MAH AAC CET Art Theory & General Knowledge

Sample Paper – 5 | 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 distinguishes Neolithic rock art from Palaeolithic cave paintings in the Indian context?

(A) Palaeolithic paintings use geometric symbols exclusively, while Neolithic rock art focuses on animal forms

(B) Neolithic art shifts toward agricultural and village-life scenes, while Palaeolithic rock art focuses on wild animals and hunting imagery

(C) Palaeolithic rock art is always found in river-valley caves in the Deccan plateau region

(D) Neolithic rock art was made exclusively with mineral pigments derived from iron ore deposits

Q2. Which description MOST accurately fits the Lion Capital of Ashoka at

Sarnath?

(A) Two lions standing back-to-back atop a bell-shaped pillar decorated with lotus petals

(B) A single lion facing east, symbolising the solar power of the Mauryan Empire

(C) Four lions standing back-to-back on a circular abacus carved with animals and the Dharma Chakra wheel

(D) Three lions flanking a Bodhi tree, carved in polished sandstone on a cylindrical shaft

Q3. The Gupta period (4th–6th century CE) is frequently called the "golden age" of Indian art. Which statement BEST explains this designation?

(A) The Gupta rulers constructed the largest number of military fortifications in ancient India

(B) Gupta rulers exclusively patronised Buddhist cave art and restricted all other artistic traditions

(C) The period witnessed the widespread use of gold leaf and gold foil in illuminated palm-leaf manuscripts

(D) Outstanding achievements in sculpture, terracotta figures, bronze-casting, and classical temple architecture all flourished simultaneously during this era

Q4. The iconic Chola bronze Nataraja was produced using the lost-wax (cire perdue) casting technique. Which option CORRECTLY pairs the technique with the symbolic significance of the Nataraja figure?

Nataraja — Chola Bronze (cire perdue / lost-wax casting)

(A) The wax model is melted out and replaced by molten metal in the mould; the Nataraja represents Shiva's cosmic dance of creation, preservation, and destruction

(B) A wax coating is applied over a stone core and then engraved; the Nataraja represents the ten avatars of Vishnu

(C) Molten metal is poured directly into a sand mould without wax; the Nataraja represents the birth of the universe from primordial waters

(D) The bronze sheet is hammered over a carved wooden form (repoussé); the Nataraja represents Shiva's ascetic meditation on Mount Kailash

Q5. The famous stone chariot at Hampi is located within which temple complex, and to which ruling dynasty does it belong?

(A) Brihadeeswara Temple complex; Chola dynasty

(B) Vittala Temple complex; Vijayanagara dynasty

(C) Kailasa Temple complex; Rashtrakuta dynasty

(D) Meenakshi Amman Temple complex; Nayak dynasty

Q6. What was the term for the imperial workshop established by Emperor Akbar where Persian and Indian painters collaborated to produce Mughal miniatures, merging two artistic traditions?

(A) Silsilah

(B) Diwan-i-Khas

(C) Karkhana

(D) Madrasa

Q7. Which of the following features is MOST characteristic of Rajput miniature painting, particularly in the celebrated Ragamala series?

(A) Illusionistic depth achieved through atmospheric (aerial) perspective and cast shadows

(B) Monochromatic ink washes directly influenced by Chinese brush-painting traditions

(C) Naturalistic portraiture employing chiaroscuro shading and sfumato blending

(D) Bold flat colours, stylised two-dimensional figures, and musical modes depicted as visual poems

Q8. "Company paintings" produced in 18th- and 19th-century India are BEST described as:

(A) Works by Indian artists trained in European watercolour and gouache techniques, created primarily for British colonial patrons

(B) Paintings commissioned exclusively by the East India Company to document military campaigns across Bengal and Mysore

(C) Mughal court miniatures produced by Persian masters as diplomatic gifts for European ambassadors

(D) Landscape oil paintings made entirely by European artists depicting Indian rural and village life

Q9. Who is credited with inventing the daguerreotype process, and in which year was it officially announced to the world, marking the birth of the first practical photographic process?

(A) William Henry Fox Talbot; 1841

(B) Louis Daguerre; 1839

(C) George Eastman; 1888

(D) Nicéphore Niépce; 1826

Q10. Nandalal Bose's Haripura Congress posters (1938) were artistically significant because they:

(A) Were the first oil paintings ever commissioned for a major Indian political event

(B) Depicted freedom fighters in a style directly derived from Mughal miniature iconography

(C) Used linocut printmaking to celebrate rural Indian life and labour, created for Mahatma Gandhi's Indian National Congress session at Haripura

(D) Introduced the European Pointillist technique to Indian nationalist art for the first time

Q11. Which statement BEST describes the distinctive artistic style of Jamini Roy?

(A) He combined Impressionist brushwork with Mughal miniature iconography to create an Indo-European fusion style

(B) He was best known for large-scale public murals depicting the industrial landscape of Bengal

(C) He pioneered photo-realistic portrait painting in post-independence India

(D) He adopted bold simplified outlines and forms inspired by Kalighat pat painting, using muted earth pigments

Q12. K.G. Subramanyan (Mani da), a central figure of the Baroda school, was especially known for which artistic practices?

(A) Terracotta relief work and reverse glass painting, blending Indian folk traditions with modernist sensibilities

(B) Abstract expressionist large canvases inspired by American action painting of the 1950s

(C) Monumental public bronze sculptures installed in major cities across India

(D) Pen-and-ink political cartoons published in national newspapers during the Emergency period

Q13. The painting technique in which tiny dots of pure, unmixed colour are

placed side by side so that the viewer's eye blends them optically at a distance is called:

(A) Impasto

(B) Pointillism (Divisionism)

(C) Sfumato

(D) Grisaille

Q14. Why is Paul Cézanne frequently called the "father of modern art"?

(A) He co-founded the Cubist movement alongside Pablo Picasso in the early 20th century in Paris

(B) He was the first artist to commercially manufacture and distribute synthetic oil paints in tubes

(C) He systematically analysed the geometric structure underlying all natural forms, directly inspiring Cubism and subsequent abstract movements

(D) He introduced camera-lucida projection techniques into mainstream oil painting practice

Q15. Edgar Degas is MOST remembered for which subject matter and preferred medium?

(A) Outdoor seascape watercolours painted in the plein-air tradition along the Normandy coast

(B) Large-format history paintings celebrating French military victories in the Napoleonic Wars

(C) Abstract compositions built from torn-paper collage and mixed media on board

(D) Depictions of ballet dancers and Parisian theatre life, with pastel as his most favoured medium

Q16. Which of the following is TRUE about Auguste Rodin's famous sculpture *The Thinker*?

(A) It was originally conceived as a figure representing the poet Dante, designed to sit at the top of Rodin's monumental work *The Gates of Hell*

(B) It was carved from a single block of Carrara marble quarried in Tuscany, Italy

(C) It depicts a Greek Olympic athlete in serene contemplation after competition

(D) Rodin personally cast the work in solid gold as a state gift to the French government

Q17. Winslow Homer's painting *The Gulf Stream* (1899) is considered a masterwork of American realism because it:

(A) Portrays the European Romantic landscape tradition with dramatic Alpine mountain scenery

(B) Captures the raw peril of a lone Black sailor adrift on a dismasted boat amid circling sharks in turbulent Caribbean waters

(C) Depicts an Impressionist seascape painted rapidly en plein air off the coast of Normandy

(D) Offers Social Realist commentary on the urban industrial workforce in post-Civil War America

Q18. In the principles of design, "rhythm" is BEST defined as:

Alternating elements create a visual beat (rhythm)

(A) The arrangement of compositional elements so that a single dominant area captures all viewer attention

(B) The equal distribution of visual weight on both sides of a central compositional axis

(C) A visual beat or movement created through the systematic repetition and variation of design elements

(D) The sense of visual completeness achieved when all parts of a composition relate harmoniously

Q19. Which statement CORRECTLY distinguishes symmetrical balance from asymmetrical balance in visual composition?

(A) Symmetrical balance always creates greater visual tension and dynamism than asymmetrical balance

(B) Asymmetrical balance can only be achieved by mirror-image placement of identical elements about a central axis

(C) Symmetrical balance is found exclusively in abstract art, while asymmetrical balance characterises all figurative realism

(D) Symmetrical balance mirrors elements on either side of a central axis; asymmetrical balance achieves equilibrium through varied elements of differing visual weight and placement

Q20. The Golden Ratio (approximately $1 : 1.618$) in classical art and design refers to:

(A) A mathematically derived proportion considered aesthetically ideal, applied in architecture, sculpture, and painting since antiquity

(B) The ideal ratio of warm to cool colours in a harmoniously balanced colour palette

(C) The standard proportion of painted figure to background area in classical portrait compositions

(D) A standard canvas-size ratio prescribed by the French Royal Academy of Painting and Sculpture

Q21. In design theory, the principle of "emphasis" refers to:

(A) A compositional strategy that ensures every element receives equal and uniform visual attention

(B) The creation of a dominant focal point through contrast, isolation, or the convergence of leading lines toward a single area

(C) The relating of all elements through similarity of colour, texture, and geometric shape

(D) The even and balanced distribution of visual weight across the entire picture plane

Q22. As a principle of design, "unity" is BEST described as:

(A) The repetition of a single dominant colour throughout every element of a composition

(B) The exclusive use of geometric shapes to establish visual order and compositional clarity

(C) The sense of wholeness and coherence achieved when all elements of a composition work together harmoniously

(D) Placing the most important design element at the precise geometric centre of the picture plane

Q23. Visual harmony in a design composition is BEST achieved through:

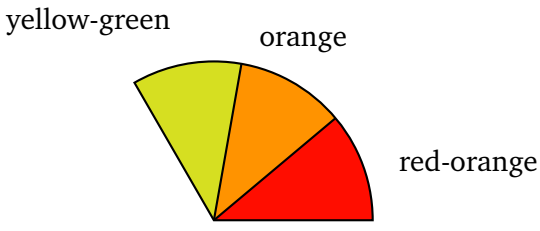
(A) Employing the maximum number of highly contrasting colours simultaneously to maximise visual energy

(B) Placing visual elements in random positions across the picture plane to generate surprise and spontaneity

(C) Mixing unrelated historical styles and contrasting textures to achieve maximal compositional complexity

(D) Using related hues, consistent shapes, and repeated visual motifs to establish a unified and coherent visual order

Q24. In colour theory, "analogous colours" are defined as:



Analogous colours (adjacent on wheel)

(A) Colours that sit adjacent to one another on the colour wheel, producing a low-contrast, harmonious colour effect

(B) Colours that sit directly opposite each other on the colour wheel, producing maximum contrast

(C) Three colours equally spaced around the colour wheel at 120° intervals, forming an equilateral triangle

(D) Colours produced by mixing only two primary colours in varying proportions

Q25. Which of the following pairs CORRECTLY represents a set of complementary colours?

(A) Red and orange

(B) Red and green

(C) Blue and violet

(D) Yellow and yellow-green

Q26. A "triadic" colour scheme in art and design uses:

(A) Two adjacent analogous colours combined with their shared complementary colour

(B) A base colour combined with its two nearest analogous neighbours on the wheel

(C) Three colours evenly spaced around the colour wheel (e.g. red, yellow, and blue primary triad)

(D) A single hue explored through a range of tints, tones, and shades only

Q27. The concept of "colour temperature" in art and design means that:

(A) Colour temperature measures the actual thermal heat energy emitted by coloured light sources, expressed in Kelvin

(B) Colour temperature describes the mixing ratio of red to blue pigment present in any given paint

(C) Colour temperature classifies colours as primary, secondary, or tertiary on the standard colour wheel

(D) Warm colours (reds, oranges, yellows) appear to advance toward the viewer, while cool colours (blues, greens, violets) appear to recede into the background

Q28. Which of the following CORRECTLY defines the terms “tint” and “shade” in colour theory?

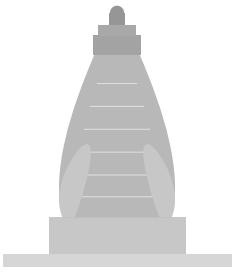
(A) A tint is a hue mixed with white (producing a lighter value); a shade is a hue mixed with black (producing a darker value)

(B) A tint is a warm hue and a shade is the corresponding cool hue on the opposite side of the colour wheel

(C) A tint is achieved by adding grey to a hue; a shade is created by mixing the hue with its complementary colour

(D) Tint and shade both refer to changes in saturation level, not changes in the value (lightness or darkness) of a colour

Q29. The Khajuraho temples, constructed by the Chandela dynasty, are architecturally and artistically distinguished by:



Nagara-style Shikhara — Khajuraho (Chandela dynasty)

(A) Flat-roofed Dravida-style architecture and extensive sacred tank (pushkarini) complexes

(B) Curvilinear Nagara-style shikharas and elaborate sculptural friezes, including celebrated erotic imagery

(C) Towering polychrome-painted gopurams (gateway towers) typical of South Indian Dravidian temples

(D) Rock-cut interiors with monolithic relief sculptures, similar in conception to Ellora's Kailasa Temple

Q30. The Konark Sun Temple (Odisha), nicknamed the "Black Pagoda," is BEST known for:

(A) Being the tallest brick-constructed temple structure in ancient India

(B) Its Vesara architectural style that blends northern Nagara and southern Dravida features

(C) Its design as a colossal stone chariot of the sun god Surya, complete with twelve pairs of intricately carved wheels, built by the Ganga dynasty

(D) Its status as the foremost Shaivite pilgrimage centre, housing an ancient Nataraja processional icon

Q31. Hampi, inscribed as a UNESCO World Heritage Site, is BEST described as:

(A) A network of Buddhist rock-cut monasteries and Ashokan pillar edicts from the Mauryan period on the Deccan plateau

(B) A series of Chola-dynasty Dravidian temple complexes arranged along the Kaveri River delta

(C) A cluster of Mughal garden-tombs and fortified palaces situated along the banks of the Yamuna River

(D) The ruined capital of the Vijayanagara Empire, featuring the iconic stone chariot inside the Vittala temple complex

Q32. The Great Stupa at Sanchi (Madhya Pradesh) is historically significant because:

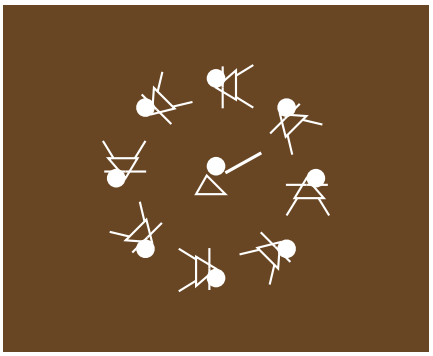
(A) It is one of India's oldest surviving stone structures, commissioned during the Ashokan era, featuring a hemispherical dome (anda), a stone-railed processional path (pradakshina patha), and elaborately carved gateways (toranas)

(B) It contains the world's largest relic chamber, said to hold the complete preserved skeletal remains of the historical Buddha

(C) Its entire structure was built underground as a secret meditation chamber accessible only to senior Buddhist monks

(D) The torana gateways were added during the Mughal period as a deliberate symbol of interfaith religious tolerance

Q33. Which statement MOST accurately describes Warli painting, a tribal art form from Maharashtra?



(A) It uses brightly coloured geometric motifs painted on handloom silk using aniline synthetic dyes

(B) It features white geometric figures—triangles, circles, and lines—painted on a dark mud-coloured background, typically depicting village life and ritual dances

(C) It depicts scenes from the Ramayana using the hand-painted Kalamkari technique on mordant-treated cotton cloth

(D) It employs wax-resist dyeing to create intricate floral patterns on cotton fabric, similar to the batik tradition

Q34. Phulkari, a celebrated traditional craft of Punjab, is BEST described as:

(A) A block-printed cotton textile using natural indigo and madder dyes, traditionally produced in the Amritsar region

(B) A wax-resist dyed silk fabric, woven on a handloom and traditionally made as part of a bride's trousseau

(C) A form of hand-embroidery in which floss silk (pat) thread is worked on coarse khaddar cloth, creating floral and geometric patterns

(D) A hand-painted mural tradition using natural mineral pigments applied to whitewashed interior walls of Punjabi homes

Q35. Kalamkari, traditionally practised in Andhra Pradesh (notably at Srikalahasti and Machilipatnam), involves:

(A) Weaving golden zari thread into silk fabric on a Jacquard handloom to create brocaded repeat patterns

(B) Carving intricate designs on wooden blocks coated in synthetic colour and stamped repeatedly on cotton cloth

(C) Embroidering coloured wool thread on fine pashmina shawls using a hooked needle and wooden frame

(D) Hand-painting or block-printing cotton fabric with natural plant-based dyes, using mordants such as alum and tannin to fix the colours permanently

Q36. The fabric decoration technique known as “batik” is characterised by:

(A) Applying molten wax to fabric to resist the dye bath, so that waxed areas retain the original cloth colour and create patterns through selective colour blocking

(B) Weaving supplementary coloured weft threads into fabric to create raised, tactile decorative patterns

(C) Printing repeat designs using carved wooden blocks (blocks) dipped in synthetic pigment colours

(D) Embroidering silk thread in tight chain-stitch patterns on a velvet or satin ground fabric

Q37. In a computer system, which of the following devices are classified as **output devices**?

Monitor — output device (displays data)

(A) Keyboard and mouse

(B) Monitor and printer

(C) Scanner and webcam

(D) Hard disk and USB flash drive

Q38. Which statement CORRECTLY describes the key differences among JPEG, PNG, and TIFF digital image file formats?

(A) JPEG is lossless; PNG is lossy; TIFF is used exclusively for web graphics and social media

(B) PNG supports full animation; JPEG supports transparent backgrounds; TIFF is designed for social media sharing

(C) JPEG uses lossy compression (smaller file size, some quality loss); PNG is lossless and supports transparent backgrounds; TIFF is lossless and favoured for high-quality print and archival work

(D) All three formats employ lossless compression; the only difference lies in their colour depth and bit-depth capabilities

Q39. In digital imaging, the measurement terms DPI and PPI refer to:

(A) DPI (dots per image) measures the total file size in bytes; PPI (pixels per image) measures the colour depth of each individual pixel

(B) DPI and PPI are fully interchangeable and synonymous terms meaning exactly the same thing in both print and digital contexts

(C) DPI (digital pixel index) is the standard resolution unit for all web images; PPI (print pixel index) is the unit used for all commercial print production

(D) DPI (dots per inch) measures the resolution of printed output on paper; PPI (pixels per inch) measures the resolution of digital screens and image files

Q40. Which of the following CORRECTLY distinguishes watercolour from gouache as painting media?

Watercolour (transparent) Gouache (opaque)

(A) Watercolour is a transparent medium in which the white of the paper shows through the paint layer; gouache is an opaque medium containing chalk or additional white pigment that fully covers the painting surface

(B) Watercolour is oil-based and must be thinned with turpentine or mineral spirits; gouache is water-based

(C) Gouache is always applied with a palette knife and heat-dried; watercolour is applied using the fingers or sponges

(D) Watercolour dries to a significantly darker tone than it appears when wet; gouache dries to exactly the same tone as when wet

Detailed Solutions

Q1.

Solution

Concept — Prehistoric rock art: Indian prehistoric art spans from the Lower Palaeolithic through the Neolithic period. Palaeolithic cave paintings, such as those at Bhimbetka (Madhya Pradesh), predominantly depict wild animals, hunting scenes, and related imagery reflecting a hunter-gatherer lifestyle. Neolithic art, by contrast, marks a fundamental transition in human economy and society, introducing scenes of agriculture, domesticated animals, and village-community life.

Analysis: Option (B) correctly captures the defining distinction between the two phases: Palaeolithic art is centred on wild-animal and hunting imagery (reflecting subsistence hunting), while Neolithic art reflects the shift to settled, agro-pastoral communities with domesticated animals and agricultural activity.

Why other options are wrong:

- Option (A): Incorrect — Palaeolithic paintings include both animal figures and abstract symbols; geometric symbols are not their exclusive content.
- Option (C): Incorrect — Palaeolithic rock art is found across multiple geological zones in India (notably the Vindhya hill shelters), not exclusively in river-valley caves of the Deccan plateau.
- Option (D): Incorrect — Mineral iron-ore pigments (ochre, haematite) were widely used in both Palaeolithic and Neolithic periods; this cannot be used as a distinguishing feature of Neolithic art alone.

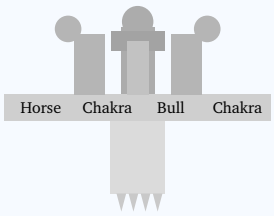
Final Answer: Neolithic art shows agricultural/village-life scenes; Palaeolithic art shows wild animals and hunting $\Rightarrow$ $\boxed{\text{B}}$

Answer: (B) Go Back to Q 1

Q2.

Solution

Concept — Mauryan art: Ashoka's Lion Capital at Sarnath: The Lion Capital of Ashoka, erected atop a polished sandstone pillar at Sarnath (c. 250 BCE), is the most celebrated example of Mauryan sculpture. It consists of four lions standing back-to-back on a circular abacus that is carved with four animals in relief (horse, bull, elephant, lion) separated by Dharma Chakra wheels. This capital was adopted as the national emblem of independent India in 1950.



Lion Capital — four lions back-to-back, abacus with Chakra

Analysis: Option (C) is correct: the capital has *four* lions set back-to-back on a circular abacus carved with animals (horse, bull, elephant, lion) and Dharma Chakra wheels. This is a well-documented, verified fact confirmed by the physical capital now housed at the Sarnath Museum.

Why other options are wrong:

- Option (A): Incorrect — the capital has four lions, not two, and they face outward in four cardinal directions, not simply "back-to-back" as a pair.
- Option (B): Incorrect — there are four lions, not a single lion; the orientation is in all four cardinal directions, not exclusively east.
- Option (D): Incorrect — there are four lions (not three); no Bodhi tree is carved on the abacus; the correct decorative animals are a horse, bull, elephant, and lion.

Final Answer: Four lions back-to-back on a circular abacus with animals and Dharma Chakra $\Rightarrow$ $\boxed{\text{C}}$

Answer: (C) Go Back to Q 2

Q3.

Solution

Concept — Gupta period: "golden age" of Indian art: The Gupta period (c. 320–550 CE) under rulers such as Chandragupta II (Vikramaditya) saw an extraordinary simultaneous flowering of multiple art forms: Mathura- and Sarnath-school sculpture reached its classical ideal, terracotta figurines attained great sophistication, bronze casting flourished, the Ajanta cave paintings achieved their finest expression, and early structural Hindu temple architecture emerged (e.g., Deogarh, Udayagiri). This simultaneous achievement in so many fields justifies the "golden age" designation.

Analysis: Option (D) is correct because it accurately identifies the multidisciplinary breadth of Gupta artistic achievement: sculpture, terracotta, bronze

casting, and temple architecture all peaked together in this era, which is the reason historians apply the "golden age" label.

Why other options are wrong:

- Option (A): Incorrect — the Gupta era is renowned for arts and literature, not for military fortifications; that characterisation better fits the Mauryan or Sultanate periods.
- Option (B): Incorrect — Gupta rulers patronised both Hindu and Buddhist art traditions; the claim that they "exclusively" patronised Buddhist cave art is factually false.
- Option (C): Incorrect — while illuminated manuscripts did exist in the Gupta period, the "golden age" designation refers to the full spectrum of visual arts, not merely gold-leaf manuscript work.

Final Answer: Sculpture, terracotta, bronzes, and classical temple architecture all flourished simultaneously during the Gupta era $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 3

Q4.

Solution

Concept — Chola bronzes: lost-wax (cire perdue) technique; Nataraja: In the cire perdue (lost-wax) process, a wax model of the desired figure is sculpted, encased in a clay mould, and then heated; the melted wax runs out through a sprue, leaving a void into which molten metal (bronze) is poured. Once cooled, the mould is broken to reveal the metal cast. The Nataraja ("Lord of the Dance") is a Shaiva iconographic form representing Shiva's cosmic dance (*ananda tandava*): his four arms carry a drum (creation), a flame (destruction), offer *abhaya* mudra (protection), and point to his raised foot (liberation), while he dances upon Apasmara, the dwarf of ignorance.

Analysis: Option (A) correctly pairs the lost-wax process (wax model replaced by molten metal) with the Nataraja's symbolic significance as Shiva's cosmic dance of creation, preservation, and destruction — the three core aspects of the Hindu cycle of existence.

Why other options are wrong:

- Option (B): Incorrect — describing a "wax coating over a stone core" is a description of wax-overlay technique, not cire perdue; and the Nataraja is a Shaiva icon, not a Vaishnava avatar image.

- Option (C): Incorrect — sand-casting without wax is a different, simpler technique; the cosmological meaning attributed is also incorrect.
- Option (D): Incorrect — repoussé is a sheet-metal hammering process, not the process used for Chola bronzes; the Nataraja depicts Shiva dancing, not meditating in ascetic stillness on Kailash.

Final Answer: Wax model melted out, replaced by bronze; Nataraja = Shiva's cosmic dance of creation, preservation, and destruction $\Rightarrow$ A

Answer: (A) Go Back to Q 4

Q5.

Solution

Concept — Vijayanagara art: Hampi, stone chariot (Vittala temple): The Vittala Temple complex at Hampi (Karnataka) was constructed primarily during the reign of King Krishnadevaraya (r. 1509–1529 CE) of the Vijayanagara dynasty. Its most iconic element is the stone chariot (Garuda ratha), carved from a single piece of granite in the form of a processional temple chariot, complete with rotating stone wheels. It is one of the most photographed monuments in India and appears on the Indian 50-rupee note.

Analysis: Option (B) is correct: the stone chariot is located within the Vittala Temple complex and belongs to the Vijayanagara dynasty, not to any other dynasty or temple.

Why other options are wrong:

- Option (A): Incorrect — the Brihadeeswara Temple at Thanjavur belongs to the Chola dynasty, not the Vijayanagara dynasty; it has no stone chariot of this type.
- Option (C): Incorrect — the Kailasa Temple at Ellora was constructed by the Rashtrakuta king Krishna I; it is a monolithic rock-cut structure, not associated with a stone chariot.
- Option (D): Incorrect — the Meenakshi Amman Temple at Madurai is associated with the Nayak dynasty but is famous for its towering gopurams, not a stone chariot.

Final Answer: Stone chariot at Hampi is in the Vittala Temple complex; Vijayanagara dynasty $\Rightarrow$ B

Answer: (B) Go Back to Q 5

Q6.

Solution

Concept — Mughal miniatures: Akbar's atelier (karkhana): Emperor Akbar (r. 1556–1605) established a *karkhana* (imperial workshop or atelier) at the Mughal court, in which skilled Persian painters (many brought from the Safavid court) worked alongside Indian artists trained in indigenous traditions. This collaborative atelier produced the distinctive Mughal miniature style, blending Persian compositional conventions and pigment techniques with Indian figure types, naturalistic flora, and local subject matter.

Analysis: Option (C) is correct: *karkhana* was the specific Mughal term for the imperial workshop where craftsmen and artists worked under royal patronage, and it was at this karkhana that the synthesis of Persian and Indian painting traditions took place under Akbar's supervision.

Why other options are wrong:

- Option (A): Incorrect — *silsilah* refers to a Sufi spiritual lineage or chain of transmission; it has no connection to an imperial painting workshop.
- Option (B): Incorrect — the *Diwan-i-Khas* was the Hall of Private Audience used for state meetings and diplomatic receptions; it was not a workshop for painters.
- Option (D): Incorrect — a *madrasa* is an Islamic educational institution focused on religious and scholarly learning; it is not an art workshop.

Final Answer: The imperial painting workshop established by Akbar was called the Karkhana $\Rightarrow$ $\boxed{\text{C}}$

Answer: (C) Go Back to Q 6

Q7.

Solution

Concept — Rajput miniature painting: Ragamala series: Rajput miniature painting flourished in the courts of Rajasthan and the Pahari hills (16th–19th century). The *Ragamala* ("Garland of Ragas") series visually depicts classical Indian musical modes (*ragas* and *raginis*) as lyrical visual poems, personifying each raga as a figure in a romantic, seasonal, or devotional setting. The style is characterised by bold, flat areas of pure colour, strongly outlined two-dimensional figures, minimal spatial depth, and richly decorative patterning. Emotion (*bhava*) and season (*ritu*) are conveyed through colour symbolism rather than Western pictorial illusionism.

Analysis: Option (D) correctly identifies the defining features of Rajput miniature painting in the Ragamala context: bold flat colours, stylised 2-D figures, and the concept of depicting musical modes as visual poems.

Why other options are wrong:

- Option (A): Incorrect — illusionistic aerial perspective and cast shadows are characteristic of European Renaissance painting, not Rajput miniature style.
- Option (B): Incorrect — monochromatic ink-wash traditions characterise East Asian (Chinese/Japanese) brush painting; Rajput miniatures use brilliant, saturated colours.
- Option (C): Incorrect — chiaroscuro and sfumato are European techniques (Leonardo, Caravaggio); Rajput miniatures use flat, sharply defined forms without tonal modelling.

Final Answer: Rajput Ragamala paintings use bold flat colours, stylised 2-D figures, and depict musical modes as visual poems $\Rightarrow$ D

Answer: (D) Go Back to Q 7

Q8.

Solution

Concept — Company painting (18th–19th century): "Company painting" (*Company School*) designates works produced by Indian artists during the 18th and 19th centuries for British East India Company officials and European patrons residing in India. Indian painters — many trained in Mughal, Pahari, or Deccan miniature traditions — adopted European watercolour and gouache media, Western conventions of naturalism, shading, and perspective to produce images of Indian flora, fauna, occupational types, festivals, and ceremonies that appealed to British collectors. Major centres included Murshidabad, Patna, Delhi, and Tanjore.

Analysis: Option (A) is correct: Company paintings were made by Indian artists who adapted European watercolour and gouache techniques specifically for British colonial patrons, creating a hybrid Indo-European pictorial tradition.

Why other options are wrong:

- Option (B): Incorrect — Company paintings were not exclusively documentary records of military campaigns; they encompassed a wide range of subjects including natural history, costumes, trades, and festivals.
- Option (C): Incorrect — Mughal court miniatures were produced for Mughal emperors; Company paintings are a distinct, later category produced by In-

dian artists working in a hybrid style for European clients.
- Option (D): Incorrect — Company paintings were produced primarily by Indian artists, not wholly by European painters; and oil on canvas was not the characteristic medium of the Company school.

Final Answer: Company paintings = works by Indian artists using European watercolour/gouache techniques for British colonial patrons ⇒ A

Answer: (A) Go Back to Q 8

Q9.

Solution

Concept — Photography: Daguerre's daguerreotype (1839): The daguerreotype, invented by French artist and chemist Louis Daguerre (1787–1851), was the first commercially viable photographic process. It produced highly detailed, unique images on a silver-coated copper plate sensitised with iodine vapour. On 19 August 1839 the French government officially announced the invention to the world — a date celebrated as "World Photography Day." Each daguerreotype was a one-of-a-kind, non-reproducible positive image.

Analysis: Option (B) is correct: Louis Daguerre invented the daguerreotype and the process was publicly announced in 1839. The other individuals named in the options made important but distinct contributions to photographic history.

Why other options are wrong:

- Option (A): Incorrect — William Henry Fox Talbot invented the calotype (negative–positive) process, announced in 1841; not the daguerreotype.
- Option (C): Incorrect — George Eastman founded Kodak and introduced roll film in 1888, democratising photography for amateurs; he did not invent the daguerreotype.
- Option (D): Incorrect — Nicéphore Niépce produced the world's earliest known surviving photograph (*View from the Window at Le Gras*) around 1826–1827, but his process was not announced publicly in the same way as the daguerreotype.

Final Answer: Louis Daguerre invented the daguerreotype, officially announced in 1839 ⇒ B

Answer: (B) Go Back to Q 9

Q10.

Solution

Concept — Nandalal Bose: Haripura Congress posters (1938): Nandalal Bose (1882–1966), a leading figure of the Bengal school and a close associate of Rabindranath Tagore and Mahatma Gandhi, was commissioned to create visual decorations for the 51st session of the Indian National Congress held at Haripura (Gujarat) in February 1938. He produced approximately 83 large linocut prints depicting ordinary rural Indian workers, farmers, potters, weavers, and fisherfolk — printed in a bold, graphic style celebrating the dignity of labour and the Swadeshi spirit. The choice of linocut printmaking allowed rapid, large-scale production appropriate for a public political event.

Analysis: Option (C) is correct: Nandalal Bose used linocut printmaking to create the Haripura posters, depicting rural Indian life and labour for Gandhi's Congress session, making them a landmark of nationalist art.

Why other options are wrong:

- Option (A): Incorrect — oil paintings were not commissioned for this event; the works were linocut prints, a fundamentally different medium.
- Option (B): Incorrect — Nandalal's style for the Haripura posters drew on folk and vernacular visual traditions (particularly Kalighat and village art), not on Mughal miniature iconography.
- Option (D): Incorrect — Pointillism (the French technique of placing tiny dots of pure colour) was not introduced by Nandalal Bose; his Haripura works are bold, flat, graphic compositions.

Final Answer: Nandalal Bose used linocut printmaking to depict rural Indian life and labour for the Haripura Congress session $\Rightarrow$ $\boxed{C}$

Answer: (C) Go Back to Q 10

Q11.

Solution

Concept — Jamini Roy: simplified Bengali folk style: Jamini Roy (1887–1972), trained at the Calcutta School of Art in academic European techniques, later consciously rejected Western artistic conventions and turned to indigenous Bengali folk traditions — principally the Kalighat *pat* painting tradition of Kolkata and the art of the *patua* scroll painters. He developed a highly personal style using bold, simplified outlines, flattened forms, and muted earth-tone pigments (ochre, lamp black, chalk white, indigo) applied on cloth, cardboard, or canvas. His figures —

Santals, Christs, Krishnas, and cats — share the same simplified, iconic quality derived from these folk sources.

Analysis: Option (D) is correct: Jamini Roy adopted bold simplified outlines and forms directly inspired by Kalighat pat painting, using muted earth pigments rather than the synthetic colours of academic art.

Why other options are wrong:

- Option (A): Incorrect — Jamini Roy's mature style deliberately *rejected* Impressionist brushwork and Mughal conventions; his synthesis was with indigenous Bengali folk traditions.
- Option (B): Incorrect — he did not specialise in large-scale public murals depicting industrial landscapes; that description does not match his output.
- Option (C): Incorrect — photo-realistic portrait painting was precisely the academic mode Roy moved away from; his figures are deliberately stylised and non-naturalistic.

Final Answer: Jamini Roy adopted bold simplified outlines and earth pigments inspired by Kalighat pat painting ⇒ D

Answer: (D) Go Back to Q 11

Q12.

Solution

Concept — K.G. Subramanyan (Mani da): Baroda school: K.G. Subramanyan (1924–2016), affectionately known as "Mani da," was a polymath artist, teacher, and theorist who taught for decades at the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, the institution at the heart of what became the Baroda school. He was celebrated for his terracotta relief work and reverse glass painting (*tanjore-style* in some respects but thoroughly modernist in conception), as well as his prolific output of murals, toys, and illustrated books. His practice consistently bridged Indian craft traditions and modernist visual language, making him a uniquely eclectic figure in 20th-century Indian art.

Analysis: Option (A) is correct: Subramanyan is specifically known for terracotta relief work and reverse glass painting as his signature media, which he used to blend Indian folk and craft traditions with modernist formal concerns.

Why other options are wrong:

- Option (B): Incorrect — abstract expressionist large canvases inspired by

American action painting are associated with artists such as Franz Kline or Jackson Pollock, not with Subramanyan.
- Option (C): Incorrect — monumental public bronze sculptures are more characteristic of Meera Mukherjee or Chintamoni Kar; Subramanyan's sculptural work is primarily in terracotta and small-scale formats.
- Option (D): Incorrect — pen-and-ink political cartoons are associated with artists such as Bal Thackeray (Saamna) or Laxman; Subramanyan was primarily a fine artist, muralist, and craftsperson.

Final Answer: K.G. Subramanyan was known for terracotta relief work and reverse glass painting, blending folk traditions with modernism ⇒ A

Answer: (A) Go Back to Q 12

Q13.

Solution

Concept — Georges Seurat: Pointillism / Divisionism: Pointillism (also called Divisionism or Chromoluminarism) is a Post-Impressionist painting technique developed by Georges Seurat (1859–1891) and Paul Signac in France in the 1880s. The technique is based on the scientific colour theory of Michel Chevreul and Ogden Rood: if small dots of pure, unmixed complementary or contrasting colours are placed adjacent to one another, the viewer's visual system will mix them optically at a viewing distance, producing colours and luminosity that cannot be achieved by physically mixing the same pigments on a palette. Seurat's masterpiece *A Sunday on La Grande Jatte* (1886) is the defining example.

Analysis: Option (B) is correct: "Pointillism" (or "Divisionism") is precisely the technique of applying tiny dots of pure colour that blend optically in the viewer's eye — both names refer to the same practice.

Why other options are wrong:

- Option (A): Incorrect — impasto is a technique of applying thick, raised paint with a palette knife or stiff brush to create a textured surface (associated with Van Gogh, Rembrandt), not tiny dots.
- Option (C): Incorrect — sfumato is Leonardo da Vinci's technique of blending transitions between tones without visible boundaries ("smokiness"), creating soft, atmospheric modelling in oil paint.
- Option (D): Incorrect — grisaille is a painting executed entirely in tones of grey (or neutral) colour, often used as an underpainting or to simulate stone sculpture.

Final Answer: Tiny dots of pure colour placed side by side, blending optically at a distance = Pointillism (Divisionism) $\Rightarrow$ B

Answer: (B) Go Back to Q 13

Q14.

Solution

Concept — Paul Cézanne: "father of modern art": Paul Cézanne (1839–1906) spent much of his career systematically analysing the underlying geometric structure of all natural forms. He famously declared that "everything in nature is modelled according to the sphere, the cone, and the cylinder." By reducing landscapes, portraits, and still-life objects to their underlying geometric volumes and planes, and by presenting multiple viewpoints simultaneously (as in his late Mont Sainte-Victoire paintings and card-player series), Cézanne directly provided the visual vocabulary that Pablo Picasso and Georges Braque developed into Cubism (c. 1907–1914), which in turn opened the door to abstraction and all subsequent modernist movements.

Analysis: Option (C) is correct: Cézanne's systematic analysis of geometric structure underlying natural forms directly inspired Cubism and, through it, the broader trajectory of 20th-century abstract art — justifying the title "father of modern art."

Why other options are wrong:

- Option (A): Incorrect — Cézanne did not co-found Cubism; that movement was developed by Picasso and Braque after Cézanne's death (1906). Cézanne's work was the *precursor*, not a co-founding act.
- Option (B): Incorrect — tube paints were commercially introduced by American painter John G. Rand in 1841; Cézanne had nothing to do with their manufacture or distribution.
- Option (D): Incorrect — camera-lucida projection techniques were used by old masters such as Vermeer and Caravaggio (controversially) centuries before Cézanne; he did not introduce them to mainstream painting.

Final Answer: Cézanne analysed geometric structure underlying natural forms, directly inspiring Cubism and subsequent abstract movements $\Rightarrow$ C

Answer: (C) Go Back to Q 14

Q15.

Solution

Concept — Edgar Degas: ballet dancers, pastel medium: Edgar Degas (1834–1917) was a French Impressionist (though he preferred to be called a Realist) celebrated above all for his depictions of ballet rehearsals, performances, and backstage life at the Paris Opéra. Over more than 1,500 works, he captured dancers stretching, practising, and performing, as well as jockeys, café scenes, and bathers. From the 1870s onward, pastel became his preferred medium: its powdery, luminous quality allowed him to build up colour in layers and capture the shimmer of tutus and stage lighting without the lengthy drying times of oil paint.

Analysis: Option (D) is correct: Degas is most remembered for his ballet and Parisian theatre subjects, and pastel was his characteristic and most favoured medium in his mature career.

Why other options are wrong:

- Option (A): Incorrect — outdoor seascape watercolours along the Normandy coast are characteristic of Eugène Boudin or early Monet, not Degas, who rarely painted outdoors.
- Option (B): Incorrect — large-format history paintings of military victories belong to the academic Neoclassical tradition (J.L. David, Meissonier), not to Degas.
- Option (C): Incorrect — torn-paper collage and mixed media on board are associated with Cubist and Dadaist artists such as Picasso, Braque, and Kurt Schwitters, not with Degas.

Final Answer: Degas is known for ballet dancers and Parisian theatre life, with pastel as his most favoured medium $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 15

Q16.

Solution

Concept — Auguste Rodin: *The Thinker*: Auguste Rodin (1840–1917) conceived *The Thinker* (originally called *The Poet*) between 1880 and 1882 as a central element of his monumental portal *The Gates of Hell* — a commission inspired by Dante Alighieri's *Divine Comedy* and Dante's *Inferno*. The figure was intended to represent Dante himself, seated above the entrance to Hell, contemplating the tormented souls below. Rodin later enlarged the figure into an independent, large-scale bronze. The sculpture was cast in bronze (not carved from marble), using

the lost-wax or sand-casting process.

Analysis: Option (A) is correct: *The Thinker* was originally conceived as a representation of the poet Dante, designed to sit at the top of *The Gates of Hell*, Rodin's magnum opus.

Why other options are wrong:

- Option (B): Incorrect — *The Thinker* was cast in bronze, not carved from Carrara marble; marble versions exist (made by the Rodin studio under his direction) but the canonical work is bronze.
- Option (C): Incorrect — the figure does not depict a Greek Olympic athlete; it is a universalised image of human thought, originally representing Dante.
- Option (D): Incorrect — there is no historical record of a solid-gold version cast as a state gift; this is entirely fictitious.

Final Answer: *The Thinker* was originally conceived as Dante at the top of Rodin's *Gates of Hell* $\Rightarrow$ $\boxed{\text{A}}$

Answer: (A) Go Back to Q 16

Q17.

Solution

Concept — Winslow Homer: American realism, *The Gulf Stream*: Winslow Homer (1836–1910) is regarded as one of the greatest American painters of the 19th century, celebrated for his honest, unsentimental depictions of human struggle against nature. *The Gulf Stream* (1899, Metropolitan Museum of Art) shows a lone Black man lying on the deck of a dismasted, rudderless sloop surrounded by the churning waters of the Gulf Stream, sharks circling beneath the hull, and an approaching waterspout in the distance. The painting is a powerful meditation on racial vulnerability, isolation, and survival, and is recognised as a masterwork of American Realism for its unsparing confrontation with real danger and social circumstance.

Analysis: Option (B) is correct: the painting captures the raw physical danger of a lone Black sailor adrift on a dismasted boat amid circling sharks in turbulent Caribbean waters, which is the defining subject of this Realist masterwork.

Why other options are wrong:

- Option (A): Incorrect — the European Romantic landscape tradition with Alpine mountain scenery is associated with painters such as Caspar David

Friedrich or J.M.W. Turner, not Homer's American maritime realism.

- Option (C): Incorrect — Homer's painting style in his mature career (oil on canvas) is not plein-air Impressionism; his mature work is direct and Realist in character, not impressionistic.
- Option (D): Incorrect — Social Realism depicting urban industrial workers is more characteristic of American artists such as George Bellows or the Ashcan School; *The Gulf Stream* depicts maritime, not industrial, life.

Final Answer: *The Gulf Stream* depicts a lone Black sailor adrift on a dismasted boat amid sharks — a masterwork of American Realism ⇒ B

Answer: (B) Go Back to Q 17

Q18.

Solution

Concept — Rhythm: visual beat through repetition: In the principles of design, *rhythm* is the visual analogue of musical rhythm: it is created when design elements (shapes, colours, lines, textures, or motifs) are repeated and/or varied in a systematic way across a composition, generating a sense of movement, pattern, and visual beat. Rhythm can be regular (equal spacing of identical elements), alternating (two elements that repeat in sequence), progressive (gradual change in size or colour), flowing (organic, wave-like repetition), or random (irregular repetition that still implies movement).

Types of visual rhythm (repetition with variation)

Analysis: Option (C) is correct: rhythm is defined as a *visual beat or movement* created through the systematic repetition and variation of design elements — precisely capturing the parallel between musical and visual rhythm.

Why other options are wrong:

- Option (A): Incorrect — arranging elements so that a single dominant area captures all viewer attention is the definition of *emphasis* (or focal point), not rhythm.
- Option (B): Incorrect — equal distribution of visual weight on both sides of a central axis is the definition of *symmetrical balance*, not rhythm.

- Option (D): Incorrect — the sense of visual completeness and harmony when all parts relate together describes *unity* (or *harmony*), not rhythm.

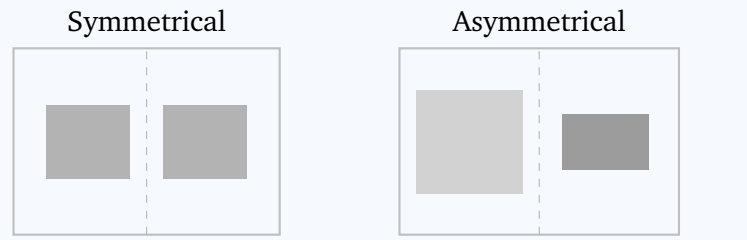
Final Answer: Rhythm = a visual beat created through systematic repetition and variation of design elements ⇒ C

Answer: (C) Go Back to Q 18

Q19.

Solution

Concept — Balance: symmetrical vs. asymmetrical: Balance in design refers to the distribution of visual weight across a composition. *Symmetrical* (formal) balance places mirror-image or near-identical elements on both sides of a central vertical (or horizontal) axis, producing a stable, static feeling. *Asymmetrical* (informal) balance achieves equilibrium by using varied elements of differing visual weight, size, colour, or texture, positioned at different distances from the axis — a large, light-coloured shape on one side may be balanced by a small, dark shape on the other.



Analysis: Option (D) is correct: symmetrical balance uses mirror-image placement about a central axis, while asymmetrical balance achieves visual equilibrium through varied elements of differing weight and position.

Why other options are wrong:

- Option (A): Incorrect — symmetrical balance typically creates a feeling of *stability* and *calm*, not greater tension and dynamism; it is asymmetrical balance that is generally considered more dynamic.
- Option (B): Incorrect — it is *symmetrical* balance (not asymmetrical) that is achieved through mirror-image placement of identical elements; asymmetrical balance requires varied elements.
- Option (C): Incorrect — symmetrical balance appears extensively in figurative realist art, religious architecture, and portraiture; asymmetrical balance is widely used in both abstract and figurative works.

Final Answer: Symmetrical balance uses mirror-image elements on either side; asymmetrical balance achieves equilibrium through varied elements of differing weight and placement $\Rightarrow$ D

Answer: (D) Go Back to Q 19

Q20.

Solution

Concept — Proportion: Golden Ratio ($\approx$1 : 1.618): The Golden Ratio ($\varphi \approx 1.618$) is a mathematical proportion in which the ratio of the whole to the larger part equals the ratio of the larger part to the smaller part: $a/b = (a+b)/a = \varphi$. Since antiquity it has been considered an aesthetically ideal proportion and has been applied — consciously or intuitively — in Greek temple architecture (the Parthenon), Renaissance painting (Leonardo's *Vitruvian Man*), sculpture, and modern design. The Golden Rectangle, Golden Spiral, and Fibonacci sequence are all related expressions of this ratio.

Analysis: Option (A) is correct: the Golden Ratio is a mathematically derived proportion considered aesthetically ideal since antiquity, and it has been applied in architecture, sculpture, and painting across many cultures and eras.

Why other options are wrong:

- Option (B): Incorrect — the Golden Ratio has nothing to do with the ratio of warm to cool colours in a palette; colour balance is governed by entirely different principles of colour theory.
- Option (C): Incorrect — no universal "standard proportion of figure to background" in classical portraiture is codified as the Golden Ratio; this option conflates proportion theory with compositional convention.
- Option (D): Incorrect — the French Royal Academy prescribed canvas-size proportions (figure, paysage, marine sizes), but these are not the Golden Ratio; the Academy's standard ratios are separate conventions.

Final Answer: The Golden Ratio ($\approx$1 : 1.618) is a mathematically derived proportion considered aesthetically ideal, applied in architecture, sculpture, and painting since antiquity $\Rightarrow$ A

Answer: (A) Go Back to Q 20

Q21.

Solution

Concept — Emphasis: focal point via contrast/isolation/convergence: The design principle of *emphasis* concerns the creation of a dominant focal point — the area of the composition that attracts the viewer's eye first and holds attention longest. Emphasis can be achieved through: (1) **contrast** (placing a light element against a dark background, or a warm colour amid cool colours); (2) **isolation** (positioning one element apart from a group); or (3) **convergence of leading lines** (having multiple directional lines point toward a single area). Without emphasis, a composition may feel monotonous or unfocused.

Analysis: Option (B) is correct: emphasis is specifically defined as the creation of a dominant focal point using contrast, isolation, or the convergence of leading lines toward a single area of the composition.

Why other options are wrong:

- Option (A): Incorrect — ensuring that every element receives equal, uniform visual attention is the *opposite* of emphasis; it describes a non-hierarchical, monotonous composition where no focal point exists.
- Option (C): Incorrect — relating elements through similarity of colour, texture, and shape is the definition of *harmony* or *unity*, not emphasis.
- Option (D): Incorrect — the even and balanced distribution of visual weight describes *balance*, not emphasis.

Final Answer: Emphasis = creating a dominant focal point through contrast, isolation, or convergence of leading lines $\Rightarrow$ $\boxed{\text{B}}$

Answer: (B) Go Back to Q 21

Q22.

Solution

Concept — Unity: sense of wholeness: *Unity* is the overarching design principle that ensures all elements of a composition work together as a coherent, harmonious whole. It is achieved through repetition of colours, shapes, or textures; proximity of related elements; continuation of lines or edges across the picture plane; and the use of a dominant theme or organising structure. A composition that lacks unity feels chaotic, fragmented, or disjointed. Unity is sometimes described as the master principle under which all other design principles (balance, rhythm, emphasis, harmony) operate.

Analysis: Option (C) is correct: unity is the sense of wholeness and coherence achieved when all elements of a composition work together harmoniously — this is the standard definition in design theory.

Why other options are wrong:

- Option (A): Incorrect — repeating a single dominant colour throughout is a strategy that *contributes to* unity, but it is not the definition of unity itself; unity encompasses all elements, not colour alone.
- Option (B): Incorrect — exclusive use of geometric shapes describes a formal stylistic constraint; many unified compositions use organic, irregular forms. Unity is not a shape-type restriction.
- Option (D): Incorrect — placing the most important element at the geometric centre describes a compositional strategy related to *emphasis* (central focal point), not the definition of unity.

Final Answer: Unity = the sense of wholeness and coherence when all elements work together harmoniously $\Rightarrow$ C

Answer: (C) Go Back to Q 22

Q23.

Solution

Concept — Harmony: related hues and consistent shapes: *Harmony* in design refers to the pleasing visual agreement among elements — the sense that they "belong together" and create a coherent aesthetic experience. Colour harmony is most effectively achieved through the use of related (analogous) hues or a consistent, limited colour palette. Shape harmony is achieved by repeating or echoing similar shapes across the composition. Consistent use of visual motifs, textures, and proportional relationships reinforces the sense of order. Harmony is closely related to unity, but emphasises the *aesthetic pleasantness* of the relationships among elements.

Analysis: Option (D) is correct: visual harmony is best achieved through related hues, consistent shapes, and repeated visual motifs that establish a unified, coherent visual order — these are the primary strategies for achieving harmony in design.

Why other options are wrong:

- Option (A): Incorrect — employing the maximum number of highly contrasting colours simultaneously creates visual *discord* or *tension*, the opposite of

harmony.

- Option (B): Incorrect — placing elements in random positions across the picture plane generates surprise and spontaneity (strategies of chance-based or expressive art), not harmony.
- Option (C): Incorrect — mixing unrelated historical styles and contrasting textures to create maximal complexity is a strategy of postmodern eclecticism or deliberate visual complexity, not harmony.

Final Answer: Visual harmony is achieved through related hues, consistent shapes, and repeated motifs establishing a unified visual order $\Rightarrow$ D

Answer: (D) Go Back to Q 23

Q24.

Solution

Concept — Analogous colours: adjacent on the colour wheel: Analogous colours are a group of colours that sit *adjacent to one another* on the colour wheel, typically spanning about 30–90 degrees of the wheel. Because they share a common hue component, they naturally harmonise and produce a low-contrast, cohesive colour effect. Examples include yellow–yellow-orange–orange, or blue–blue-green–green. They are widely used in design and painting to create colour schemes that feel unified and serene, such as the warm tones of a sunset or the cool greens and blues of a forest.

Analysis: Option (A) is correct: analogous colours are those that sit adjacent to each other on the colour wheel, producing a naturally harmonious, low-contrast colour relationship.

Why other options are wrong:

- Option (B): Incorrect — colours that sit directly opposite each other on the colour wheel (producing maximum contrast) are *complementary* colours, not analogous.
- Option (C): Incorrect — three colours equally spaced at 120° intervals forming an equilateral triangle is the definition of a *triadic* colour scheme, not analogous.
- Option (D): Incorrect — colours produced by mixing only two primary colours in varying proportions are *secondary* and intermediate *tertiary* colours; the definition of analogous refers to their positional relationship on the wheel, not their mixing origin.

Final Answer: Analogous colours = colours adjacent to each other on the colour

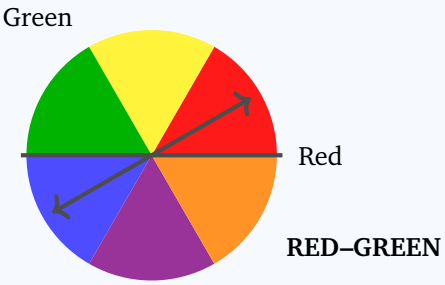
wheel, producing low-contrast harmony $\Rightarrow$ A

Answer: (A) Go Back to Q 24

Q25.

Solution

Concept — Complementary colours: opposite on the colour wheel: Complementary colours are pairs of colours that sit *directly opposite* each other on the standard colour wheel (based on the RYB — red, yellow, blue — traditional artists' wheel). When placed side by side, complementary pairs create the maximum possible colour contrast and make each other appear more vivid. The standard complementary pairs on the RYB wheel are: red–green, blue–orange, and yellow–violet.



Complementary pair: Red & Green (directly opposite)

Analysis: Option (B) is correct: *Red and green* are directly opposite each other on the standard RYB colour wheel, making them a true complementary pair. Their simultaneous contrast is visually intense.

Why other options are wrong:

- Option (A): Incorrect — red and orange are *analogous* colours (adjacent on the wheel), sharing the red hue component; they are not complementary.
- Option (C): Incorrect — blue and violet are *analogous* colours (adjacent on the wheel); violet's complement is yellow, and blue's complement is orange.
- Option (D): Incorrect — yellow and yellow-green are *analogous* colours (adjacent neighbours); yellow's complement is violet, not yellow-green.

Final Answer: Red and green are complementary colours — directly opposite on the colour wheel $\Rightarrow$ B

Answer: (B) Go Back to Q 25

Q26.

Solution

Concept — Triadic colours: three equidistant hues: A *triadic* colour scheme uses three colours equally spaced around the colour wheel, each separated by 120 degrees, forming an equilateral triangle when the three hues are connected. The primary triadic scheme consists of red, yellow, and blue. Secondary triadic: orange, green, and violet. Triadic schemes offer strong visual contrast while maintaining colour harmony, and are popular in both fine art and graphic design for their vibrant, balanced character.

Analysis: Option (C) is correct: a triadic colour scheme uses precisely three colours evenly spaced around the colour wheel (120° apart), such as the classic primary triad of red, yellow, and blue.

Why other options are wrong:

- Option (A): Incorrect — two analogous colours combined with their shared complementary colour describes a *split-complementary* variant, not the standard triadic scheme.
- Option (B): Incorrect — a base colour combined with its two nearest analogous neighbours is an *analogous* colour scheme, not a triadic one.
- Option (D): Incorrect — exploring a single hue through tints, tones, and shades only is a *monochromatic* colour scheme, not triadic.

Final Answer: Triadic colour scheme = three colours evenly spaced at 120° intervals around the colour wheel $\Rightarrow$ C

Answer: (C) Go Back to Q 26

Q27.

Solution

Concept — Colour temperature: warm advance, cool recede: In art and design, "colour temperature" is a *perceptual and psychological concept* (not a physical measurement), classifying colours by their emotional and spatial quality. Warm colours — reds, oranges, and yellows — are associated with fire, sunlight, and energy; they appear to advance toward the viewer and feel closer. Cool colours — blues, greens, and violets — are associated with water, sky, and shadow; they appear to recede into the background and create a sense of distance. Artists exploit this property for spatial illusion: warm foregrounds advance, cool backgrounds recede.

Colour temperature: warm colours advance; cool colours recede

Analysis: Option (D) is correct: colour temperature in art/design means warm colours (reds, oranges, yellows) visually advance toward the viewer, while cool colours (blues, greens, violets) visually recede — a perceptual, not physical, phenomenon.

Why other options are wrong:

- Option (A): Incorrect — measuring thermal heat energy emitted by light sources expressed in Kelvin is the *physical* definition of colour temperature used in photography and lighting technology; in art/design, the term refers to perceptual warmth/coolness.
- Option (B): Incorrect — the mixing ratio of red to blue pigment is not how colour temperature is defined in either physical or design contexts.
- Option (C): Incorrect — classifying colours as primary, secondary, or tertiary is about colour *category* on the wheel, not about colour temperature.

Final Answer: Warm colours (reds, oranges, yellows) appear to advance; cool colours (blues, greens, violets) appear to recede $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 27

Q28.

Solution

Concept — Tints and shades: In colour theory, *value* describes the lightness or darkness of a colour. A **tint** is any hue mixed with *white*, which raises the value (lightens the colour) — examples: pink (red + white), sky blue (blue + white), lavender (violet + white). A **shade** is any hue mixed with *black*, which lowers the value (darkens the colour) — examples: maroon (red + black), navy (blue + black). A **tone** (a third related term) is a hue mixed with grey, which reduces saturation without drastically changing value.

Analysis: Option (A) is correct: a tint is a hue + white (lighter), and a shade is a hue + black (darker). These are standard, universally accepted colour theory definitions.

Why other options are wrong:

- Option (B): Incorrect — tint and shade are changes in *value* (lightness/darkness), not descriptions of colour temperature (warm vs. cool hues).
- Option (C): Incorrect — adding grey to a hue creates a *tone* (not a tint); mixing a hue with its complementary colour desaturates it but produces a *tonal grey-brown* (not a shade in the strict sense).
- Option (D): Incorrect — tint and shade both involve changes in *value* (adding white or black respectively), not changes in *saturation*. Reducing saturation by adding grey produces a tone.

Final Answer: Tint = hue + white (lighter); Shade = hue + black (darker) ⇒ A

Answer: (A) Go Back to Q 28

Q29.

Solution

Concept — Khajuraho temples: Chandela dynasty, Nagara shikhara, erotic sculpture: The Khajuraho temple complex (Madhya Pradesh) was constructed primarily between 950 and 1050 CE under the Chandela Rajput dynasty. Of approximately 85 temples originally built, about 20 survive. Architecturally, they belong to the North Indian *Nagara* style characterised by the curvilinear *shikhara* (spire) that tapers upward to a point, flanked by smaller subsidiary spires (*urushringa*). The exterior walls are covered in elaborate sculptural friezes arranged in horizontal bands, including the famous erotic (*mithuna*) carvings that depict couples in intimate poses — interpreted variously as tantric symbolism, educational imagery, or auspicious threshold iconography. The temples were inscribed as a UNESCO World Heritage Site in 1986.

Analysis: Option (B) is correct: the Khajuraho temples are distinguished by curvilinear Nagara-style shikharas and elaborate sculptural friezes that include the celebrated erotic imagery — these are the features that define the complex architecturally and iconographically.

Why other options are wrong:

- Option (A): Incorrect — flat-roofed Dravida-style architecture and sacred tank complexes are characteristic of South Indian temples such as those at Madurai or Kanchipuram, not Khajuraho.
- Option (C): Incorrect — towering polychrome-painted gopurams are exclusively a feature of South Indian Dravidian temples; Khajuraho has no gopurams.

- Option (D): Incorrect — rock-cut interiors are characteristic of Ellora, Ajanta, and Elephanta; the Khajuraho temples are structural (built of dressed stone blocks), not rock-cut.

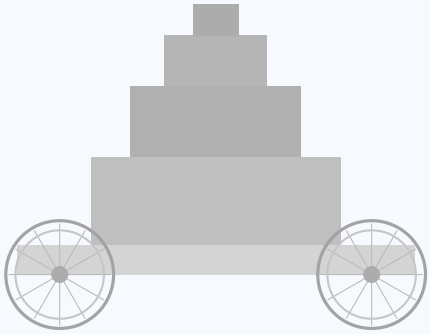
Final Answer: Khajuraho = curvilinear Nagara-style shikharas and elaborate sculptural friezes including celebrated erotic imagery, by the Chandela dynasty $\Rightarrow$ B

Answer: (B) Go Back to Q 29

Q30.

Solution

Concept — Konark Sun Temple: Ganga dynasty, chariot design, "Black Pagoda": The Konark Sun Temple (Odisha, c. 1250 CE) was built by King Narasimhadeva I of the Eastern Ganga dynasty. The entire temple complex is conceived as a colossal stone chariot of the sun god Surya: the main sanctum and dancing hall are mounted on a *platform representing the chariot body*, flanked by 12 pairs of elaborately carved stone wheels (each about 3 metres in diameter) and 7 stone horses. European sailors called it the "Black Pagoda" because its dark weathered sandstone contrasted with the whitewashed Jagannath Temple at Puri (called the "White Pagoda"). The temple was designated a UNESCO World Heritage Site in 1984.



Konark Sun Temple — stone chariot with 12 pairs of wheels; Ganga dynasty

Analysis: Option (C) is correct: the Konark Sun Temple is specifically designed as a colossal stone chariot of Surya, with 12 pairs of intricately carved stone wheels and 7 horses, built by the Ganga dynasty — this is its defining characteristic.

Why other options are wrong:

- Option (A): Incorrect — the Konark Sun Temple was built in stone (Chloritic schist/sandstone), not brick; it is also not the tallest such structure in ancient India.

- Option (B): Incorrect — the Vesara architectural style (blending Nagara and Dravida features) is exemplified by the Chalukya temples of Karnataka; Konark belongs primarily to the Kalinga style (a regional form of Nagara architecture).
- Option (D): Incorrect — Konark is a Surya (sun god) temple, not a Shaivite pilgrimage centre; it does not house a Nataraja icon.

Final Answer: Konark = colossal stone chariot of sun god Surya, 12 pairs of carved wheels, built by the Ganga dynasty; nicknamed "Black Pagoda" ⇒ C

Answer: (C) Go Back to Q 30

Q31.

Solution

Concept — Hampi (Vijayanagara): UNESCO site, stone chariot: Hampi (Karnataka) was the capital of the Vijayanagara Empire (c. 1336–1565 CE), one of the largest Hindu empires in Indian history. After its sack by the Deccan Sultanates at the Battle of Talikota (1565), the city was abandoned and fell into ruin. Today it is a UNESCO World Heritage Site (inscribed 1986) spread over a vast boulder-strewn landscape along the Tungabhadra River. Among its most celebrated monuments is the stone chariot (Garuda ratha) within the Vittala Temple complex — carved from a single block of granite and featuring wheels that once rotated.

Analysis: Option (D) is correct: Hampi is the ruined capital of the Vijayanagara Empire, and its iconic monument is the stone chariot in the Vittala Temple complex — precisely as stated in this option.

Why other options are wrong:

- Option (A): Incorrect — Buddhist rock-cut monasteries and Ashokan pillar edicts from the Mauryan period are found at sites such as Sanchi, Sarnath, and Vaishali; Hampi is a medieval Hindu and Jain site with no Ashokan monuments.
- Option (B): Incorrect — Chola-dynasty Dravidian temple complexes along the Kaveri River delta describe sites such as Thanjavur and Darasuram; the Vijayanagara capital was in Karnataka, along the Tungabhadra River.
- Option (C): Incorrect — Mughal garden-tombs and fortified palaces along the Yamuna River describe Agra and the surrounding region; Hampi is in Karnataka and has no Mughal monuments.

Final Answer: Hampi = ruined capital of the Vijayanagara Empire; iconic stone chariot in the Vittala Temple complex; UNESCO World Heritage Site ⇒ D

Answer: (D) Go Back to Q 31

Q32.

Solution

Concept — Sanchi Stupa: Ashokan era, hemispherical dome, toranas: The Great Stupa at Sanchi (Madhya Pradesh) is among the oldest stone structures in India, originally constructed by Emperor Ashoka (r. c. 268–232 BCE) in the 3rd century BCE over relics of the Buddha. It was later enlarged by the Shunga dynasty. Its principal components are: the *anda* (hemispherical dome containing the relic chamber), a *harmika* (square railing on the dome), a *chattravali* (umbrella spire), a stone-railed circumambulatory path (*pradakshina patha*), and four elaborately carved gateways (*toranas*) at the cardinal directions. The torana carvings narrate the Jataka tales (previous lives of the Buddha) in vivid relief. It was designated a UNESCO World Heritage Site in 1989.

Analysis: Option (A) is correct: the Great Stupa at Sanchi is one of India's oldest surviving stone structures (Ashokan era), features a hemispherical dome (*anda*), a processional path (*pradakshina patha*), and the elaborately carved *toranas*.

Why other options are wrong:

- Option (B): Incorrect — there is no credible historical claim that the Sanchi relic chamber holds the complete skeletal remains of the historical Buddha; multiple stupas across Asia claim Buddha relics, none containing a "complete" skeleton.
- Option (C): Incorrect — the Sanchi Stupa is an above-ground, open-air hemispherical mound; it is not an underground secret meditation chamber.
- Option (D): Incorrect — the *torana* gateways were added during the 1st century BCE by the Satavahana dynasty, not during the Mughal period; this claim is historically false.

Final Answer: Sanchi = one of India's oldest stone structures (Ashokan era); hemispherical dome (*anda*), processional path, and elaborately carved toranas $\Rightarrow$ A

Answer: (A) Go Back to Q 32

Q33.

Solution

Concept — Warli painting (Maharashtra): white geometric figures, dark mud background: Warli painting is a tribal folk art tradition of the Warli (Varlī) people of the Dahanu-Palghar region of Maharashtra. Traditionally, the paintings were made by women on the mud-plastered interior walls of their homes for ritual purposes (especially marriage ceremonies). The medium is a paste of rice flour and water (sometimes with gum as binder) applied with a bamboo twig, producing white marks on the dark brown mud-plastered surface. The visual vocabulary is strictly geometric: human and animal figures are reduced to basic triangles (torso), circles (head), and lines (limbs), arranged in scenes of the *tarpa* (circle) dance, hunting, harvesting, and everyday village life.

Analysis: Option (B) is correct: Warli painting uses white geometric figures (triangles, circles, lines) on a dark mud-coloured background, depicting village life and ritual dances — this is the defining description of the tradition.

Why other options are wrong:

- Option (A): Incorrect — brightly coloured geometric motifs on handloom silk using aniline dyes describe a different craft tradition entirely; Warli uses only white (rice paste) on a dark mud ground.
- Option (C): Incorrect — depicting Ramayana scenes using Kalamkari hand-painting on mordant-treated cotton cloth describes the Kalamkari tradition of Andhra Pradesh, not Warli painting.
- Option (D): Incorrect — wax-resist dyeing to create floral patterns similar to batik describes the batik technique, which is entirely unrelated to Warli.

Final Answer: Warli painting = white geometric figures (triangles, circles, lines) on dark mud-coloured background, depicting village life and ritual dances $\Rightarrow$ B

Answer: (B) Go Back to Q 33

Q34.

Solution

Concept — Phulkari (Punjab): silk thread embroidery on khaddar: Phulkari (literally "flower work" in Punjabi) is a traditional hand-embroidery craft of Punjab, practised by women as a domestic art form. It is worked in *floss silk* (*pat*) thread — usually in vibrant colours — on a base of coarse home-spun cotton cloth (*khaddar* or *khadi*), using a simple *darn stitch* worked from the reverse of the cloth to create geometric floral patterns that cover the surface. When the em-

broidery completely covers the ground fabric, the piece is called a *bagh* (garden). Phulkari shawls and dupattas were traditionally made by women for their daughters' trousseau and for ceremonial occasions. It has a Geographical Indication (GI) tag.

Analysis: Option (C) is correct: Phulkari is a form of hand-embroidery in which floss silk (pat) thread is worked on coarse khaddar cloth, creating geometric and floral patterns — this is the precise, standard definition.

Why other options are wrong:

- Option (A): Incorrect — block-printed cotton using natural indigo and madder dyes describes a printed textile technique (such as Ajrakh or Sanganeri prints), not Phulkari embroidery.
- Option (B): Incorrect — wax-resist dyed silk fabric describes the batik technique; Phulkari is embroidery, not dyeing, and is worked on cotton, not silk.
- Option (D): Incorrect — hand-painted murals using mineral pigments on whitewashed walls describes a mural or fresco tradition; Phulkari is a textile embroidery craft, not a wall-painting tradition.

Final Answer: Phulkari = hand-embroidery using floss silk (pat) thread on coarse khaddar cloth, creating floral and geometric patterns $\Rightarrow$ C

Answer: (C) Go Back to Q 34

Q35.

Solution

Concept — Kalamkari (Andhra Pradesh): hand-painted/block-printed, plant dyes, mordant: Kalamkari (from *kalam* = pen/brush, *kari* = work) is a traditional textile-decorating art practised in two distinct centres in Andhra Pradesh: **Srikalahasti** (hand-painted, pen-drawn, religious motifs from the Ramayana and Mahabharata) and **Machilipatnam** (block-printed using carved wooden blocks for repeat patterns). Both traditions use *natural plant-based dyes* — indigo (blue), pomegranate rind (yellow), madder (red), iron-black (from scrap iron and jaggery). *Mordants* such as alum and tannin (from myrobalan fruit) are applied to the cotton cloth to chemically fix the dyes, ensuring colourfastness. The cloth undergoes multiple cycles of mordanting, painting, dyeing, and sun-bleaching.

Analysis: Option (D) is correct: Kalamkari involves hand-painting or block-printing cotton fabric with natural plant-based dyes, using mordants such as alum and tannin to permanently fix the colours.

Why other options are wrong:

- Option (A): Incorrect — weaving golden zari thread into silk on a Jacquard loom describes brocade weaving (e.g., Banarasi brocade); Kalamkari is a surface-decoration technique on pre-woven cotton, not a weaving process.
- Option (B): Incorrect — while wooden blocks are used in Machilipatnam Kalamkari, they are dipped in *natural dyes* with mordants, not synthetic colour; and "synthetic colour" is an incorrect description of the Kalamkari process.
- Option (C): Incorrect — embroidering coloured wool thread on pashmina shawls using a hooked needle describes the *Kashmiri kani weaving* or Kashmiri embroidery traditions, not Kalamkari.

Final Answer: Kalamkari = hand-painting or block-printing cotton with natural plant-based dyes, fixed with alum and tannin mordants $\Rightarrow$ D

Answer: (D) Go Back to Q 35

Q36.

Solution

Concept — Batik (West Bengal / Indonesia): wax-resist dyeing: Batik is a wax-resist fabric-decoration technique of ancient Southeast Asian origin (most developed in Java, Indonesia) that is also practised in India (notably in West Bengal, Andhra Pradesh, and Gujarat). In batik, molten wax (or a wax-resin mixture) is applied to specific areas of the fabric — either brushed on, or dripped through a *canting* (tjanting) tool, or stamped with a *cap* (copper block). When the fabric is immersed in a dye bath, the waxed areas resist the dye and retain the original cloth colour; the unwaxed areas absorb the colour. The wax is then removed (scraped or boiled off), and the process may be repeated with additional colours. The characteristic fine crackle lines in batik result from small cracks in the wax allowing dye seepage.

Analysis: Option (A) is correct: batik is characterised by applying molten wax to fabric to resist the dye bath, so that waxed areas retain the original cloth colour and patterns emerge through selective colour blocking.

Why other options are wrong:

- Option (B): Incorrect — weaving supplementary coloured weft threads to create raised, tactile decorative patterns describes *brocade weaving* (such as Jamdani or Kinkhab), not batik.

- Option (C): Incorrect — printing repeat designs using carved wooden blocks dipped in synthetic pigment describes *block printing* (e.g., Sanganer, Bagru block prints), not batik's wax-resist process.
- Option (D): Incorrect — embroidering silk thread in tight chain-stitch on velvet or satin describes the *zardozi* or *Kashmiri embroidery* tradition, not batik.

Final Answer: Batik = applying molten wax to resist the dye bath; waxed areas keep original cloth colour, creating patterns through selective colour blocking ⇒ A

Answer: (A) Go Back to Q 36

Q37.

Solution

Concept — Output devices: monitor and printer: In computing, devices are classified as *input devices* (which send data *into* the computer: keyboard, mouse, scanner, webcam, microphone) or *output devices* (which receive processed data *from* the computer and present it to the user: monitor/display, printer, speakers, projector). A monitor converts digital signals into visual images for the user to view. A printer converts digital document files into physical, tangible printed copies on paper. Both are classic, unambiguous output devices in any introductory computing curriculum. Storage devices (hard disk, USB flash drive) are neither input nor output devices in the strict I/O classification; they are storage/memory devices.

Analysis: Option (B) is correct: both monitor and printer are output devices — they deliver processed data from the computer to the user in visual or physical form.

Why other options are wrong:

- Option (A): Incorrect — keyboard and mouse are both *input* devices; they send user commands and data *into* the computer system.
- Option (C): Incorrect — scanner and webcam are both *input* devices; they capture visual information from the physical world and send it *into* the computer.
- Option (D): Incorrect — hard disk and USB flash drive are *storage devices*, not output devices; they store and retrieve data but do not present it to the user directly.

Final Answer: Monitor and printer are both output devices — they deliver pro-

cessed data from the computer to the user ⇒ B

Answer: (B) Go Back to Q 37

Q38.

Solution

Concept — File formats: JPEG lossy, PNG lossless + transparency, TIFF lossless print: The three most widely used raster image file formats differ in their compression algorithms and primary applications. **JPEG** (Joint Photographic Experts Group) uses *lossy* compression: data is permanently discarded to achieve smaller file sizes, resulting in some degradation of image quality (visible as "artefacts" at high compression). Ideal for photographs shared online or in print where small file size matters. **PNG** (Portable Network Graphics) uses *lossless* compression: no data is discarded; it also supports *transparent backgrounds* (alpha channel), making it indispensable for web graphics, logos, and interface elements. **TIFF** (Tagged Image File Format) is *lossless* and preserves full image data; favoured for high-resolution print production, archival photography, and professional pre-press workflows.

Analysis: Option (C) is correct: JPEG = lossy (smaller file, quality loss); PNG = lossless with transparent background support; TIFF = lossless, favoured for high-quality print and archival work.

Why other options are wrong:

- Option (A): Incorrect — the descriptions are reversed: JPEG is *lossy* (not lossless) and PNG is *lossless* (not lossy); TIFF is not a web/social media format.
- Option (B): Incorrect — PNG does not support full video animation (that is GIF or APNG); JPEG does not support transparent backgrounds; TIFF is a professional print/archival format, not a social media format.
- Option (D): Incorrect — JPEG employs *lossy* compression, making this statement false; the three formats differ fundamentally in their compression type, not only in colour depth.

Final Answer: JPEG = lossy compression; PNG = lossless + transparent backgrounds; TIFF = lossless, preferred for print and archival ⇒ C

Answer: (C) Go Back to Q 38

Q39.

Solution

Concept — Resolution: DPI (print) vs. PPI (screen/digital): Resolution quantifies the density of detail in an image. **DPI** (Dots Per Inch) is a *print* resolution measurement: it counts the number of ink dots a printer places within one linear inch of paper. Standard commercial print quality is 300 DPI or higher. **PPI** (Pixels Per Inch) is a *digital/screen* resolution measurement: it counts the number of pixel squares within one linear inch of a digital image or screen display. Standard screen resolution is 72–96 PPI; modern "Retina" or high-DPI screens use 200–400 PPI. While the terms are often informally conflated, strictly speaking DPI refers to output print density and PPI refers to digital image/screen pixel density.

Analysis: Option (D) is correct: DPI measures the resolution of printed output on paper (ink dots per inch), while PPI measures the resolution of digital screens and image files (pixels per inch).

Why other options are wrong:

- Option (A): Incorrect — DPI does not mean "dots per image" and does not measure file size in bytes; PPI does not mean "pixels per image" and does not measure colour depth per pixel. Both are per-*inch* measurements.
- Option (B): Incorrect — DPI and PPI are *not* fully interchangeable or synonymous; they refer to different contexts (physical print output vs. digital screen/file), though the numeric values are sometimes set to the same number in image software.
- Option (C): Incorrect — the expansion "digital pixel index" and "print pixel index" are fictitious; the correct expansions are Dots Per Inch and Pixels Per Inch, and their domain assignments in this option are reversed from reality.

Final Answer: DPI = dots per inch (print resolution); PPI = pixels per inch (screen/digital image resolution) $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 39

Q40.

Solution

Concept — Watercolour (transparent) vs. gouache (opaque): Watercolour and gouache are both water-soluble painting media, but they differ fundamentally in opacity. **Watercolour** is a transparent medium: the pigment particles are very finely ground and bound in gum arabic at low concentration, so that light passes through the paint layer and reflects off the *white paper surface* below, creating a luminous, translucent effect. Highlights are achieved by leaving the paper unpainted. **Gouache** (also called *body colour* or *poster colour*) contains the same pigments but with added chalk (calcium carbonate) or white pigment and a higher binder/pigment ratio, making it fully opaque — it covers any surface beneath it completely. Gouache is used for flat, opaque colour fields, corrections, and illustrations where crisp, solid areas of colour are required.

Analysis: Option (A) is correct: watercolour is transparent (white of paper shows through), while gouache is opaque (chalk/white pigment fully covers the surface) — this is the fundamental distinction between the two media.

Why other options are wrong:

- Option (B): Incorrect — watercolour is *water-based*, not oil-based; it is thinned with water, not turpentine or mineral spirits. Gouache is also water-based. This option confuses watercolour with oil paint.
- Option (C): Incorrect — both watercolour and gouache are typically applied with brushes; neither requires a palette knife for application nor heat for drying. This option is entirely fictitious.
- Option (D): Incorrect — this reverses the actual behaviour: watercolour dries to a *lighter* tone than it appears when wet (because water evaporates, diluting the pigment concentration); gouache dries to a *slightly lighter* tone (not exactly the same), as the added white/chalk lightens slightly on drying.

Final Answer: Watercolour is transparent (paper shows through); gouache is opaque (chalk/white pigment fully covers the surface) $\Rightarrow$ $\boxed{\text{A}}$

Answer: (A) Go Back to Q 40

Answer Key

Q	Ans	Q	Ans	Q	Ans	Q	Ans	Q	Ans
1	B	2	C	3	D	4	A	5	B
6	C	7	D	8	A	9	B	10	C
11	D	12	A	13	B	14	C	15	D
16	A	17	B	18	C	19	D	20	A
21	B	22	C	23	D	24	A	25	B
26	C	27	D	28	A	29	B	30	C
31	D	32	A	33	B	34	C	35	D
36	A	37	B	38	C	39	D	40	A