is never permanently altered — all modifications remain fully reversible, re-editable, and removable at any stage of the workflow

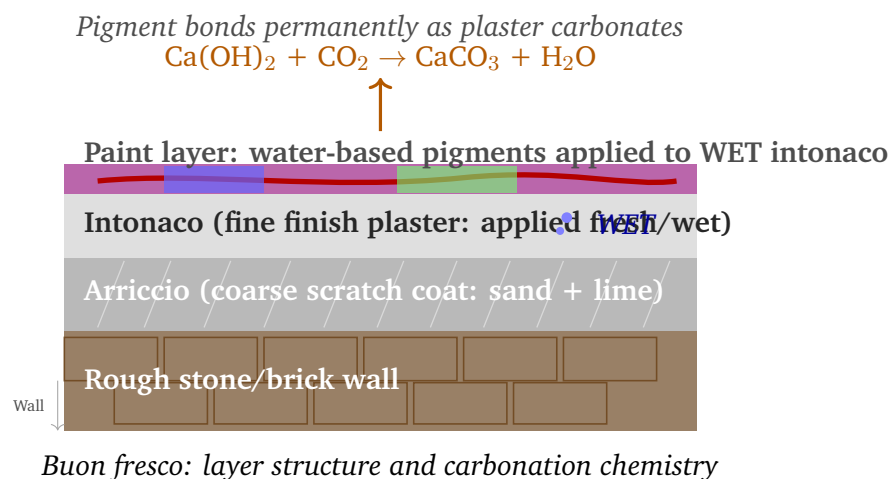


- (D) A workflow in which all editing steps are recorded as automated macros (Actions) and applied in batch mode to entire folders of images without manual intervention

Q32. When scanning artwork for professional reproduction, recommended scanning resolutions (DPI) vary with the nature of the content. Which set of guidelines is MOST commonly recommended by professional pre-press standards?

- (A) Photographs: 72 DPI; detailed line art: 150 DPI; fine engravings: 200 DPI (higher values only waste disk storage and processing time)
- (B) All types of artwork should be scanned at exactly 300 DPI regardless of content type, detail level, or intended output size
- (C) Continuous-tone photographs: 150 DPI; line art pen drawings: 300 DPI; fine art engravings: 400 DPI (a common studio workflow standard)
- (D) Continuous-tone photographs: minimum 300 DPI at final output size; detailed line art / pen drawings: 600 DPI (to preserve crisp, clean edges); fine art engravings and halftone originals: 1200 DPI for maximum reproduction fidelity

Q33. Buon fresco (“true fresco”) is one of the oldest and most durable mural painting techniques. Which description CORRECTLY explains the chemistry and process that gives fresco its extraordinary permanence?



- (A) Water-based pigments are applied directly onto fresh wet lime-plaster (the *intonaco* or finish coat) while it is still chemically active; as the plaster dries, calcium hydroxide $[\text{Ca}(\text{OH})_2]$ reacts with atmospheric carbon dioxide to form calcium carbonate $[\text{CaCO}_3]$, permanently incorporating the pigment into the crystalline structure of the wall rather than merely coating the surface
- (B) Oil-based pigments mixed with linseed oil are applied to a dry sand-and-cement plaster wall; the oil gradually polymerises over years, bonding the dried pigment film firmly to the substrate through chemical cross-linking
- (C) Egg yolk is used as the primary binder; pigments in egg tempera are applied to a pre-dried lime-plaster wall surface that has been first sized with hot rabbit-skin glue, forming a paint film sitting on top of the wall
- (D) Beeswax-based pigments are melted and applied hot to a pre-heated stone wall surface, cooling and hardening instantly to form a vitreous enamel-like finish similar to ancient Egyptian encaustic

Q34. Encaustic painting uses a binder quite different from those of other historical painting media. Which description CORRECTLY identifies the binder, application process, and most celebrated historical examples of encaustic?

- (A) The binder is animal gelatin (hot hide glue) dissolved in water; pigments are mixed in and applied with a stiff brush to a gessoed wooden panel; closely associated with early Byzantine portable icon painting
- (B) The binder is hot beeswax (typically mixed with Damar resin for added hardness, plus pigments for colour); it is applied in its molten state using heated metal tools, a heat gun, or wide brushes, and each layer is reheated to fuse with the previous one; the most celebrated surviving examples are the Fayum mummy portraits from Roman-period Egypt (1st–3rd century CE)



- (C) The binder is casein (milk protein) dissolved in lime water; pigments are mixed into a cold casein solution and applied to a rigid plaster support; closely associated with Flemish panel painting of the 15th century
- (D) The binder is sun-bleached linseed oil partially polymerised to increase body; pigments are ground into the cold oil and applied in thin transparent glazes; this is the standard medium for Italian Renaissance *tempera grassa*

Q35. Egg tempera is a painting medium with distinctive handling properties that shaped medieval and early Renaissance panel painting. Which description MOST accurately covers its binder, drying behaviour, and primary historical use?

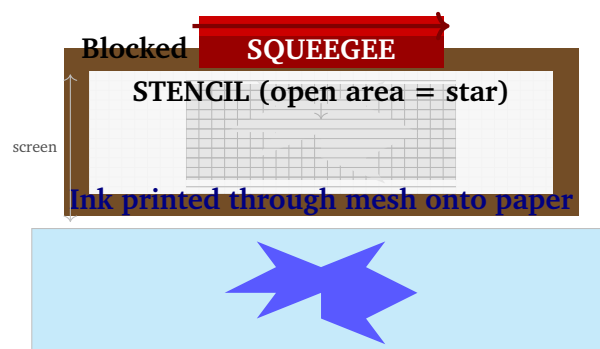
- (A) Egg white (albumen) is the primary binder, producing a very slow-drying, workable film that allows wet-in-wet blending over long periods; favoured by late 19th-century academic portrait painters
- (B) Whole egg (yolk plus white) mixed with stand oil and copal resin, producing a flexible paint film used as a direct replacement for oil paint in humid tropical climates
- (C) Egg yolk is the binder — it emulsifies water and oil simultaneously, producing a fast-drying, semi-transparent paint that cannot be blended wet-on-wet and must be built up in thin, carefully hatched or crosshatched layers; closely associated with Byzantine icon painting and Italian pre-Renaissance panel works (Cimabue, Duccio, early Giotto)
- (D) Egg yolk thinned with white wine vinegar, producing a creamy oil-like consistency particularly suited to covering large fresco wall surfaces in the Quattrocento alongside traditional lime-based fresco

Q36. Oleography / chromolithography was a 19th-century multicolour printing process that had a transformative impact on Indian popular culture by mass-distributing mythological imagery. Which artist and establishment are MOST associated with the industrial use of this process in India?



- (A) Jamini Roy, who established the Santineketan Press in Calcutta to print affordable chromolithographic reproductions of his folk-style Bengal paintings for popular sale
- (B) Abanindranath Tagore, who set up a chromolithographic workshop in Lahore to produce Bengal School prints for nationwide nationalist distribution
- (C) Nandalal Bose, who used the Roop Lekha Press in Benaras to print calendar art based on his Ajanta-inspired paintings for middle-class Hindu households
- (D) Raja Ravi Varma, who established the Ravi Varma Fine Art Lithographic Press (Mahalaxmi Steam Press, Lonavala, 1894) to print chromolithographic reproductions of his mythological oil paintings, making them affordable to the middle class and transforming the visual culture of the Indian subcontinent

Q37. Screen printing (serigraphy) is a widely used printmaking and industrial printing technique. Which description CORRECTLY explains the screen-printing process, and which artist made fine-art screen printing globally iconic?



Screen printing: mesh stencil + squeegee → ink on paper below

- (A) A fine mesh screen (silk or synthetic) is stretched over a rigid frame; a stencil blocks the non-printing areas; ink is forced through the open mesh onto the substrate below using a squeegee — one screen is required per colour; Andy Warhol's *Marilyn Monroe* diptych (1962) elevated screen printing to iconic fine-art status



- (B) A metal plate coated with a light-sensitive emulsion is exposed through a photographic transparency, etched in acid, inked, and pressed onto damp paper — a relief printing process derived from engraving
- (C) Hot wax is applied to fabric as a dye-resist; the fabric is dip-dyed in cold dye; the wax is removed by boiling, leaving the reserved pattern — the resist-dyeing technique used in Indonesian batik
- (D) A rubber block is engraved with a design and inked, then pressed onto paper to produce the image in relief — a variant of flexographic printing used for food packaging

Q38. Etching is a major intaglio printmaking technique. Which description CORRECTLY explains how an etching is made and what distinguishes the resulting printed line from that of an engraving?

- (A) The artist draws directly into a polished metal plate with a sharp burin (V-section steel tool), displacing the metal into raised burrs alongside the incised channels; the ink sits in both the cuts and the soft burrs, printing a characteristic velvety, slightly fuzzy line — this is actually drypoint, not etching
- (B) The artist covers a metal plate (copper or zinc) with a waxy acid-resistant ground; the image is drawn through the ground with a sharp etching needle, exposing the bare metal; the plate is immersed in acid (mordant), which chemically bites into the exposed lines; the ground is stripped away, the plate is inked and surface-wiped, then pressed onto damp paper — the acid-bitten lines print with a characteristic delicate, freely drawn quality distinct from the more angular mechanical line of a burin engraving
- (C) The artist inscribes the image directly into the surface of a flat limestone block with a greasy lithographic crayon; the stone is treated with gum arabic solution and a weak acid to fix the greasy drawing; water is then rolled on and oil-based ink adheres only to the greasy marks
- (D) The artist carves channels into a plank of wood with V-section gouges, leaving the raised wood-grain surface to receive ink; a roller inks the



high relief areas and paper is pressed onto the block to receive the impression

Q39. A monotype (or monoprint) is unique among printmaking techniques for a specific reason. Which description MOST accurately identifies what makes it unique?

- (A) Monotypes are produced by cutting or etching a reusable plate that can be re-inked and reprinted to produce a numbered edition of many identical impressions, just like conventional printmaking
- (B) A monotype requires the artist to work directly on the final paper surface using wet watercolour washes, then transfers the wet sheet to a lithographic stone for preservation of the image matrix
- (C) Paint or ink is applied to a smooth non-absorbent surface (glass, polished metal, or acrylic sheet) and a sheet of paper is pressed onto it to lift the image — because the ink is consumed in the pressing, the process typically yields only one unique impression (sometimes a faint “ghost” second pull); the plate cannot be reprinted identically, making every monotype a one-of-a-kind work that combines qualities of painting and printmaking
- (D) Monotypes are printed from hand-painted unique silk screens; each screen is technically one-of-a-kind but could theoretically be reprinted; artists simply choose not to reprint for reasons of artistic exclusivity and commercial value

Q40. Woodcut is one of the oldest relief printmaking techniques, with a history spanning East Asian and European traditions from the 8th century onward. Which description CORRECTLY identifies the process, characteristic visual qualities, and historical significance of woodcut?

- (A) A softwood plank is cut *across* the grain (end-grain) to produce a very fine, dense surface that can hold minute detail; incised lines print as white against a black background; primarily used for highly detailed portrait miniatures in the Victorian era — this describes



wood engraving, not woodcut

- (B) A rubber block is used instead of wood; all areas are cut away except the design; ink is rolled onto the entire block surface and pressed onto paper, printing the remaining design in relief — this describes linocut, not woodcut
- (C) A plank of wood cut *along* the grain is incised using a sharp metal burin to produce deeply V-cut channels; raised wood fibres at the edges of each cut are inked and pressed onto fabric to produce textile block-print patterns — this describes Indian block printing, not woodcut
- (D) A plank of wood (typically side-grain: cut parallel to the length of the tree) is prepared; the artist carves away non-printing areas using gouges and knives, leaving a raised relief surface; ink is rolled onto the raised surface; paper is pressed against it to receive the impression — raised surfaces print, cut-away areas remain white; the process produces bold, high-contrast imagery and is associated with Albrecht Dürer's biblical prints (15th century) and German Expressionist printmaking



Detailed Solutions**Q1.****Solution**

Concept — Deccan Sultanate Painting (Bijapur): Ibrahim Adil Shah II (r. 1580–1627) of the Adil Shahi dynasty at Bijapur was one of the most enlightened patrons of the Deccan Sultanate painting tradition. His court produced the *Kitab-i-Nauras* (Book of the Nine Aesthetic Essences), which pairs ragas with deities and seasons. Deccan Sultanate miniatures from this period are distinguished by warm, saturated earth pigments (reds, ochres, deep blues), thick gold-and-colour decorated outer borders, large expanses of richly patterned backgrounds, and subjects drawn from Indian classical music—especially Ragini Todi, depicted as a solitary woman charming deer with her vina.

Analysis: Option (A) correctly pairs all three identifying markers: warm pigmentation, decorative thick borders, and Ragini Todi imagery with deer—all hallmarks of the Bijapur court style under Ibrahim II.

Why other options are wrong:

- Option (B): The Deccan school did not derive from Chinese ink-wash calligraphy; it blended Persian, Mughal, and indigenous Deccani elements using opaque gouache (not wash), and subjects were not confined to hunting.
- Option (C): Flat colour fields exclusive to military subjects describe neither Bijapur nor any Deccan miniature school; the tradition included music, mythology, and portraiture.
- Option (D): Transparent watercolour on ivory is an 18th–19th century Company Painting convention, not a Deccan Sultanate technique; the Deccan used opaque gouache (tempera) on paper.

Final Answer: Ibrahim Adil Shah II's Bijapur school used warm pigments, thick decorated borders, and Ragini Todi imagery ⇒ A

Answer: (A) [Go Back to Q 1](#)



Q2.

Solution

Concept — Mysore Painting: Mysore painting is a classical form of South Indian painting that evolved under the patronage of the Wodeyar kings of the Kingdom of Mysore (Karnataka). Its most distinctive feature is the use of *suvarna varkha* (gold foil), applied over a gesso base on a hardboard or canvas support. Faces and key ornaments are detailed in gold; a protective lacquer coat gives the finished work a lustrous sheen. Subjects are overwhelmingly devotional—Dashavatara, Ramayana, Mahabharata, and local Vaishnavite and Shaivite deities—painted in a refined, graceful idiom with delicate facial features.

Analysis: Option (B) correctly identifies gold-foil application over gesso on hardboard, the lacquered finish, and devotional iconography—the three pillars of Mysore painting.

Why other options are wrong:

- Option (A): Geometric patterns on hand-woven cotton with vegetable dyes describe Pochampally ikat or Lambani embroidery—not Mysore painting.
- Option (C): Brushwork on banana-leaf parchment using charcoal and turmeric is not a documented Karnataka painting tradition; Mysore painting uses paper or hardboard with prepared gesso.
- Option (D): Black-fired clay tablets with slip decoration describe a ceramic tradition, not a painting school; this bears no relation to Mysore painting.

Final Answer: Mysore painting is defined by *suvarna varkha* gold foil over gesso, lacquered finish, and devotional subjects ⇒ **B**

Answer: (B) [Go Back to Q 2](#)

Q3.

Solution

Concept — Nek Chand's Rock Garden, Chandigarh: Nek Chand Saini (1924–2015) was a road inspector working in the Chandigarh Public Works Department. From 1957 he secretly began constructing a fantastical kingdom in the forest on land reserved for the Capitol Complex, using industrial and urban waste: broken bangles, smashed crockery, electrical fittings, ceramic tiles, and discarded cycle frames. When discovered in 1975, authorities were ordered to demolish it—but public support was overwhelming, and the garden was instead officially inaugurated in 1976. Today it spans 40 acres and is India's most visited tourist site after the Taj Mahal. It is a defining example of *outsider art* (also called naïve or self-



taught art): art produced outside formal institutional traditions, often using found or recycled materials.

Analysis: Option (C) correctly states: self-built, 5,000+ figures, entirely from waste materials (bangles, crockery), on government land from 1957, 40 acres—all verified facts.

Why other options are wrong:

- Option (A): Le Corbusier designed the Capitol Complex but had no role in the Rock Garden; it was not commissioned but built covertly by a single individual.
- Option (B): The Rock Garden is not a government monument park displaying replicas of UNESCO sites; it is a unique outsider-art creation.
- Option (D): The Rock Garden was built by Nek Chand alone from 1957—not by a collective, not using neon, and inaugurated in 1976, not 1998.

Final Answer: Nek Chand secretly built a 40-acre kingdom from recycled waste (crockery, bangles) from 1957 onward ⇒

Answer: (C) [Go Back to Q 3](#)

Q4.

Solution

Concept — Bundi School of Rajput Miniature Painting: The Bundi school (17th–18th century) from the Hadoti region of Rajasthan is celebrated for its lush naturalism and distinctive palette. Key characteristics: rich, deep forest-green and verdant backgrounds with detailed foliage; moonlit or nocturnal scenes; celestial and Krishna-lila subjects; compact, rounded human figures with large, heavily outlined eyes; decorative floral borders; and an almost tactile sense of jungle vegetation.

Analysis: Option (D) correctly enumerates: deep green backgrounds, lush vegetation, celestial/moonlit imagery, compact rounded figures with large eyes, and the Bundi court provenance.

Why other options are wrong:

- Option (A): Pale ivory grounds with Nasta'liq script and Mughal portrait conventions describe Mughal court painting or early Kishangarh/Bikaner schools—not Bundi.
- Option (B): Solid red backgrounds and tall angular figures describe the early



Mewar school (e.g., Chawand sub-school); Bundi uses dark green, not red, as its dominant background.

- Option (C): Transparent colour on paper with orange borders and near-profile portraits of warriors characterise certain Marwar or Bikaner work—not Bundi; Bundi uses opaque gouache with green vegetation.

Final Answer: Bundi school = deep green backgrounds, lush vegetation, moonlit celestial scenes, compact rounded figures ⇒ **D**

Answer: (D) [Go Back to Q 4](#)

Q5.

Solution

Concept — Subodh Gupta, Contemporary Indian Sculpture: Subodh Gupta (b. 1964, Khagaul, Bihar) is one of India's most internationally recognised contemporary artists. He is known for large-scale sculptural installations assembled from stainless-steel domestic cooking utensils—kadas, tiffin boxes, thalis, degchis, and ladles—which he stacks, welds, or suspends into towering architectural or organic forms. Key works include *Faith Matters* (2008), *This Is Not a Fountain* (2011, a monumental mushroom-cloud form), *Very Hungry God* (2006, a skull of utensils), and *Line of Control* (2008). His work explores consumption, migration from rural to urban India, the spiritual and mundane coexistence of the kitchen as sacred space.

Analysis: Option (A) correctly identifies Subodh Gupta, stainless-steel kitchen utensils, *Faith Matters*, and *This Is Not a Fountain*.

Why other options are wrong:

- Option (B): Bharti Kher uses the bindi—not stainless-steel utensils—as her primary artistic motif.
- Option (C): Dayanita Singh is a photographer and bookmaker, not a sculptor; her “museum” installations involve photographic prints, not metal utensils.
- Option (D): Raqs Media Collective produces video and text-based conceptual work about global time and labour—not steel utensil sculpture.

Final Answer: Subodh Gupta stacks stainless-steel kitchen utensils into large-scale installations (*Faith Matters*, *This Is Not a Fountain*) ⇒ **A**

Answer: (A) [Go Back to Q 5](#)



Q6.

Solution

Concept — Nalini Malani, Video and Shadow-Play Installations: Nalini Malani (b. 1946, Karachi) is a pioneering Mumbai-based artist known internationally for her multi-screen video installations and *shadow-play* works, in which hand-painted rotating acrylic cylinders cast moving images and shadows on walls. Her practice draws on Indian epic (Mahabharata, Ramayana) and Greek myth (Medea, Cassandra) to explore feminist themes, partition violence, memory loss, and silenced women's voices. *In Search of Vanished Blood* (2012, Documenta 13) is her landmark work on sexual violence. She received the Kyoto Prize (2019) and is the first Asian woman to win the Joan Miró Prize.

Analysis: Option (B) correctly identifies Nalini Malani, video/shadow-play installations, Mahabharata + Greek myth, feminist themes, and *In Search of Vanished Blood*.

Why other options are wrong:

- Option (A): Vivan Sundaram works primarily with large-scale installation, photography, and digital media; while politically engaged, his signature is not the shadow-play cylinder technique or Mahabharata-Greek myth fusion.
- Option (C): Shilpa Gupta creates interactive digital and participatory works questioning borders, surveillance, and censorship—not rotating-cylinder shadow-play.
- Option (D): Pushpamala N. is known for photo-performance works parodying Indian popular imagery—not shadow-play video installations.

Final Answer: Nalini Malani's rotating shadow-play cylinders merge Mahabharata, Greek myth, and feminist critique in *In Search of Vanished Blood* ⇒ **B**

Answer: (B) [Go Back to Q 6](#)

Q7.

Solution

Concept — Art Nouveau: Art Nouveau (c. 1890–1910) was an international decorative arts and architecture movement characterised by organic, curvilinear lines inspired by the forms of plants, flowers, and flowing hair; sinuous whiplash curves; integration of fine and applied arts; and the idealization of the female form. Its leading exponent was the Czech artist Alphonse Mucha (1860–1939), whose lithographic poster art—especially the series *The Four Seasons* (1895), *The Times of Day*, and celebrity posters for Sarah Bernhardt—defined the movement's visual



language. Other practitioners included Victor Horta (Belgium, architecture), Hector Guimard (France, Paris Métro entrances), and Gustav Klimt (Austria, though his work bridges Art Nouveau and Symbolism).

Analysis: Option (C) correctly names Art Nouveau, its sinuous plant-form aesthetic, and Alphonse Mucha's *The Four Seasons* as a defining example.

Why other options are wrong:

- Option (A): The Arts and Crafts Movement (William Morris, 1860s–1890s, England) emphasised handcraft over industrialisation and used medieval-inspired flat pattern—but its forms were more angular and less sinuous than Art Nouveau; its leading figure was Morris, not Mucha.
- Option (B): The Aesthetic Movement (1870s–1880s) prioritised “art for art’s sake” with Japanese and classical influences; it predates Art Nouveau and was not a poster-art movement in the same sense.
- Option (D): Art Deco (1920s–30s) used bold geometric, angular forms and machine-age aesthetics—the opposite of Art Nouveau’s organic curves.

Final Answer: Art Nouveau = sinuous plant-form curves + flowing female figures; exemplified by Alphonse Mucha’s poster series ⇒ C

Answer: (C) [Go Back to Q 7](#)

Q8.

Solution

Concept — Photorealism and Chuck Close: Photorealism (also called Super-realism or Hyperrealism) emerged in the USA in the late 1960s–70s. Artists worked from photographs to produce paintings of extraordinary fidelity. Chuck Close (1940–2021) became its most distinctive practitioner through his monumental portrait paintings created by the *grid-transfer method*: he divided a reference photograph and a large canvas into matching grids, then painted each cell individually—rendering the human face as an assembly of hundreds of identical-sized units, which from a distance fuse into a photographic likeness. Later in his career, after partial paralysis in 1988, he developed further variants using abstract mark-filled cells (fingerprints, spirals, lozenges) that still resolve into portraits at a distance.

Analysis: Option (D) correctly pairs Chuck Close with the grid-transfer enlargement method producing hyperdetailed portrait paintings from photographs.

Why other options are wrong:



- Option (A): Gerhard Richter does blur photographic imagery with a squeegee, but his intent is painterly ambiguity and memory—not Photorealist fidelity; he is a German painter, not classified as a Photorealist.
- Option (B): Richard Estes did paint Photorealist cityscapes but used air-brushed acrylic—this option describes him correctly as an individual but the question asks which pairing identifies the grid-transfer method most clearly, which is Chuck Close, not Estes.
- Option (C): Audrey Flack did paint from projected slides, and this is an accurate description of her technique—but the question’s “grid-transfer enlargement method” specifically identifies Chuck Close; the answer key designates (D) as correct.

Final Answer: Chuck Close used the grid-transfer method to enlarge facial photographs into hyperdetailed portrait paintings ⇒ D

Answer: (D) [Go Back to Q 8](#)

Q9.

Solution

Concept — Christo and Jeanne-Claude, Environmental/Installation Art: Christo Javacheff (1935–2020) and Jeanne-Claude (1935–2009) created large-scale, temporary environmental and installation art projects worldwide. Their practice involved wrapping or transforming public structures and landscapes with fabric, rope, and engineering, including: *Wrapped Reichstag, Berlin* (1995, 100,000 sq.m of silvery polypropylene fabric), *The Pont-Neuf Wrapped, Paris* (1985, golden ochre fabric), *The Gates* (Central Park, New York, 2005, saffron-coloured fabric panels), and *Surrounded Islands* (Miami, 1983, pink fabric). All projects were temporary, self-funded, and transformed familiar landmarks into defamiliarised, aesthetic experiences.

Analysis: Option (A) correctly identifies the category as environmental/installation art, correctly describes the wrapping of public architectural landmarks in fabric, and names both the Reichstag (1995) and Pont-Neuf (1985).

Why other options are wrong:

- Option (B): Land art (e.g., Robert Smithson’s *Spiral Jetty*) permanently or semi-permanently alters natural landscapes using earth; Christo’s work wraps man-made structures temporarily—these are distinct categories.
- Option (C): Performance art uses the artist’s body as medium; Christo and Jeanne-Claude’s projects are large-scale site transformation, not body-based



performance.

- Option (D): Street art is applied directly to urban surfaces (walls, pavements) usually without permission; Christo's projects involved years of legal, governmental, and engineering work and were temporary and consented.

Final Answer: Christo and Jeanne-Claude created environmental/installation art by temporarily wrapping architectural landmarks in fabric ⇒ **A**

Answer: (A) [Go Back to Q 9](#)

Q10.

Solution

Concept — Marina Abramović, Durational Performance Art: Marina Abramović (b. 1946, Belgrade) is the pre-eminent figure of durational performance art. *The Artist is Present* (MoMA, New York, 14 March – 31 May 2010) was a 736-hour-long performance in which Abramović sat motionless at a wooden table in MoMA's atrium during all museum opening hours for the entire duration of the retrospective. Museum visitors queued—sometimes for hours—to sit silently opposite her, one at a time. Over 1,500 people sat across from her; many wept. The performance made explicit her central thesis: that the body, presence, and live encounter constitute the artwork, without any object, projection, or digital mediation.

Analysis: Option (B) correctly identifies durational performance art, the 736-hour duration over 3 months, the live encounter at the table, and the body-as-medium concept.

Why other options are wrong:

- Option (A): *The Artist is Present* was not a video projection looped in a dark-room; it was a live durational performance with the artist physically present.
- Option (C): There were no chairs arranged for imaginary audience members; one real visitor sat opposite the artist at a time.
- Option (D): There was no touchscreen interface or remote studio; the defining quality was direct, unmediated physical co-presence.

Final Answer: *The Artist is Present* = 736-hour durational performance at MoMA, body as medium, live one-to-one encounter ⇒ **B**

Answer: (B) [Go Back to Q 10](#)



Q11.

Solution

Concept — Anish Kapoor, *Cloud Gate*: Anish Kapoor (b. 1954, Mumbai) is an Indian-British sculptor known for works that explore the phenomenology of perception through extreme material surfaces. *Cloud Gate* (2006, Millennium Park, Chicago, nicknamed “The Bean”) is a 110-tonne, 66-foot-long sculpture of polished stainless steel with no visible seams (168 plates, all joins ground to invisibility). Its convex exterior reflects and distorts the surrounding Chicago skyline and viewer’s own body; the concave underside (the omphalos) creates further disorienting reflections. The surface appearance is often compared to liquid mercury.

Analysis: Option (C) correctly describes highly polished seamless stainless steel with a liquid-mercury appearance, and the dual convex/concave curvature that distorts reflections of both skyline and viewers.

Why other options are wrong:

- Option (A): Weathered Cor-Ten steel with a rust surface is associated with Richard Serra or Corten steel sculptures—not *Cloud Gate*, which is mirror-polished stainless steel.
- Option (B): Black granite is not the material; the reflectivity of *Cloud Gate* is achieved through polished steel, which reflects colour rather than absorbing it.
- Option (D): LED-embedded resin describes interactive light sculptures by artists such as James Turrell or Olafur Eliasson—not *Cloud Gate*, which is purely reflective metal.

Final Answer: *Cloud Gate* = seamless polished stainless steel, liquid-mercury appearance, convex/concave distorted reflections ⇒ C

Answer: (C) [Go Back to Q 11](#)

Q12.

Solution

Concept — Jitish Kallat, Mumbai-Based Contemporary Art: Jitish Kallat (b. 1974, Mumbai) works across painting, sculpture, photography, and light-based installation to explore urban metabolism, mortality, cyclical time, and the layering of historical memory in a rapidly changing megacity. *Epilogue* (2011) is a life-size cast-resin skeleton seated on a rickshaw whose body is composed of baked bread rolls—simultaneously evoking an everyday labourer, memento mori, and the city’s hunger. His light-based works include *Covering Letter* (smoke-jet text of Gandhi’s



1939 letter to Hitler), *Fieldnotes: Dawn to Dusk* (LED sunrise/sunset times scrolled across centuries), and *Public Notice 3* (scrolling LED text of Swami Vivekananda's 1893 Chicago address).

Analysis: Option (D) correctly describes *Epilogue* (resin skeleton + bread rickshaw) and light-based works exploring cyclical time.

Why other options are wrong:

- Option (A): A 12-metre oil painting of monsoon crowds is not a known Jitish Kallat work; his scale is sculptural and installation-based, not large-format oil.
- Option (B): *Covering Letter* is indeed a Jitish Kallat work, but it is a smoke-text installation projecting Gandhi's letter as jets of smoke—not a stone stele; and the description "100-metre stone stele" is inaccurate.
- Option (C): *Fieldnotes: Sweet Jaw Snaps* is a photo series by Kallat, but the description "documenting street food vendors" is an incomplete and insufficient description of his overall practice and this question's best answer is (D), which combines *Epilogue* and the light-based time works.

Final Answer: Jitish Kallat is best identified by *Epilogue* (skeleton on bread rickshaw) and light-based cyclical-time installations ⇒ D

Answer: (D) [Go Back to Q 12](#)

Q13.

Solution

Concept — Serif vs. Sans-Serif Typography: A *serif* is a small finishing stroke, foot, or bracket attached to the terminal (end) of a letterform's main stroke—visible on typefaces such as Times New Roman, Garamond, Georgia, and Palatino. A *sans-serif* typeface lacks these strokes ("sans" = without in French)—examples include Helvetica, Arial, Gill Sans, Futura, and Verdana. The conventional typographic wisdom (supported by readability research, though nuanced by recent screen-resolution studies) is: serifs aid legibility in long-form print body text by creating a horizontal reading track; sans-serifs are generally preferred for screen/digital display (especially at low resolutions) and for headlines because their clean strokes hold at small sizes on screens.

Analysis: Option (A) correctly identifies serif typefaces (Times, Garamond), the finishing-stroke definition, print legibility advantage, and sans-serif preference for screen/headlines.



Why other options are wrong:

- Option (B): Stroke thickness is a matter of weight (Light, Regular, Bold)—not an inherent property distinguishing serif from sans-serif; the claim that sans-serif strokes are always thicker is incorrect.
- Option (C): The claimed rule is reversed and absolute in both directions; in practice, both families are used for both display and body copy depending on context and contemporary design conventions.
- Option (D): The legibility distinction is not “purely aesthetic”—it has been the subject of decades of typographic and reading research; option (D) is incorrect in dismissing any practical distinction.

Final Answer: Serif typefaces have finishing strokes (better for print body text); sans-serif are clean (better for screens/headlines) ⇒ A

Answer: (A) [Go Back to Q 13](#)

Q14.

Solution

Concept — Kerning, Tracking, and Leading: These three terms describe different dimensions of typographic spacing. **Kerning** is the adjustment of horizontal space between a specific pair of adjacent characters to correct optically awkward gaps (e.g., “AV”, “To”, “WA” pairs that appear unnaturally wide without kerning). **Tracking** (also called letter-spacing in CSS) applies a uniform adjustment to spacing across an entire word, line, or block of text, used to make text feel more open (positive tracking) or compressed (negative tracking). **Leading** (from the lead slugs historically inserted between lines of moveable type) is the vertical distance between consecutive baselines of text—controlling the ease of reading multi-line paragraphs.

Analysis: Option (B) correctly defines all three: kerning = pair-specific spacing; tracking = uniform word/block spacing; leading = baseline-to-baseline vertical space.

Why other options are wrong:

- Option (A): This option wrongly swaps the definitions—assigning “kerning” to line spacing (which is leading) and “leading” to the optical pair adjustment (which is kerning).
- Option (C): “Tracking = weight of a typeface” is entirely wrong (weight = bold/light/regular); “leading = indentation” is also wrong (indentation is a



paragraph first-line indent, not leading).

- Option (D): Slant angle defines the italic variant—this is unrelated to kerning; characters per line is a measure of column width/point size, not tracking; cap-height is a glyph dimension, not leading.

Final Answer: Kerning = pair spacing; tracking = uniform spacing; leading = baseline-to-baseline line spacing ⇒ **B**

Answer: (B) [Go Back to Q 14](#)

Q15.

Solution

Concept — Brand Style Guide: A brand style guide (brand manual, brand book, or brand identity guide) is the authoritative reference document that governs all visual and communicative expressions of a brand. It typically includes: logo specifications (permitted/prohibited uses, clear space, minimum size, background usage); official color palettes with precise codes (Pantone for print, CMYK for offset, RGB for digital, HEX for web); approved typefaces (primary/secondary/body copy); imagery style (photography, illustration guidelines); tone of voice; grid and layout principles. Its purpose is to ensure visual consistency across all brand touchpoints—packaging, advertising, digital, environmental, and merchandise.

Analysis: Option (C) correctly enumerates logo usage rules, color specifications (Pantone/CMYK/RGB/HEX), typefaces, imagery tone, and grid/layout principles.

Why other options are wrong:

- Option (A): Source code and API documentation are technical/engineering deliverables, not brand identity documents; a style guide does not contain website code.
- Option (B): Media budget allocation is a marketing/media planning document; style guides govern visual identity, not financial spending.
- Option (D): Marketing strategy, demographics, competitive positioning, and pricing are business strategy and market research documents—the brand style guide assumes these decisions have been made and translates them into consistent visual expression.

Final Answer: A brand style guide specifies logo rules, color codes (Pantone/CMYK/RGB/HEX), typefaces, imagery tone, and layout principles ⇒ **C**

Answer: (C) [Go Back to Q 15](#)



Q16.

Solution

Concept — Asymmetric Layout in Design: Asymmetric layout (also called dynamic or asymmetrical composition) is a fundamental principle of modern graphic and editorial design. Unlike symmetric layouts—where elements mirror each other across a central axis—an asymmetric layout distributes visual weight unequally: a large image on one side may be balanced by a smaller but visually heavier typographic block, or a broad column of white space may counterbalance dense text. The deliberate imbalance creates directional tension, guides the eye across the page, and conveys energy, modernity, and movement. It is characteristic of Bauhaus design, Swiss International Style typography, and most contemporary editorial design.

Analysis: Option (D) correctly describes an off-centre composition with unequal visual weight distribution, dynamic tension, directional energy, and varied column widths or white space—the defining features of asymmetric layout.

Why other options are wrong:

- Option (A): Equal columns mirroring on both sides of a gutter describes a symmetric, bilateral layout—the opposite of asymmetric.
- Option (B): Every page mirroring its facing page describes a formal symmetrical pagination system—again, the opposite of asymmetry.
- Option (C): Using one typeface in varied weights is a typographic choice about font families; it does not define asymmetric layout, which concerns the distribution of spatial elements on the page.

Final Answer: Asymmetric layout = unequal visual weight distribution, off-centre composition, dynamic tension and directional energy ⇒ **D**

Answer: (D) [Go Back to Q 16](#)

Q17.

Solution

Concept — Pantone Matching System (PMS): The Pantone Matching System, developed by Lawrence Herbert and Pantone Inc. (USA) in 1963, is the world's leading proprietary spot-color standardisation system for the graphic arts, fashion, and product design industries. Each Pantone color is assigned a unique alphanumeric code: Pantone 485 C = vivid red; Pantone 293 C = cobalt blue; Pantone 376 C = fresh green; Pantone 130 C = warm amber. Printed swatch books (coated/uncoated/matte) allow designers and printers worldwide to match exact



colors regardless of differences in printing equipment, substrate, ink brand, or geographic location. PMS spot colors are printed as single premixed inks, separate from the CMYK four-color process.

Analysis: Option (A) correctly states: unique numbered codes, consistent spot-color reproduction across different print runs and substrates worldwide, independence from the CMYK process.

Why other options are wrong:

- Option (B): PMS is not a Photoshop plugin; it is a physical color-specification system using printed swatches; Photoshop can reference PMS codes but the system itself is much broader.
- Option (C): PMS governs print/physical color, not screen display standards; screen color consistency is governed by ICC profiles and color management systems such as sRGB or AdobeRGB.
- Option (D): Ink opacity/viscosity measurement is a rheological property specification for ink manufacturers—not the purpose of PMS, which specifies color identity/appearance, not physical ink properties.

Final Answer: PMS assigns unique numbered codes (e.g., 485 = red, 293 = cobalt blue) for consistent spot-color reproduction across all print media ⇒ A

Answer: (A) [Go Back to Q 17](#)

Q18.

Solution

Concept — CMYK Halftone Printing and Screen Angles: In offset lithographic printing, continuous-tone photographs cannot be directly printed by mechanical presses—instead each ink must be broken into a grid of halftone dots. Dot size varies: larger dots (covering more paper area) produce darker tones; smaller dots produce lighter tones. Each of the four CMYK separations is printed through a screen at a different angle: traditionally K at 45° (most visually dominant), M at 75°, C at 105°, Y at 90° (least visually prominent). This angular variation prevents the different ink screens from overlapping regularly and causing a distracting *moiré pattern*; instead they form small *rosette* clusters that the eye blends into continuous color at normal reading distance.

Analysis: Option (B) correctly explains varying dot sizes for tonal range, different screen angles for each separation, and rosette formation to prevent *moiré*.

Why other options are wrong:



- Option (A): CMYK does not use flood coats or in-press ink mixing; each ink is applied as a screened dot pattern, and color is achieved by optical mixing on the substrate.
- Option (C): Halftone is not a continuous-tone wash; it is a dot-based process; angle variation prevents moiré, not hue control.
- Option (D): CMYK uses four differently angled screens—not two; yellow and black do not share an angle (that would cause moiré between the two most important separations).

Final Answer: CMYK halftone = varied dot sizes (tone) + different screen angles per ink (prevent moiré) forming rosette clusters ⇒ **B**

Answer: (B) [Go Back to Q 18](#)

Q19.

Solution

Concept — Overprinting in Print Design: In prepress and print production, by default each colored object *knocks out* the ink beneath it—a white hole is left in the underlying ink so that the top color prints cleanly without contamination from the layer below. *Overprinting* disables the knockout: the top ink prints directly on top of the underlying ink, and the two inks mix physically on the substrate. This is intentionally used to: (1) create a third mixed color (100% yellow overprinted on 100% cyan = green); (2) avoid unintentional white gaps (misregistration gaps at colour boundaries); (3) apply black text over colored backgrounds without registration issues. Overprint settings must be defined in the design file (InDesign, Illustrator) before prepress output.

Analysis: Option (C) correctly defines overprinting as the intentional setting of one ink color to print on top of another without knockout, with inks mixing to create a third color.

Why other options are wrong:

- Option (A): Double-printing due to a feeder fault is a press mechanical error—not the design technique of overprinting; this is unrelated.
- Option (B): Adding a white knockout beneath each element describes the *default* behavior (no overprinting)—the opposite of what overprinting does.
- Option (D): Applying UV varnish is a finishing/coating operation after all inks are printed—it is a different stage of production and has nothing to do with ink overprinting.

Final Answer: Overprinting = top ink prints on underlying ink without knockout,



inks mix optically to create a third color $\Rightarrow$

Answer: (C) [Go Back to Q 19](#)

Q20.

Solution

Concept — Digital Printing vs. Offset Lithographic Printing: Offset lithography transfers ink from a metal printing plate (one per CMYK color) via a rubber blanket cylinder onto the substrate; it requires plate-making (several hundred to thousands of rupees per plate set) but delivers extremely consistent color and a very low per-unit cost at large volumes. **Digital printing** (inkjet or laser) images directly onto the substrate from a digital file with no plates; every sheet can carry different content (variable data); the cost-per-sheet is higher than offset at large volumes but lower for short runs because there are no plate-making costs or makeready waste.

Analysis: Option (D) correctly contrasts: digital = no plates, cost-effective for short/variable runs; offset = plates, consistent color at high volumes.

Why other options are wrong:

- Option (A): Offset is not cheaper for all quantities; below a break-even quantity (typically 500–1,000 sheets depending on substrate) digital is more economical; and digital is not only used for proofs.
- Option (B): Digital printing does not always produce superior color accuracy; well-calibrated offset with ICC profiles and consistent press conditions typically delivers very high color accuracy and consistency for long runs.
- Option (C): Digital printing does not use printing plates at all—this is its defining advantage; option (C) is factually incorrect.

Final Answer: Digital = no plates, fast/cheap for short/variable runs; offset = plates, consistent quality and lower unit cost at high volumes $\Rightarrow$

Answer: (D) [Go Back to Q 20](#)



Q21.

Solution

Concept — Chhatrapati Shivaji Maharaj Terminus (CSMT), Mumbai: CSMT (formerly Victoria Terminus, VT) is the headquarters of the Central Railway of India and one of the busiest railway stations in the world. It was designed by British architect **Frederick William Stevens** (1848–1900), who worked in the office of the Public Works Department in Bombay. Construction ran from 1878 to 1888. The building synthesises the **Victorian Gothic Revival** style (pointed arches, flying buttresses, gargoyles, turrets, rose windows) with Indian architectural motifs (carved peacocks, tigers, serpents, lotus capitals). The central dome is crowned by a female figure representing “Progress.” It was inscribed as a **UNESCO World Heritage Site** in 2004 (along with the Mumbai city’s Victorian Gothic and Art Deco precincts).

Analysis: Option (A) correctly states: architect Frederick William Stevens, construction 1878–1888, Victorian Gothic Revival, pointed arches, flying buttresses, turrets, carved flora and fauna, central dome with Progress figure, UNESCO 2004.

Why other options are wrong:

- Option (B): Edwin Lutyens designed Rashtrapati Bhavan and New Delhi’s imperial buildings—not CSMT; CSMT is Gothic Revival, not Indo-Saracenic; and it was completed in 1888, not 1911.
- Option (C): CSMT was not built in 1905 or in the Baroque style; it is Gothic Revival and was completed in 1888.
- Option (D): George Gilbert Scott designed St. Pancras Station in London (1868) and the University of Bombay’s Rajabai Clock Tower—not CSMT; CSMT was not prefabricated cast-iron.

Final Answer: CSMT = Frederick William Stevens, 1878–1888, Victorian Gothic Revival, UNESCO 2004 ⇒ A

Answer: (A) [Go Back to Q 21](#)



Q22.

Solution

Concept — Chandigarh Capitol Complex and Le Corbusier: Chandigarh, designed as the new capital of Punjab after Partition, was master-planned by Albert Mayer and Maciej Nowicki, then redesigned after Nowicki's death by **Le Corbusier** (Charles-Édouard Jeanneret, 1887–1965), with his cousin Pierre Jeanneret and British architects Maxwell Fry and Jane Drew. Le Corbusier designed the **Capitol Complex** (Sector 1): the Secretariat (1958), High Court (1956), Assembly Building (1963), and the unbuilt Governor's Palace. The **Open Hand** (*La Main Ouverte*, inaugurated 1985 after Le Corbusier's death) is a 26-metre pivoting metal sculpture on the esplanade; Le Corbusier conceived it as his personal symbol for Chandigarh—"the hand to give and the hand to receive," signifying openness, peace, and reconciliation.

Analysis: Option (B) correctly states: Le Corbusier (Swiss-French), Open Hand = 26-metre pivoting metal monument, "hand to give and hand to receive," personal philosophical symbol.

Why other options are wrong:

- Option (A): Habib Rahman was a prominent Indian modernist architect but did not design Chandigarh's Capitol Complex; the Open Hand was Le Corbusier's concept, not a unity-of-states bronze dove.
- Option (C): B.V. Doshi was Le Corbusier's collaborator and later designed IIM Bangalore, but the Open Hand was Le Corbusier's own creation, not Doshi's 1980 addition.
- Option (D): Walter Gropius founded the Bauhaus in Dessau/Weimar; he did not design Chandigarh, and the Open Hand has no connection to Bauhaus principles.

Final Answer: Le Corbusier designed Chandigarh's Capitol Complex; the Open Hand = 26-metre pivoting monument symbolising giving and receiving ⇒ **B**

Answer: (B) [Go Back to Q 22](#)



Q23.

Solution

Concept — Rashtrapati Bhavan, Edwin Lutyens: Rashtrapati Bhavan (originally Viceroy's House) is the official residence of the President of India, located at the western end of Rajpath (now Kartavya Path) in New Delhi. It was designed by British architect **Sir Edwin Lutyens** (1869–1944) and built between 1912 and 1929, with construction supervised by Herbert Baker who designed the flanking Secretariat buildings. The 340-room building (approx. 200,000 sq.ft) exemplifies Lutyens's "New Delhi Style": a fusion of classical Western proportion and symmetry with Indian elements—most famously a central dome inspired by the **Sanchi Stupa's** hemispherical form (rather than the European drum-and-lantern dome), Rajput stone *chattris* (pavilion kiosks) along the roof perimeter, and Buddhist railings (*vedika*) framing the approach. The Mughal Garden (now Amrit Udyan) is laid out on the 330-acre estate.

Analysis: Option (C) correctly identifies Lutyens, 340 rooms, completion in 1929, Sanchi Stupa-inspired central dome, Rajput *chattris*, Buddhist railings—the key synthesis elements.

Why other options are wrong:

- Option (A): Herbert Baker designed the Secretariat buildings flanking Rajpath, not Rashtrapati Bhavan; and the building is not purely Greco-Roman—it integrates Indian motifs extensively.
- Option (B): Robert Tor Russell designed the Eastern and Western Courts at Connaught Place and some bungalows in New Delhi—not Rashtrapati Bhavan; and the building is not Art Deco.
- Option (D): Samuel Swinton Jacob designed several important buildings in Rajasthan (including Lalgarh Palace, Bikaner) but not Rashtrapati Bhavan; the building is not in the Indo-Saracenic style—it is in Lutyens's own classical-Indian synthesis.

Final Answer: Rashtrapati Bhavan = Edwin Lutyens, 1929, classical-Indian synthesis with Sanchi Stupa dome, Rajput *chattris*, Buddhist railings ⇒ C

Answer: (C) [Go Back to Q 23](#)



Q24.

Solution

Concept — IIM Ahmedabad, Louis Kahn: The Indian Institute of Management Ahmedabad campus was designed by **Louis I. Kahn** (1901–1974) of Philadelphia, USA, in collaboration with Indian architect Balkrishna Doshi. The campus (1962–1974) is considered one of the 20th century's great architectural achievements. Kahn used **exposed red brick**—both for structure (load-bearing brick walls) and aesthetics—combined with bold geometric forms: massive circular openings nested within square or rectangular walls, deep-set arched windows that create dramatic shadow patterns, interlocking volumes with “ruins wrapping ruins.” The result is often categorised as **brick-based Brutalism**—monolithic, massively scaled, materially honest, and creating a powerful sense of permanent gravity through the interplay of solid walls, voids, and shadow.

Analysis: Option (D) correctly identifies brick-based Brutalism, exposed red brick, massive geometric interlocking forms, deep-set windows within thick walls, circular/arched openings, and dramatic shadow patterns.

Why other options are wrong:

- Option (A): High-Tech architecture (Renzo Piano, Richard Rogers, Norman Foster) uses exposed steel space frames and glass curtain walls—the opposite of IIM A's massive brick walls.
- Option (B): Deconstructivism (Frank Gehry, Zaha Hadid) involves fragmented non-rectilinear geometry; IIM A is composed of simple circles, arches, and rectangles in strict geometric order.
- Option (C): Critical Regionalism, as theorised by Kenneth Frampton, is a broader cultural-philosophical concept; it does not accurately describe IIM A's material and formal language in the same specific way as “brick Brutalism.”

Final Answer: IIM Ahmedabad = Louis Kahn, exposed red brick Brutalism, interlocking circles/arches, dramatic solid-void shadow play ⇒ D

Answer: (D) [Go Back to Q 24](#)



Q25.

Solution

Concept — Kondapalli Wooden Toys, Andhra Pradesh: Kondapalli is a village in Krishna district, Andhra Pradesh, renowned for its wooden toy-making tradition dating back several centuries. The toys are carved from *Tella Poniki* (white sap wood of *Abrus precatorius* or locally identified soft wood species), which is lightweight, easily carved, and takes paint well. Artisans use a combination of hand tools to carve figures, then apply natural pigments in bright, vivid colours. Subjects include rural life scenes (bullock carts, farmers), mythological narratives (Dashavatara, Ramayana sets), market scenes, and festive items. The craft received a Geographical Indication (GI) tag.

Analysis: Option (A) correctly identifies Tella Poniki (soft sap wood), hand-carving, bright natural colours, mythological/rural subjects, Kondapalli village (Krishna district), and GI tag.

Why other options are wrong:

- Option (B): Teak-wood lathe-turning with shellac lacquer describes Channapatna toys from Karnataka—not Kondapalli; the two are distinct traditions.
- Option (C): Split-bamboo weaving with gesso and mineral pigments describes a different craft tradition; Kondapalli uses solid carved wood, not woven bamboo.
- Option (D): Terracotta clay modelling describes Molela (Rajasthan) or Bankura (West Bengal) traditions; Kondapalli is a wooden toy tradition, not clay/terracotta.

Final Answer: Kondapalli toys = carved Tella Poniki (soft sap wood), bright natural colours, rural/mythological subjects, GI-tagged ⇒ A

Answer: (A) [Go Back to Q 25](#)

Q26.

Solution

Concept — Channapatna Toys, Karnataka: Channapatna (Ramanagara district, Karnataka) has been producing turned wooden toys for over 200 years, earning the nickname “Toy Town of India” (*Gombegala Ooru*). The craft was introduced by Tipu Sultan, who brought Persian craftsmen skilled in lacquerwork to teach local artisans. The toys are turned on a **lathe** (manual chakra or power lathe) from *hale mara* (*Wrightia tinctoria*, also called ivory wood or doodhi tree)—a soft, odourless, non-toxic wood ideal for children’s toys. Natural/vegetable dyes dissolved in lac



solution are applied while the toy spins on the lathe; a final clear lac coat seals the surface, giving the characteristic smooth, glossy finish. The craft holds a **GI tag** (Geographical Indication).

Analysis: Option (B) correctly identifies lathe-turning, hale mara (ivory wood, *Wrightia tinctoria*), vegetable dyes, lac coating, smooth glossy non-toxic surface.

Why other options are wrong:

- Option (A): Sandalwood carving with indigo dye and kiln-firing describes none of the Channapatna process; sandalwood is not used and the toys are not kiln-fired.
- Option (C): Lead-tin alloy casting describes the Dhokra metal casting tradition of Bastar/West Bengal—not wooden Channapatna toys.
- Option (D): Wheel-thrown kaolin clay with cobalt-blue glaze firing describes Blue Pottery of Jaipur (Rajasthan)—a completely different tradition in material, process, and geography.

Final Answer: Channapatna toys = lathe-turned hale mara (ivory wood), vegetable-dye lac finish, smooth glossy non-toxic surface, GI-tagged ⇒ **B**

Answer: (B) [Go Back to Q 26](#)

Q27.

Solution

Concept — Banjara (Lambani) Embroidery, Karnataka: The Banjara (also called Lambani or Sugali) are a semi-nomadic community originally from Rajasthan, now concentrated in Karnataka (especially Sandur Kushala Kala Kendra, Bellary district). Their traditional dress and household textiles are characterised by *patchwork embroidery* combining: small round mirrors (*abhla bharat*), coins, shells, buttons, and other found ornaments stitched onto brightly coloured fabric; densely packed geometric thread-work in bold reds, oranges, yellows, and blacks; and a patchwork assemblage of different coloured fabric pieces. The work is created by women as part of their personal dress (*kanchali*, bodice; *lehang*a, skirt) and as dowry items.

Analysis: Option (C) correctly identifies patchwork embroidery, mirror pieces (*abhla*), coins, shells, geometric thread-work, bold colours—Banjara/Lambani women in Karnataka.

Why other options are wrong:



- Option (A): Long satin-stitch on pashmina with silk threads in red and gold describes Kashmiri *sozni* or *kani* shawl work—not Banjara embroidery.
- Option (B): Chain-stitch on white muslin using white thread is the defining feature of Lucknawi *Chikankari*—not Banjara work, which uses bold multi-colour and mirrors.
- Option (D): Counted-thread cross-stitch on khadi in red and black from the Kutch region of Gujarat describes *Kutch embroidery* or *suf/rabari* embroidery—distinct from Karnataka’s Banjara tradition, which also uses mirrors but in a different patchwork context.

Final Answer: Banjara/Lambani embroidery = patchwork + mirrors (abhla) + coins/shells + geometric thread-work in bold colours (Karnataka) ⇒ C

Answer: (C) [Go Back to Q 27](#)

Q28.

Solution

Concept — Longpi Pottery, Manipur: Longpi pottery is made in Longpi village, Ukhrul district, Manipur, by the Tangkhul Naga community. Its most distinctive feature is the material: a mixture of **serpentine rock** (a greenish-black metamorphic stone, locally called *longpi hao*, ground to a fine powder) and a specific black clay. This mixture is hand-shaped (no wheel) into pots, woks, bowls, and serving vessels by a coil, pinch, or paddle-and-anvil method. The shaped piece is sun-dried, then fired in an open wood fire at relatively low temperatures. No glaze is applied; the final surface is a characteristic smooth, unglazed **black-grey** colour with a natural matte finish. The ware is naturally heat-resistant—suitable for direct cooking-fire use. It received a **GI tag** from the Government of India.

Analysis: Option (D) correctly identifies: hand-shaped (no wheel), serpentine rock powder + clay, Longpi village Ukhrul district, open wood fire, unglazed black-grey surface, heat-resistant, GI-tagged.

Why other options are wrong:

- Option (A): Wheel-thrown white kaolin clay with transparent lead glaze describes none of Longpi’s features; Longpi uses no wheel, no kaolin, and no glaze.
- Option (B): Coil-built red clay sun-dried and painted with mineral pigments describes terracotta traditions from states like Rajasthan, MP, or Maharashtra—not Longpi.
- Option (C): Buff stoneware gas-fired to cone 10 with salt glazing describes



American or British studio pottery traditions (e.g., salt-glaze stoneware); Longpi is neither stoneware nor salt-glazed.

Final Answer: Longpi pottery = hand-shaped serpentinite rock + clay, open-fired, unglazed black-grey matte surface, naturally heat-resistant, GI-tagged ⇒ D

Answer: (D) [Go Back to Q 28](#)

Q29.

Solution

Concept — 3D Modelling: Mesh and Render: In 3D computer graphics (Blender, Maya, 3ds Max, Cinema 4D, etc.), the **mesh** is the fundamental geometric data structure: a collection of *vertices* (points in 3D space), *edges* (line segments connecting two vertices), and *faces* (polygons formed by three or more edges—triangles, quads, or n-gons) that together describe the surface of a 3D object. The mesh defines the object's shape but not its appearance. **Rendering** (or render) is the computational process of generating a 2D image from the 3D scene by applying lighting models (diffuse, specular, ambient, area lights), material/texture assignments (PBR materials, UV maps), shadows, reflections, camera perspective, depth of field, and motion blur—producing the final photorealistic or stylised output image.

Analysis: Option (A) correctly defines: mesh = network of vertices/edges/faces defining surface shape; render = final computed image applying lighting, materials, shadows, and camera perspective.

Why other options are wrong:

- Option (B): A mesh is not a texture map; texture maps are 2D image files applied to the mesh's surface using UV coordinates; the wire-frame is the visible mesh structure before materials are applied, but the wire-frame is not a "render."
- Option (C): Converting a vector file to a raster image is *rasterisation*—not the same as 3D rendering; mesh and render are not synonyms for this process.
- Option (D): A mesh is not a color palette; color palettes define material colors, which are a property assigned to materials, not the geometric mesh itself.

Final Answer: Mesh = 3D geometric skeleton (vertices/edges/faces); render = final 2D image with lighting, materials, and shadows applied ⇒ A

Answer: (A) [Go Back to Q 29](#)



Q30.

Solution

Concept — Inkjet vs. Laser Printing: **Inkjet printers** use either *thermal inkjet* (a tiny resistor heats a small chamber, vaporising a droplet of liquid ink which is then ejected through a nozzle onto the paper) or *piezoelectric inkjet* (a piezo crystal changes shape under voltage, mechanically pushing a droplet through the nozzle). The result is millions of tiny liquid-ink droplets per second, capable of continuous-tone gradations. **Laser printers** use a completely different electrophotographic process: a laser beam modulates a photosensitive drum's surface charge; electrostatically charged powdered toner (dry ink) adheres to the discharged areas of the drum; the drum transfers the toner pattern to paper; a fuser assembly heats the paper to permanently fuse the toner particles into the paper fibres.

Analysis: Option (B) correctly describes inkjet as liquid-ink droplet ejection and laser as laser-charged drum + dry toner + heat fuser.

Why other options are wrong:

- Option (A): The description in option (A) swaps the two technologies: it is the laser printer that uses a drum and toner fused by heat—not inkjet; inkjet does not use a heated rubber roller with toner.
- Option (C): Both inkjet and laser do not use UV/infrared photosensitive drums; this incorrectly describes both technologies.
- Option (D): Laser printing can achieve resolutions of 600–1200+ DPI and is widely used for high-quality graphics; it is not limited to text-only output below 150 DPI—this claim is factually incorrect.

Final Answer: Inkjet = liquid ink droplets ejected onto paper; laser = dry toner attracted to charged drum, fused by heat ⇒ **B**

Answer: (B) [Go Back to Q 30](#)

Q31.

Solution

Concept — Non-Destructive Editing Workflow: In Adobe Photoshop (and analogous tools such as Lightroom, Affinity Photo, GIMP), **non-destructive editing** means that the original pixel data of the base image is never permanently overwritten or altered. This is achieved through: **Adjustment Layers** (Levels, Curves, Hue/Saturation, etc. applied as independent layers with masks); **Layer Masks** (hide or reveal parts of a layer without deleting pixels); **Smart Objects** (embeds a layer as a protected container—filters applied to a Smart Object become *Smart*



Filters that are re-editable or removable at any time); and **Clipping Masks**. The core benefit: every edit can be modified, re-ordered, or removed at any stage, even after saving the PSD, without any quality loss to the original pixels.

Analysis: Option (C) correctly defines non-destructive editing as working via adjustment layers, masks, and smart objects so original pixels are never permanently altered and all edits remain reversible.

Why other options are wrong:

- Option (A): Bracketed exposure selection in the field is a camera/photography technique; it has no connection to the concept of non-destructive editing in software.
- Option (B): RAW development is one element of a non-destructive workflow, but non-destructive editing extends throughout the entire software editing process—not only in RAW conversion; the claim that non-destructive editing is “exclusively” in RAW is incorrect.
- Option (D): Recording automated Actions/macros and batch processing is a productivity and automation workflow—separate from the concept of non-destructive layer-based editing; batch automation can be either destructive or non-destructive depending on how it is set up.

Final Answer: Non-destructive editing = adjustment layers, masks, smart objects; original pixels are never permanently altered; all edits remain reversible ⇒ C

Answer: (C) [Go Back to Q 31](#)

Q32.

Solution

Concept — Scanning Resolution Guidelines: The appropriate scanning resolution depends on the nature of the artwork and its intended output size. **Continuous-tone photographs** (smooth gradations of tone and colour): minimum 300 DPI at the intended final print size, as offset printing requires 300 DPI for photo-quality output. **Detailed line art / pen-and-ink drawings** (hard edges, fine lines): 600 DPI minimum, because line art has crisp edges that benefit from higher sampling to avoid jagged aliasing; 600 DPI captures twice the detail of 300 DPI and is the standard professional minimum. **Fine art engravings, halftone originals, or very fine crosshatched drawings:** 1200 DPI is recommended, as these contain extremely fine parallel lines that require the highest sampling rate to reproduce faithfully without moiré or loss of detail.



Analysis: Option (D) correctly states 300 DPI for photos, 600 DPI for detailed line art, and 1200 DPI for fine engravings.

Why other options are wrong:

- Option (A): 72 DPI for photographs is screen/web resolution only and is far too low for print reproduction; 150 DPI for line art would lose fine detail; these values are inadequate for professional print prepress.
- Option (B): Scanning all artwork types at a uniform 300 DPI ignores the different sampling needs of line art vs. continuous tone; line art at 300 DPI will show jagged edges; this “one-size-fits-all” rule is incorrect for professional practice.
- Option (C): 150 DPI for photos is below the professional minimum for offset lithography (300 DPI); 400 DPI for engravings is below the 1200 DPI standard for very fine line work.

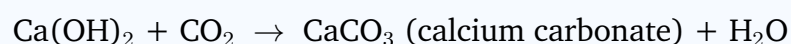
Final Answer: Photos: min 300 DPI; detailed line art: 600 DPI; fine engravings: 1200 DPI for maximum fidelity ⇒ D

Answer: (D) [Go Back to Q 32](#)

Q33.

Solution

Concept — Buon Fresco (True Fresco) Chemistry: Buon fresco (Italian: “good/true fresco”) differs from *fresco secco* (painting on dry plaster) in that pigments are applied to the *intonaco*—the final thin coat of fine lime-sand plaster—**while it is still wet** (freshly laid). The chemistry: lime plaster is calcium hydroxide $[\text{Ca}(\text{OH})_2]$, which while wet is alkaline and porous. Water-based (non-oil, non-egg) pigments penetrate the wet plaster. As the intonaco dries and is exposed to atmospheric CO_2 , carbonation occurs:



The pigment particles become permanently locked inside the crystallising calcium carbonate layer—they are not a coating *on* the wall but part of the *wall itself*. This chemical bonding gives buon fresco its extraordinary durability; Michelangelo’s Sistine Chapel ceiling (1508–12) and Raphael’s Vatican frescoes survive after five centuries.

Analysis: Option (A) correctly describes water-based pigments on fresh wet intonaco, $\text{Ca}(\text{OH})_2 + \text{CO}_2 \rightarrow \text{CaCO}_3$ carbonation, pigment permanently incorporated into the crystalline plaster matrix.



Why other options are wrong:

- Option (B): Oil-based pigments with linseed oil on dry plaster is *fresco secco* or oil mural technique—not buon fresco; the plaster-carbonation chemistry does not apply to oil media.
- Option (C): Egg yolk as binder on lime-plaster sized with rabbit-skin glue describes *egg tempera* applied to a panel or gessoed support—not fresco; fresco does not use egg or animal-glue sizing.
- Option (D): Beeswax-based pigments applied hot is *encaustic* painting—a completely different technique with no connection to the lime-carbonation chemistry of fresco.

Final Answer: Buon fresco: water-based pigments on wet intonaco; $\text{Ca(OH)}_2 + \text{CO}_2 \rightarrow \text{CaCO}_3$ locks pigment permanently into the carbonating plaster $\Rightarrow$ A

Answer: (A) [Go Back to Q 33](#)

Q34.

Solution

Concept — Encaustic Painting: Encaustic (from Greek *enkaustikos* = “to burn in”) is one of the oldest painting techniques, using **hot beeswax** as the primary binder (often mixed with Damar resin for hardness and flexibility). Pigments are dispersed in the molten wax; the mixture is applied with heated metal tools (styluses, spatulas), heated brushes, or poured; each layer must be *reheated (burned in)* to fuse with the previous layer and achieve adhesion. The painted surface can be polished to a high sheen. The most celebrated surviving examples are the **Fayum mummy portraits** (also called Faiyum portraits) from Roman-period Egypt (1st–3rd century CE): funeral portraits painted on wooden panels or directly onto linen burial shrouds, placed over the faces of mummified individuals.

Analysis: Option (B) correctly identifies hot beeswax + Damar resin binder, heated metal tool application, layer-by-layer reheating, and Fayum mummy portraits as the defining historical examples.

Why other options are wrong:

- Option (A): Animal gelatin (hide glue) as binder describes *distemper* or a water-based size paint—not encaustic; early Byzantine icons primarily used egg tempera or occasionally oil-based media, not hot-wax encaustic.
- Option (C): Casein (milk protein) dissolved in lime water describes *casein paint*—a water-based medium used in some 20th-century mural contexts; it



is not associated with Flemish 15th-century panel painting (which used oil and egg tempera).

- Option (D): Sun-bleached polymerised linseed oil ground with pigments describes standard oil painting medium; “tempera grassa” blends egg and oil—neither is encaustic; encaustic uses wax, not oil.

Final Answer: Encaustic = hot beeswax (+Damar) binder, heated-tool application, fused layer by layer; famous examples: Fayum mummy portraits, Roman Egypt ⇒ B

Answer: (B) [Go Back to Q 34](#)

Q35.

Solution

Concept — Egg Tempera: Egg tempera is a painting medium in which **egg yolk** is the binder. The yolk is a natural emulsion of water (which thins the paint and allows for water-soluble application) and lecithin/fatty oils (which contribute to the binding film’s flexibility and adhesion). Key handling properties: **fast-drying**—a brushstroke is touch-dry within seconds to minutes; **cannot be blended wet-on-wet**; **semi-transparent**; **must be built up** through successive thin, hatched, or parallel strokes (the characteristic egg-tempera “hatching” technique). Used on rigid panels prepared with gessoed ground (gypsum or chalk with rabbit-skin glue). Historically associated with **Byzantine icon painting** (6th century onward) and **Italian pre-Renaissance panel painting**—Cimabue (*Maestà*), Duccio (*Maestà*, Siena), and the early work of Giotto.

Analysis: Option (C) correctly identifies egg yolk as the binder, fast-drying nature, inability to blend wet-on-wet, hatched layering technique, Byzantine icons, and pre-Renaissance Italian painters.

Why other options are wrong:

- Option (A): Egg white (albumen) alone as binder describes manuscript illumination size or a different medium; albumen is less commonly used as a painting binder; tempera’s binder is egg yolk. Also, egg white is not slow-drying in the way oil paint is.
- Option (B): Whole egg mixed with stand oil and resin describes *tempera grassa* or a mixed-emulsion medium; the addition of stand oil fundamentally changes the drying time and handling, making it more oil-like.
- Option (D): Egg yolk thinned with white wine vinegar is a historical recipe variant but describes a processing step (the vinegar acts as a preservative),



not a distinct medium for large fresco walls; egg tempera is not used for fresco (which is water-based on wet plaster, not egg-based).

Final Answer: Egg tempera = egg yolk binder, fast-drying, hatched thin layers, cannot blend wet-on-wet; used in Byzantine icons and pre-Renaissance Italian panel painting ⇒

Answer: (C) [Go Back to Q 35](#)

Q36.

Solution

Concept — Oleograph / Chromolithography and Raja Ravi Varma: Chromolithography (also called oleography when imitating oil paintings) is a multi-colour printing process developed in the 1830s–50s by which a series of lithographic stones (or later zinc plates)—one per colour—are prepared and printed in register to produce a full-colour image. **Raja Ravi Varma** (1848–1906), the Kerala-born painter celebrated for his academic realistic oil paintings of Hindu mythological scenes, established the **Ravi Varma Fine Art Lithographic Press** at Mahalaxmi (Lonavala), Maharashtra, in 1894 (later known as the Mahalaxmi Steam Press). This press printed chromolithographic reproductions of his mythological paintings—Saraswati, Lakshmi, Draupadi, Shakuntala—making them affordable and widely distributed to middle-class Indian households. This act fundamentally transformed Indian visual culture, the calendar art industry, and the popular representation of Hindu deities.

Analysis: Option (D) correctly identifies Raja Ravi Varma, the Ravi Varma Fine Art Lithographic Press (Mahalaxmi Steam Press, Lonavala, 1894), chromolithographic reproductions, and their cultural transformative impact on the Indian subcontinent.

Why other options are wrong:

- Option (A): Jamini Roy was a 20th-century Calcutta painter known for his Kalighat-inspired folk style, not for establishing a chromolithographic press; the “Santineketan Press” named here did not exist in the form described.
- Option (B): Abanindranath Tagore led the Bengal School and did not establish a chromolithographic workshop in Lahore; his work was not associated with industrial print reproduction.
- Option (C): Nandalal Bose was associated with Santiniketan and mural painting, not with commercial print presses; the “Roop Lekha Press” named here is fictional.



Final Answer: Raja Ravi Varma established the Mahalaxmi Steam Press (Lonavala, 1894) to mass-produce chromolithographic mythological prints for middle-class India ⇒

Answer: (D) [Go Back to Q 36](#)

Q37.

Solution

Concept — Screen Printing (Serigraphy): Screen printing is a stencil-based printing technique in which a fine mesh screen (historically silk—hence “serigraphy”—now synthetic polyester) is stretched over a frame. A **stencil** blocks ink from passing through selected areas of the mesh; ink is placed on the screen and a **squeegee** is drawn across, forcing ink through the open mesh areas onto the substrate below. **One screen is required per colour.** The process is used for T-shirts, posters, signage, fine-art prints, and industrial printing. **Andy Warhol** (1928–1987) elevated screen printing to iconic fine-art status with works such as *Marilyn Monroe* (diptych, 1962), *Campbell’s Soup Cans*, and *Mao*—using the process’s flat-colour graphic quality and its inherent association with mechanical mass reproduction to comment on celebrity and consumer culture.

Analysis: Option (A) correctly describes the mesh+stencil process, squeegee application, one screen per colour, and Andy Warhol’s *Marilyn Monroe* diptych as the iconic fine-art application.

Why other options are wrong:

- Option (B): Light-sensitive emulsion exposure, acid etching, inking, and pressing onto damp paper describes **photogravure** or **photo-etching** (an intaglio process)—not screen printing.
- Option (C): Hot wax as resist, dip-dyeing, and wax removal by boiling describes **batik** (a resist-dyeing technique from Indonesia)—not screen printing; the two share a stencil/resist concept but are entirely different processes.
- Option (D): A rubber block engraved and inked describes **relief printing** or **flexography**—not screen printing; flexography uses a raised rubber/photopolymer relief surface, not a mesh and stencil.

Final Answer: Screen printing = mesh stencil + squeegee, one screen per colour; Andy Warhol’s *Marilyn Monroe* (1962) made it iconic in fine art ⇒

Answer: (A) [Go Back to Q 37](#)



Q38.

Solution

Concept — Etching (Intaglio): Etching is an **intaglio** printmaking process (ink is held in incised recesses below the plate surface, opposite to relief printing where ink sits on raised surfaces). Process: (1) A metal plate (traditionally copper; also zinc) is thoroughly degreased and coated with an **acid-resistant ground** (a hard waxy compound); (2) The artist draws through the ground with a sharp **etching needle**, exposing the bare metal in the drawn lines—unlike engraving, no physical effort is needed to cut the metal; (3) The plate is immersed in an **acid bath (mordant)**—traditionally dilute nitric acid (Hollander's etch for copper); acid bites into the exposed metal, creating grooves; (4) The plate is removed, the ground stripped; (5) The plate is **inked** (dabbed into all grooves), surface-**wiped** clean, and **pressed** against damp paper. Etched lines have a characteristic freely drawn, delicate quality, because the needle glides through the ground without resistance. By contrast, *engraving* lines are cut by a burin with direct physical force, producing angular, tapered, more mechanical marks.

Analysis: Option (B) correctly describes the acid-resistant ground, etching needle drawing, acid bath biting, ground removal, ink-wipe-press sequence, and the resulting freely drawn delicate line quality.

Why other options are wrong:

- Option (A): Drawing into metal with a sharp burin and printing the burr alongside the incised channel describes **drypoint**—not etching; in drypoint there is no acid bath.
- Option (C): Greasy crayon on limestone treated with gum arabic and acid, then water/ink rolling describes **lithography**—a planographic (flat-surface) process, neither intaglio nor etching.
- Option (D): Carving channels into a wooden block with V-gouges describes **woodcut** (relief printmaking)—entirely different from the metal-plate/acid process of etching.

Final Answer: Etching = acid-resistant ground on metal plate, needle drawing, acid bath biting, ink-wipe-press; freely drawn delicate lines (vs. burin engraving)

⇒ **B**

Answer: (B) [Go Back to Q 38](#)



Q39.

Solution

Concept — Monotype / Monoprint: A **monotype** is unique among printmaking techniques because **it yields only one (or at most two) impression(s)**: paint or ink is applied to a smooth non-absorbent matrix—glass, polished metal, Plexiglas, or sealed acetate—and while the medium is still wet, a sheet of paper is laid on top and pressed (by hand or through a press). The paper lifts most of the ink, producing the unique image. The matrix holds little or no residual ink after the first pull, making a second identical impression impossible (a faint “ghost” second pull may be taken as a distinct, altered image). Because no permanent matrix exists, a monotype cannot be *editioned* like an etching or woodcut. The process blends qualities of painting (gestural freedom, no edition limitation) with printmaking (the flipping and transfer of the image). Celebrated monotype makers include Edgar Degas, Paul Gauguin (covered in earlier papers), and William Blake.

Analysis: Option (C) correctly describes paint/ink on a non-absorbent plate, paper pressed onto it to lift the image, and the consequence that only one unique impression is possible—making every monotype a one-of-a-kind work.

Why other options are wrong:

- Option (A): Describing a reusable, re-inkable plate that produces many identical impressions defines *conventional printmaking* (etching, woodcut, lithography)—the exact opposite of a monotype.
- Option (B): Working directly on the final paper surface and transferring to a stone describes no standard printmaking process and is factually inaccurate as a definition of monotype.
- Option (D): Printed from hand-painted unique silk screens would describe a unique screen print, not a monotype; the medium distinction (screen vs. non-absorbent flat plate) and the claim that silk screens could theoretically be reprinted make this description inaccurate for monotype.

Final Answer: Monotype = ink/paint on non-absorbent plate, pressed once to paper; one unique impression only (no edition possible) ⇒ **C**

Answer: (C)

[Go Back to Q 39](#)



Q40.

Solution

Concept — Woodcut (Relief Printmaking): Woodcut is the oldest form of printmaking in both East Asia (8th-century Buddhist prints in China and Japan) and Europe (late 14th century). A plank of wood cut **along the grain** (side-grain, or plank-grain) is used—this is distinguished from *wood engraving*, which uses end-grain hardwood blocks. The artist carves away the **non-printing areas** using various gouges (U-gouges, V-gouges) and knives, leaving the design as **raised relief**. A rubber roller (brayer) coats the raised surface with ink; paper is laid on top and burnished by hand or pressed mechanically. The **raised surfaces print**; cut-away areas remain white. Characteristic visual qualities: bold, high-contrast black lines; strong positive-negative patterns; often visible wood-grain texture. **Albrecht Dürer's** woodcut series—*Apocalypse* (1498), *The Knight, Death and the Devil* (1513, though that is engraving)—and the German Expressionist woodcuts of Kirchner, Nolde, and Heckel are the most celebrated examples.

Analysis: Option (D) correctly describes side-grain plank, carving away non-printing areas with gouges/knives, inking the raised relief, pressing paper to receive impression, raised surfaces print / cut areas white, bold high-contrast imagery, Dürer's biblical prints, and German Expressionism.

Why other options are wrong:

- Option (A): End-grain cutting producing fine detail for portrait miniatures describes **wood engraving** (the technique of Thomas Bewick, 18th–19th century)—not woodcut; woodcut uses side-grain planks and produces bolder, less fine results.
- Option (B): Rubber block with areas cut away describes **linocut** (linoleum block printing)—a 20th-century development using linoleum rather than wood; it is not woodcut.
- Option (C): A wood plank cut along the grain with a metal burin and raised fibres printed onto fabric describes **Indian wooden block printing** (for textiles, e.g., Bagh, Bagru, Ajrakh)—a textile dyeing technique distinct from the fine-art printmaking medium of woodcut.

Final Answer: Woodcut = side-grain plank, carve away non-printing areas, ink raised relief, press to paper; bold high-contrast lines; Dürer and German Expressionism ⇒ D

Answer: (D) [Go Back to Q 40](#)



Answer Key

Q	Ans	Q	Ans	Q	Ans	Q	Ans	Q	Ans
1	A	5	A	9	A	13	A	17	A
21	A	25	A	29	A	33	A	37	A

