

MAH AAC CET Art Theory & General Knowledge

Sample Paper – 6 | 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.

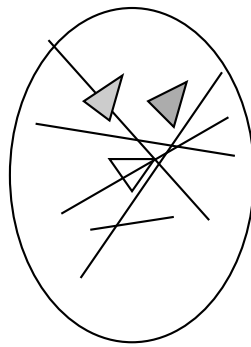
Art Theory & General Knowledge Questions

- Q1.** Which artist founded the Bengal School of Art and is celebrated for the iconic nationalist painting “Bharat Mata” (1905), executed in the Japanese wash technique?
- (A) Rabindranath Tagore
(B) Nandalal Bose
(C) Abanindranath Tagore
(D) Raja Ravi Varma
- Q2.** The Progressive Artists Group (PAG), which transformed modern Indian art by rejecting academic naturalism in favour of international modernist styles, was founded in which city and year — and by which set of artists?



- (A) Calcutta, 1935 — Abanindranath Tagore, Nandalal Bose, Rabindranath Tagore
- (B) Delhi, 1952 — Akbar Padamsee, B. Vitkaji, Krishen Khanna
- (C) Madras, 1944 — Amrita Sher-Gil, K.C.S. Paniker, S.G. Vasudev
- (D) Bombay, 1947 — F.N. Souza, M.F. Husain, S.H. Raza, K.H. Ara, H.A. Gade, S.K. Bakre

Q3. Cubism (c. 1907–1914), which broke objects into geometric fragments and showed multiple viewpoints simultaneously, is divided into an *Analytical* phase (monochromatic, faceted forms) and a *Synthetic* phase (collage, brighter colour). Which pair of artists pioneered this revolutionary movement?



Cubist face: multiple simultaneous viewpoints

- (A) Pablo Picasso and Georges Braque
- (B) Henri Matisse and Paul Gauguin
- (C) Salvador Dalí and René Magritte
- (D) Wassily Kandinsky and Paul Klee

Q4. American Abstract Expressionism, which emerged in New York in the 1940s–50s, emphasised spontaneous, gestural mark-making as a direct expression of the unconscious. Which artist and technique most powerfully embodies this movement?

- (A) Mark Rothko — large luminous rectangular colour fields with meditative atmosphere

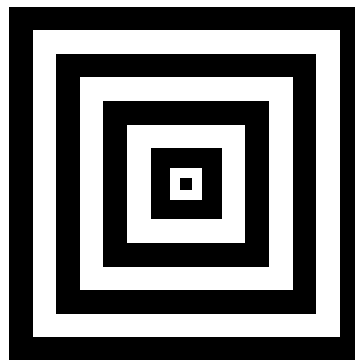


- (B) Jackson Pollock — drip/action painting, pouring and splattering paint on canvas laid on the floor
- (C) Willem de Kooning — gestural abstraction retaining fragmented figurative references
- (D) Franz Kline — monumental black-and-white brushwork on raw canvas

Q5. Pop Art (1950s–60s) celebrated the imagery of mass media and consumer culture, elevating commercial objects to the status of fine art. Which artist became the most iconic figure of this movement, famous for works such as the *Campbell's Soup Cans* series?

- (A) Robert Rauschenberg
- (B) Roy Lichtenstein
- (C) Andy Warhol
- (D) Jasper Johns

Q6. Op Art (Optical Art) exploits the mechanics of human perception to create the vivid illusion of movement, vibration, or depth through purely geometric abstract patterns. Which British painter is most closely identified with this style?



Op Art: concentric squares create perceptual vibration

- (A) Piet Mondrian
- (B) Victor Vasarely
- (C) Frank Stella



(D) Bridget Riley

Q7. Minimalism in art reduces a work to its most essential geometric forms, using industrial materials and serial repetition under the philosophy that “what you see is what you see.” Which artist is considered the foremost exponent of this movement, known for his *Specific Objects* essay (1965) and stacked metal box sculptures?

(A) Donald Judd

(B) Jasper Johns

(C) Robert Rauschenberg

(D) Frank Gehry

Q8. Conceptual art argues that the *idea* or *concept* behind a work is its most important component, rendering traditional craft skills secondary. Which artist’s submission of a commercially produced urinal titled *Fountain* (1917) to an exhibition is regarded as the founding gesture of Conceptual art?

(A) Joseph Kosuth

(B) Marcel Duchamp

(C) Sol LeWitt

(D) Lawrence Weiner

Q9. Street art gained international recognition for its ability to deliver politically charged messages in public spaces. Which anonymous British artist, using stencils and subversive humour, became the most recognisable name in contemporary street art?

(A) Jean-Michel Basquiat

(B) Keith Haring

(C) Banksy

(D) Shepard Fairey



- Q10.** M.F. Husain, one of India's most celebrated modern painters and often called "the Picasso of India," was particularly known for two signature features of his life and work. What were they?
- (A) Abstract geometric forms composed entirely of circles and triangles; wearing traditional kurta-pyjama
 - (B) Portraits of freedom fighters in a photorealistic academic style; using only natural earth pigments
 - (C) Miniature-style Mughal court scenes painted in pure Indian ink on handmade paper
 - (D) Paintings of horses and barefoot human figures; going barefoot in public himself
- Q11.** Which founding member of the Progressive Artists Group (1947) is renowned for bold, expressionist figuration saturated with religious iconography — crucifixions, nudes, landscapes — executed with an aggressive, subversive energy that challenged both colonial and orthodox Indian sensibilities?
- (A) F.N. Souza
 - (B) M.F. Husain
 - (C) S.H. Raza
 - (D) N.S. Bendre
- Q12.** Which founding member of the Progressive Artists Group specialised in vibrant still lifes and sensitively rendered female nudes, and is sometimes described as the "quiet" or most technically refined member of the group?
- (A) S.H. Raza
 - (B) K.H. Ara
 - (C) N.S. Bendre
 - (D) Akbar Padamsee



- Q13.** Which Indian modernist painter, who settled in France for decades, developed a distinctive style in which the *Bindu* (dot) functions as a symbol of the cosmic centre, primordial energy, and the origin of all creation — expressed through bold geometric abstraction?
- (A) M.F. Husain
 - (B) F.N. Souza
 - (C) S.H. Raza
 - (D) Tyeb Mehta
- Q14.** Which Indian painter, associated with the Baroda School of Art and influenced by Post-Impressionism, was celebrated for his luminous landscapes, sensitive portraits, and watercolours that bridge Indian sensibility with European modernism?
- (A) K.H. Ara
 - (B) Jogen Chowdhury
 - (C) Bikash Bhattacharjee
 - (D) N.S. Bendre
- Q15.** Fauvism (c. 1905–1908) used arbitrary, non-naturalistic colour at maximum intensity for pure emotional expression, divorcing colour from its descriptive function. Which artist led the Fauvist movement and later created the celebrated mural *The Dance* (1909–1910)?
- (A) Henri Matisse
 - (B) Maurice de Vlaminck
 - (C) André Derain
 - (D) Raoul Dufy
- Q16.** Which Post-Impressionist painter, disillusioned with European civilisation, relocated to Tahiti and created richly coloured works featuring flat, simplified forms, decorative outline, and Polynesian subjects — seeking a “primitive” purity he felt was lost in the West?



- (A) Vincent van Gogh
- (B) Paul Gauguin
- (C) Paul Cézanne
- (D) Georges Seurat

Q17. Which 19th-century French painter is described as a crucial bridge between Realism and Impressionism? His painting *Olympia* (1863), which depicted a nude reclining woman confronting the viewer directly, caused a major public scandal at the Paris Salon.

- (A) Gustave Courbet
- (B) Claude Monet
- (C) Édouard Manet
- (D) Camille Pissarro

Q18. Which design principle works by placing visually opposite elements — such as light vs. dark values, large vs. small sizes, or rough vs. smooth textures — next to each other to generate visual tension, highlight focal points, and prevent monotony?



- (A) Harmony
- (B) Balance
- (C) Unity
- (D) Contrast

Q19. Which design principle describes the deliberate use of differing visual elements — such as contrasting shapes, multiple colours, varied textures, or different type weights — to prevent monotony and sustain the viewer's visual engagement throughout a composition?



- (A) Variety
- (B) Repetition
- (C) Emphasis
- (D) Proximity

Q20. Which design principle directs the viewer's eye along a deliberate path through a composition, using devices such as leading lines, directional shapes, repeated colour cues, or progressive size changes to create a visual journey?

- (A) Balance
- (B) Movement
- (C) Contrast
- (D) Unity

Q21. In layout and graphic design, which principle holds that related items should be physically grouped together so that their spatial closeness communicates association or belonging, while unrelated items should be placed farther apart?

- (A) Alignment
- (B) Repetition
- (C) Proximity
- (D) Contrast

Q22. Which design principle involves arranging visual elements along implied invisible lines — such as a shared left edge, centre axis, or baseline — to create a sense of visual order, coherence, and professional organisation?

- (A) Proximity
- (B) Contrast
- (C) Repetition
- (D) Alignment



- Q23.** Which design principle creates visual unity, rhythm, and brand consistency by reusing the same or similar design elements — such as a specific colour, typeface style, icon motif, or border pattern — throughout a composition or a series of designs?
- (A) Repetition
 - (B) Emphasis
 - (C) Movement
 - (D) Balance
- Q24.** Which design principle refers to the deliberate variation in the relative sizes of visual elements within a composition — used to establish a clear visual hierarchy, indicate importance, and draw the viewer's eye to the most critical information first?
- (A) Proportion
 - (B) Scale
 - (C) Contrast
 - (D) Rhythm
- Q25.** A colour scheme in which all colours are derived from a single base hue — varying only in lightness (by adding white to create tints), in saturation (by adding grey to create tones), or in darkness (by adding black to create shades) — is called:
- (A) Analogous
 - (B) Complementary
 - (C) Monochromatic
 - (D) Triadic
- Q26.** Which colour scheme consists of a *base hue* combined with the *two colours that are adjacent to its direct complement* on the colour wheel — offering contrast similar to a complementary scheme but with less visual tension and more colour variety?

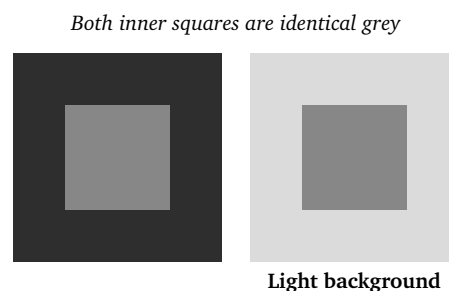


- (A) Analogous
- (B) Triadic
- (C) Tetradic (double-complementary)
- (D) Split-complementary

Q27. In colour theory, “neutral” colours are those that do not appear on the traditional colour wheel and can be mixed with any hue without creating a complementary reaction. Which of the following groups correctly lists neutral colours?

- (A) Black, white, grey, and brown
- (B) Red, yellow, and blue (primary colours)
- (C) Orange, green, and violet (secondary colours)
- (D) Teal, magenta, and ochre (tertiary/mixed colours)

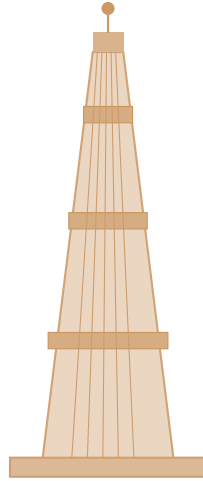
Q28. The 19th-century French chemist Michel Eugène Chevreul observed that two adjacent colours appear to mutually shift toward each other's complement: a grey square on a dark background appears lighter, while the same grey on a light background appears darker. What is this perceptual phenomenon called?



- (A) Chromatic aberration
- (B) Simultaneous contrast
- (C) Metamerism
- (D) Optical mixing (Pointillism)



- Q29.** The Qutub Minar in Delhi, standing approximately 73 metres tall and recognised as the world's tallest brick minaret, was initiated during the reign of which dynasty? Its tapering shaft is built of red-and-buff sandstone with alternating angular and round fluted sections.



Qutub Minar — schematic elevation

- (A) Mughal dynasty (est. 1526)
(B) Tughlaq dynasty (est. 1320)
(C) Mamluk (Slave) dynasty (est. 1206)
(D) Lodi dynasty (est. 1451)
- Q30.** The Red Fort (Lal Qila) in Delhi, a UNESCO World Heritage Site and the venue for the Prime Minister's Independence Day address, was constructed by which Mughal emperor and is built predominantly from which material?
- (A) Akbar; white Makrana marble
(B) Aurangzeb; kiln-fired red brick
(C) Humayun; grey Dholpur limestone
(D) Shah Jahan; red Agra sandstone
- Q31.** The Meenakshi Amman Temple in Madurai (Tamil Nadu), renowned for its twelve towering *gopurams* (gateway towers) encrusted with thousands of stucco sculptures in the Dravidian architectural tradition, was largely constructed and embellished during which dynasty?

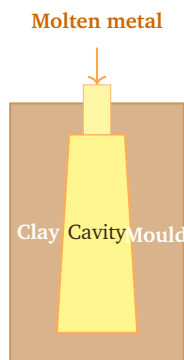


- (A) Nayaka dynasty
- (B) Chola dynasty
- (C) Vijayanagara dynasty
- (D) Pallava dynasty

Q32. The Gateway of India in Mumbai, inaugurated in 1924 to commemorate the visit of King George V, was designed by architect George Wittet in which architectural style — characterised by the fusion of Hindu and Islamic decorative motifs with European structural forms?

- (A) Gothic Revival
- (B) Indo-Saracenic
- (C) Mughal Revival
- (D) Baroque

Q33. Dokra metalwork, produced by tribal artisan communities in Chhattisgarh and West Bengal, yields distinctive brass and bronze figurines of deities, animals, and tribal motifs. Which ancient casting technique does Dokra use?



Cire perdue (lost-wax) cross-section

- (A) Sand casting (green-sand moulding)
- (B) Die casting under high pressure
- (C) Lost-wax (cire perdue) casting
- (D) Electroforming in an electrolytic bath

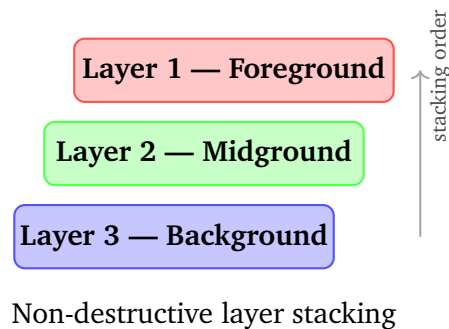


- Q34.** Bidri ware, originating from Bidar in Karnataka and flourishing under the Bahmani Sultanate, is celebrated for its intricate silver and gold wire inlays of floral and geometric patterns set against a jet-black background. What is the base material into which the precious metal is inlaid?
- (A) Copper alloy blackened by prolonged immersion in acid
 - (B) Terracotta sealed with a black lacquer coating
 - (C) Cast iron oxidised with a sulphur compound
 - (D) Zinc alloy (zinc, copper, lead, tin) darkened with a paste of Bidar soil, sal ammoniac, and copper sulphate
- Q35.** Jaipur's Blue Pottery is unusual in the world of ceramics because its body is not formed from clay. Instead, the objects are shaped from a dough-like paste. What are the primary ingredients of this paste that replace conventional clay?
- (A) Quartz (silica) powder, powdered glass, Katira gum, and multani mitti — fired at low temperature
 - (B) Kaolin (china clay) with a high-temperature reduction firing in a wood-fuel kiln
 - (C) Red earthenware clay coated with a cobalt-oxide blue glaze before bisque firing
 - (D) Plaster of Paris cast into moulds and sealed with a tin-based white glaze
- Q36.** Genuine Pashmina shawls command exceptional value because they are woven from extraordinarily fine fibres (10–15 microns in diameter) combed from the downy undercoat of which animal, native to the high-altitude Changthang plateau of Ladakh at elevations above 4,500 m?
- (A) Merino sheep (*Ovis aries merinosus*), bred in Australia and New Zealand
 - (B) Changthangi (Pashmina) goat (*Capra hircus*), native to Ladakh and parts of Nepal
 - (C) Bactrian camel (*Camelus bactrianus*), found across Central Asia



(D) Angora rabbit (*Oryctolagus cuniculus*), bred commercially in Europe and China

Q37. In professional design software such as Adobe Photoshop, Illustrator, or Procreate, working with “layers” is a fundamental workflow practice. What is the primary functional advantage of using layers in a composition?



- (A) Automatic colour-correction algorithms applied simultaneously to the entire image
- (B) Faster GPU-accelerated rendering of high-resolution, multi-element compositions
- (C) Non-destructive editing in which each design element occupies an independent, stackable level that can be edited, hidden, or reordered without affecting others
- (D) Converting raster (pixel-based) images into scalable mathematical vector graphics

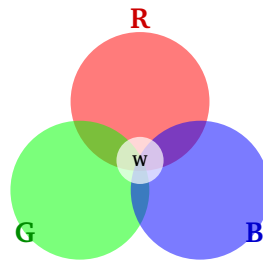
Q38. In vector-based design applications such as Adobe Illustrator or CorelDRAW, which drawing tool creates smooth, mathematically defined curves by placing *anchor points* on the canvas and adjusting *directional control handles* (tangent lines) to control the curvature of each segment?

- (A) Paintbrush tool (simulates natural bristle strokes)
- (B) Eraser tool (removes anchor points and path segments)
- (C) Magic wand / selection tool (selects objects by colour or region)



(D) Pen (Bézier) tool

Q39. Digital design requires choosing the correct colour model for the intended output medium. Which statement correctly and completely describes the fundamental difference between the RGB and CMYK colour models?



Additive mixing (light / screen)

- (A) RGB is *additive* (primary colours of light: red, green, blue; used for digital screens where colours combine toward white); CMYK is *subtractive* (pigment-based: cyan, magenta, yellow, key/black; used for print where colours combine toward black)
- (B) RGB is *subtractive* (pigment-based, used for print); CMYK is *additive* (light-based, used for digital screens)
- (C) Both RGB and CMYK are additive colour models; they differ only in the number of channels (3 vs. 4)
- (D) RGB uses four channels (Red, Green, Blue, Alpha); CMYK uses only three channels

Q40. Artists working with charcoal choose between two main forms. Which statement correctly distinguishes vine/willow charcoal from compressed charcoal in terms of hardness, mark quality, and erasability?

- (A) Vine charcoal is harder and leaves permanent, dark marks; compressed charcoal smudges easily and erases cleanly with a kneaded eraser
- (B) Vine/willow charcoal is soft and powdery, making it easy to blend and erase; compressed charcoal (bound with a gum binder) is harder,



denser, and leaves darker, more permanent marks that are harder to erase

- (C) Both types are essentially identical in hardness, erasability, and tonal range; the only difference is their raw material
- (D) Compressed charcoal is manufactured from compressed vine stems; vine charcoal is produced by compressing powdered charcoal dust with clay



Detailed Solutions

Q1.

Solution

Concept — Bengal School of Art: The Bengal School of Art (founded c. 1897–1907) was India's first major nationalist art movement. It consciously rejected the academic oil-painting style imposed by British institutions and revived Indian spiritual and literary themes using watercolour wash techniques influenced by Japanese Nihonga and Mughal miniature traditions.

Analysis: Abanindranath Tagore, nephew of Rabindranath Tagore, founded the Bengal School and created *Bharat Mata* (1905), depicting the motherland as a four-armed goddess — a powerful nationalist icon executed in delicate Japanese wash watercolour. He also collaborated with Ernest Binfield Havell to restructure art education at the Government School of Art, Calcutta.

Why other options are wrong:

- Option (A): Rabindranath Tagore was a poet, Nobel Laureate, and later a self-taught visual artist, but he did *not* found the Bengal School and did not paint *Bharat Mata*.
- Option (B): Nandalal Bose was a celebrated student of the Bengal School and later principal of Shantiniketan's Kala Bhavana, but the School's founder was Abanindranath Tagore.
- Option (D): Raja Ravi Varma was a 19th-century academic realist painter from Kerala, famous for mythological oleographs in European style — the very approach the Bengal School opposed.

Final Answer: The Bengal School was founded by Abanindranath Tagore, who painted *Bharat Mata* in the Japanese wash technique ⇒

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

Q2.

Solution

Concept — Progressive Artists Group: The Progressive Artists Group (PAG) was established in Bombay in 1947, the year of Indian Independence. Its founders — F.N. Souza, M.F. Husain, S.H. Raza, K.H. Ara, H.A. Gade, and S.K. Bakre — sought to break from both colonial academic naturalism and the nationalist Bengal School, embracing Cubism, Expressionism, and other Western modernist idioms while infusing Indian content.



Analysis: The founding city, year, and founding members together uniquely identify Option D. The PAG's first show in Bombay (1949) is a landmark of Indian modernism. Souza was the principal organiser; Husain became the group's most internationally famous face.

Why other options are wrong:

- Option (A): The Bengal School was founded in Calcutta in the 1890s–1900s by Abanindranath Tagore, not in 1935, and its artists are entirely different.
- Option (B): Delhi, 1952 is incorrect; Akbar Padamsee and Krishen Khanna were Indian modernists but not PAG co-founders in that city/year.
- Option (C): Amrita Sher-Gil worked in Madras/Simla in the 1930s–40s and is not counted among PAG founders; the Madras Art Movement had its own identity.

Final Answer: The Progressive Artists Group was founded in Bombay, 1947, by Souza, Husain, Raza, Ara, Gade, and Bakre ⇒ D

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

Q3.

Solution

Concept — Cubism: Cubism (c. 1907–1914) shattered the single-viewpoint convention of Western painting since the Renaissance. Analytical Cubism (1908–1912) used a limited monochromatic palette to fragment forms into overlapping faceted planes. Synthetic Cubism (1912 onward) incorporated papier collé (collage), stencilled letters, and brighter colours.

Analysis: Pablo Picasso (*Les Femmes d'Alger*, 1907) and Georges Braque (*Houses at l'Estaque*, 1908) jointly developed Cubism over years of intense dialogue in Paris, reportedly working so closely that it was hard to distinguish their canvases. Their partnership is the defining origin story of the movement.

Why other options are wrong:

- Option (B): Matisse led Fauvism; Gauguin was Post-Impressionist — neither is associated with Cubism.
- Option (C): Dalí and Magritte were leading Surrealists, not Cubists.
- Option (D): Kandinsky pioneered non-objective abstraction; Klee worked in lyrical abstraction and Bauhaus — both distinct from Cubism.

Final Answer: Cubism was pioneered by Pablo Picasso and Georges Braque ⇒ A



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

Q4.

Solution

Concept — Abstract Expressionism: Abstract Expressionism emerged in New York in the 1940s–50s as America’s first major original art movement. It divided into two broad approaches: Action Painting (gestural, process-oriented) and Colour Field painting (large areas of pure colour evoking mood). Both emphasised direct, unmediated expression of the unconscious.

Analysis: The question asks which artist and technique *most powerfully embodies* the movement. Jackson Pollock’s drip/action painting — laying the canvas on the floor and dripping, pouring, and flicking paint — is the single most iconic gesture of Abstract Expressionism, physically enacting the unmediated relationship between artist and surface. All four options list real Abstract Expressionists, but Pollock’s technique is the quintessential example.

Why other options are wrong:

- Option (A): Rothko’s luminous colour fields are indeed Abstract Expressionist, but they are meditative rather than gestural; less frequently cited as the “most powerful embodiment” of the movement.
- Option (C): De Kooning’s gestural figuration is significant, but the question privileges the technique most identified with the movement’s defining gesture.
- Option (D): Kline’s dramatic brushwork is also valid Abstract Expressionism, but Pollock’s drip method has the most iconic status in art history.

Final Answer: Jackson Pollock’s drip/action painting most powerfully embodies Abstract Expressionism ⇒ **B**

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



Q5.

Solution

Concept — Pop Art: Pop Art (1950s–60s) in Britain and the United States elevated mass-media imagery — advertising, comic strips, product packaging, celebrity photography — to the level of fine art, critiquing and celebrating consumer culture simultaneously. It challenged the elitism of Abstract Expressionism.

Analysis: Andy Warhol's *Campbell's Soup Cans* (1962) series — 32 canvases each depicting a different variety of Campbell's condensed soup — is the single most recognisable work of Pop Art. Warhol transformed commercial branding into high art, questioning originality, mass production, and the cult of celebrity.

Why other options are wrong:

- Option (A): Robert Rauschenberg was a pivotal Neo-Dada/Pop-adjacent artist known for “Combines,” but *Campbell's Soup Cans* is not his work.
- Option (B): Roy Lichtenstein is equally famous in Pop Art for his comic-strip-style paintings (Ben-Day dots), but is not identified with the *Campbell's Soup Cans* series.
- Option (D): Jasper Johns worked with flags and targets in a proto-Pop style, but is not the artist behind *Campbell's Soup Cans*.

Final Answer: Andy Warhol, creator of *Campbell's Soup Cans*, is the most iconic figure of Pop Art ⇒

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

Q6.

Solution

Concept — Op Art: Op Art (Optical Art) is a style of abstract art using precise geometric patterns to exploit the optical mechanisms of the human visual system, producing compelling illusions of movement, flicker, vibration, or three-dimensional depth on a perfectly flat surface. It flourished in the 1960s.

Analysis: Bridget Riley (born 1931, UK) is the most closely identified name in Op Art. Her early works — black-and-white geometric patterns such as *Movement in Squares* (1961) and *Blaze* (1964) — create intense perceptual vibration. Her later works introduced colour progressions for additional optical effects.

Why other options are wrong:

- Option (A): Piet Mondrian created geometric abstraction (De Stijl: red,



yellow, blue primaries on white with black grids) which is static and non-illusionistic — not Op Art.

- Option (B): Victor Vasarely (Hungarian-French) is considered the “father of Op Art” and a major figure, but the question asks for the *British* painter most closely identified with the style, which is Bridget Riley.
- Option (C): Frank Stella is associated with Minimalism and post-painterly abstraction, not Op Art.

Final Answer: Bridget Riley, the British painter, is most closely identified with Op Art ⇒

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

Q7.

Solution

Concept — Minimalism: Minimalism (mid-1960s, New York) stripped art down to its simplest geometric forms, using industrial fabrication rather than traditional studio craft. The guiding philosophy was self-referential: a work should refer to nothing beyond its own physical presence. Donald Judd’s famous axiom “what you see is what you see” encapsulates this.

Analysis: Donald Judd (1928–1994) is the foremost theorist and practitioner of Minimalism. His essay “Specific Objects” (1965) argued for three-dimensional works that existed between painting and sculpture — his signature “stacks” of precisely fabricated metal boxes mounted on walls in serial progressions are the canonical examples.

Why other options are wrong:

- Option (B): Jasper Johns worked with proto-Pop imagery (flags, targets, numbers) in a Neo-Dada vein, not Minimalism.
- Option (C): Robert Rauschenberg created “Combines” mixing everyday objects with paint — the opposite of Minimalist reductivism.
- Option (D): Frank Gehry is an architect (Guggenheim Bilbao, Walt Disney Concert Hall), not a Minimalist sculptor.

Final Answer: Donald Judd, author of “Specific Objects” (1965) and creator of stacked metal box sculptures, is the foremost exponent of Minimalism ⇒

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



Q8.

Solution

Concept — Conceptual Art: Conceptual art (mid-1960s onward) holds that the idea or concept is the work's essential component; its physical realisation is secondary or even unnecessary. Marcel Duchamp's earlier "readymade" objects, especially *Fountain* (1917) — a commercially purchased urinal submitted under the pseudonym R. Mutt — are retrospectively recognised as the founding gestures of this tradition.

Analysis: By submitting a mass-produced urinal as art, Duchamp posed a radical question: what makes something art? His answer was: the artist's decision (the concept). This gesture directly anticipated the Conceptual art movements of the 1960s–70s, making Duchamp its intellectual precursor.

Why other options are wrong:

- Option (A): Joseph Kosuth (e.g., *One and Three Chairs*, 1965) is a key figure of Conceptual art but came *after* Duchamp's 1917 gesture.
- Option (C): Sol LeWitt developed Conceptual art through wall drawings and serial structures, but is not the originator of the founding gesture.
- Option (D): Lawrence Weiner uses language as the primary medium in Conceptual art, but again post-dates Duchamp's readymade.

Final Answer: Marcel Duchamp's *Fountain* (1917) is the founding gesture of Conceptual art ⇒ **B**

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

Q9.

Solution

Concept — Street Art / Graffiti: Street art evolved from 1970s New York graffiti into a globally recognised art form that uses public walls, bridges, and buildings as its canvas. Contemporary street artists often combine visual impact with sharp political or social commentary, reaching audiences that never enter a gallery.

Analysis: Banksy is the anonymous British street artist (widely believed to be from Bristol) who uses stencil technique to create work that is simultaneously visually striking and politically subversive. Works such as *Girl with Balloon*, *Flower Thrower*, and installations at the Walled Off Hotel in Bethlehem have made him the most internationally recognisable name in street art.

Why other options are wrong:



- Option (A): Jean-Michel Basquiat (New York, 1980s) worked in a Neo-Expressionist graffiti-derived style under the tag SAMO, but is not the “anonymous British” artist described.
- Option (B): Keith Haring worked in a bold, cartoon-like public art style in New York subways and galleries, but is not anonymous and not British.
- Option (D): Shepard Fairey is known for the Barack Obama “HOPE” poster and the OBEY campaign, but is American and not anonymous.

Final Answer: Banksy, the anonymous British stencil artist, is the most recognisable name in contemporary street art ⇒

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

Q10.

Solution

Concept — M.F. Husain: Maqbool Fida Husain (1915–2011), often called the “Picasso of India,” was a founding member of the Progressive Artists Group and one of India’s most internationally exhibited modern painters. His work is noted for its bold, expressive lines, vibrant palette, and recurring iconographic subjects.

Analysis: Husain’s two signature features were (1) his recurring subject matter — horses, depicted with muscular energy and symbolic power, and barefoot human figures — and (2) his personal practice of going barefoot himself throughout his life, which became inseparable from his public identity. These features together uniquely describe him.

Why other options are wrong:

- Option (A): Abstract geometric forms composed entirely of circles/triangles and wearing kurta-pyjama describes no particular attributed feature of Husain; his style was figurative and expressive, not pure geometric abstraction.
- Option (B): Photorealistic portraits of freedom fighters in earth pigments describes neither Husain’s style nor his subject matter.
- Option (C): Mughal court miniatures in Indian ink describes the Bengal School or Mughal miniaturists, not Husain’s large-format modern canvases.

Final Answer: M.F. Husain was known for paintings of horses and barefoot figures, and for going barefoot in public ⇒

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



Q11.

Solution

Concept — F.N. Souza: Francis Newton Souza (1924–2002) was born in Goa and trained at the Sir J.J. School of Art, Bombay, before being expelled for political activism. He is regarded as India's first post-Independence artist to achieve international recognition, settling in London in 1949. His work is saturated with Catholic religious imagery — crucifixions, popes, nudes — rendered in a raw, aggressive, Expressionist idiom.

Analysis: The question describes “bold, expressionist figuration saturated with religious iconography — crucifixions, nudes, landscapes — with aggressive, subversive energy challenging colonial and orthodox sensibilities.” This precisely characterises Souza, the most radical founding member of the PAG in terms of his confrontational content.

Why other options are wrong:

- Option (B): M.F. Husain is characterised by expressive figurative works featuring horses, Hindu goddesses, and historical scenes — not primarily religious iconography of crucifixions.
- Option (C): S.H. Raza's signature is geometric abstraction centred on the *Bindu* (cosmic dot), not figuration or crucifixions.
- Option (D): N.S. Bendre was a lyrical Post-Impressionist painter of landscapes and portraits, not known for subversive religious iconography.

Final Answer: F.N. Souza is renowned for bold expressionist figuration with religious iconography and subversive energy ⇒ **A**

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

Q12.

Solution

Concept — K.H. Ara: Krishnaji Howlaji Ara (1913–1985) was a self-taught painter who rose from modest origins to become a co-founder of the Progressive Artists Group. Unlike the turbulent expressionism of Souza or the bold figurative energy of Husain, Ara's work is characterised by its technical refinement, sensitive treatment of the female nude, and luminous still lifes of flowers and fruit.

Analysis: Ara is described as the “quiet” or most technically polished member of the PAG, specialising in vibrant still lifes and sensitively rendered female nudes painted with a smooth, jewel-like surface quality. His relative modesty and focus



on beauty over provocation set him apart within the group.

Why other options are wrong:

- Option (A): S.H. Raza is a PAG founder, but his work evolved toward geometric abstraction and the Bindu — not still lifes or female nudes.
- Option (C): N.S. Bendre (also from Baroda) was a Post-Impressionist landscapist, not a PAG co-founder.
- Option (D): Akbar Padamsee was a later figure associated with the Bombay modernist circle, working in Metascapes and figurative grey-toned paintings — not primarily still lifes.

Final Answer: K.H. Ara, the technically refined member of the PAG, specialised in vibrant still lifes and sensitively rendered female nudes ⇒ B

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

Q13.

Solution

Concept — S.H. Raza and the Bindu: Sayed Haider Raza (1922–2016) spent over five decades in France, absorbing Cubism and lyrical abstraction, before arriving at his mature language: geometric abstraction centred on the *Bindu* (Sanskrit for “point” or “dot”). In Indian philosophy, the Bindu is the primordial point from which all creation emanates — the unmanifest becoming manifest.

Analysis:



The Bindu, a point from which creation emanates

Raza's *Bindu* series uses concentric squares, circles, and triangles in bold primary colours emanating from a central point, symbolising the universe originating from a single source. This synthesis of Indian cosmology and Western geometric abstraction is unique to Raza.

Why other options are wrong:



- Option (A): M.F. Husain's signature subjects are horses and human figures — not geometric abstraction around a Bindu.
- Option (B): F.N. Souza is known for figurative religious imagery, not geometric abstraction or the Bindu concept.
- Option (D): Tyeb Mehta (1925–2009) worked in a figurative expressionist style featuring fragmented figures (the “cut” motif) — not the Bindu.

Final Answer: S.H. Raza developed the Bindu as a symbol of cosmic origin in bold geometric abstraction ⇒

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

Q14.

Solution

Concept — N.S. Bendre: Narayan Shridhar Bendre (1910–1992) was a pivotal figure at the Faculty of Fine Arts, Baroda (MS University), where he shaped generations of Indian artists. Influenced by Post-Impressionism (Cézanne's structured colour, the luminism of late Impressionism), he painted landscapes of Rajasthan and the Deccan, sensitive portraits, and atmospheric watercolours that fuse European modernist sensibility with Indian subject matter.

Analysis: The description “Baroda School, influenced by Post-Impressionism, luminous landscapes, sensitive portraits, watercolours bridging Indian sensibility with European modernism” points directly to N.S. Bendre, who spent his formative years in Paris and Munich and returned to teach at Baroda, making it a major modernist art centre.

Why other options are wrong:

- Option (A): K.H. Ara is associated with Bombay (the PAG), not the Baroda School, and specialised in still lifes and nudes.
- Option (B): Jogen Chowdhury is associated with Kolkata/Santiniketan and works in a distinctly Indian figurative style with hatched pen-drawing — not Post-Impressionist landscapes.
- Option (C): Bikash Bhattacharjee was a Kolkata-based painter known for Surrealist-influenced photorealistic images of Bengali middle-class life, not Post-Impressionist landscapes.

Final Answer: N.S. Bendre, associated with the Baroda School, painted luminous Post-Impressionist landscapes and portraits ⇒

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



Q15.

Solution

Concept — Fauvism and Henri Matisse: Fauvism (c. 1905–1908) was named by critic Louis Vauxcelles after seeing the Salon d'Automne 1905 exhibit — he called the artists “fauves” (wild beasts) for their raw, non-naturalistic use of unmixed colour. The Fauves used colour for emotional and expressive impact rather than descriptive accuracy.

Analysis:

Fauves used pure unmixed hues for emotional intensity

Henri Matisse led Fauvism and is its greatest exponent. His early Fauvist canvases — *Woman with a Hat* (1905), *The Open Window* (1905) — used arbitrarily vivid unmixed colours. He later created the monumental mural *The Dance* (1909–1910) for Russian collector Sergei Shchukin.

Why other options are wrong:

- Option (B): Maurice de Vlaminck was a prominent Fauvist painter but not the movement's leader; Matisse held that role.
- Option (C): André Derain was also a core Fauvist alongside Matisse and Vlaminck, but Matisse is recognised as the movement's leading figure.
- Option (D): Raoul Dufy painted in a Fauvist-influenced decorative style but is a secondary figure, not the movement's leader.

Final Answer: Henri Matisse led Fauvism and created *The Dance* (1909–1910) ⇒

A

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



Q16.

Solution

Concept — Post-Impressionism and Paul Gauguin: Post-Impressionism is a loose term for the generation of artists (c. 1886–1905) who moved beyond Impressionism's concern with transient light effects toward more symbolic, structural, or emotional uses of colour and form. Paul Gauguin (1848–1903) sought a “primitive” spirituality he believed had been lost in industrialised Europe.

Analysis: Gauguin relocated first to Brittany (France), then to Martinique, and finally to Tahiti and the Marquesas Islands. His Tahitian works — *Where Do We Come From? What Are We? Where Are We Going?* (1897–98), *Ia Orana Maria* (1891) — feature bold flat colour areas, decorative outlining (cloisonnism), simplified forms, and Polynesian subjects. He explicitly sought a pre-modern, non-Western spiritual vitality.

Why other options are wrong:

- Option (A): Vincent van Gogh was a Post-Impressionist who stayed in Europe (France, Netherlands) and used swirling, emotionally charged brushwork — not flat Tahitian scenes.
- Option (C): Paul Cézanne was a Post-Impressionist who remained in Provence, France, developing a structured approach to colour and form that influenced Cubism — not Polynesian subjects.
- Option (D): Georges Seurat developed Pointillism (systematic dot technique) in Paris and died young in France — not Tahiti.

Final Answer: Paul Gauguin relocated to Tahiti, painting Polynesian subjects with flat forms and decorative colour ⇒ **B**

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

Q17.

Solution

Concept — Édouard Manet, Bridge between Realism and Impressionism: Édouard Manet (1832–1883) is historically positioned as a crucial transitional figure. He drew on Old Masters (Titian, Velázquez) but painted subjects of modern Paris in a flat, abbreviated style that shocked Academic critics. His work directly inspired the younger Impressionists (Monet, Renoir) who adopted his rejection of conventional modelling.

Analysis: *Olympia* (1863) — a nude woman reclining on a bed, staring directly



at the viewer with a challenging gaze, attended by a Black maidservant — was scandalous not because of its nudity per se, but because of its frank modernity: the woman was clearly a courtesan, not an idealised goddess. This directness, and Manet's flat unmodelled painting, made it a landmark of Realism's transition to modernism.

Why other options are wrong:

- Option (A): Gustave Courbet was the founder of Realism (before Impressionism) — he preceded Manet as a bridge figure; Courbet did not paint *Olympia*.
- Option (B): Claude Monet is the central Impressionist figure, not a Realism-to-Impressionism bridge; he did not paint *Olympia*.
- Option (D): Camille Pissarro was a core Impressionist painter who later experimented with Pointillism; he did not paint *Olympia*.

Final Answer: Édouard Manet, the Realism-to-Impressionism bridge, painted the scandalous *Olympia* (1863) ⇒

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

Q18.

Solution

Concept — Contrast as a Design Principle: Contrast is the juxtaposition of visually opposite elements to create visual tension, direct the viewer's attention, and prevent compositional monotony. Contrast can be achieved through value (light vs. dark), colour (complementary hues), size (large vs. small), shape (organic vs. geometric), or texture (rough vs. smooth). It is the primary mechanism for establishing focal points.

Analysis: The question describes “placing visually opposite elements next to each other to generate visual tension, highlight focal points, and prevent monotony” — this is the textbook definition of Contrast. The value-scale diagram in the question illustrates one form of contrast (light-to-dark value contrast).

Why other options are wrong:

- Option (A): Harmony refers to the pleasing agreement among elements — the *absence* of tension, not its creation through opposites.
- Option (B): Balance refers to the visual weight distribution in a composition (symmetrical, asymmetrical, radial), not the pairing of opposites.
- Option (C): Unity is the overall coherence of a composition where all ele-



ments feel they belong together — again, not the active pairing of opposites.

Final Answer: Placing visually opposite elements together to create tension and focal points is the principle of Contrast ⇒ D

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

Q19.

Solution

Concept — Variety as a Design Principle: Variety is the use of differing visual elements — contrasting shapes, multiple colours, varied textures, or mixed type weights — to sustain the viewer’s engagement and prevent monotony. It is the counterpoint to repetition: while repetition creates unity and rhythm, variety prevents that unity from becoming tedious.

Analysis: The question specifically describes “deliberate use of *differing* visual elements to prevent monotony and sustain visual engagement.” This is the precise definition of Variety. Variety can co-exist with unity: a composition can use varied elements that are still harmoniously related.

Why other options are wrong:

- Option (B): Repetition is the deliberate reuse of the same or similar elements to create rhythm and unity — the opposite strategy to variety.
- Option (C): Emphasis directs attention to a single dominant focal point; it is not about the use of differing elements throughout a composition.
- Option (D): Proximity is the spatial grouping of related elements to suggest association — a layout/design principle, not about visual difference.

Final Answer: Using differing visual elements to prevent monotony and sustain engagement is the principle of Variety ⇒ A

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



Q20.

Solution

Concept — Movement as a Design Principle: Movement in design refers to the way the designer controls the viewer's eye path through a composition. Unlike physical motion, this is a perceptual journey created by visual cues: leading lines, directional shapes, graduated values, progressive size changes, or colour rhythms that pull the eye from one element to the next in a deliberate sequence.

Analysis: The question defines this principle as “directing the viewer's eye along a deliberate path using leading lines, directional shapes, repeated colour cues, or progressive size changes.” This is the definition of Movement (also sometimes called “visual flow” or “rhythm of eye movement”). Rhythm is a related concept, but Movement specifically addresses eye-path direction.

Why other options are wrong:

- Option (A): Balance refers to visual weight distribution (symmetry/asymmetry), not the direction of the eye through a composition.
- Option (C): Contrast highlights differences between elements; it can contribute to focal points but does not alone describe the directional eye journey.
- Option (D): Unity is the overall coherence of a composition; it does not describe the guided path of the viewer's eye.

Final Answer: Directing the viewer's eye along a deliberate path through visual cues is the principle of Movement ⇒ **B**

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

Q21.

Solution

Concept — Proximity as a Design Principle: Proximity is one of the four core principles of good design (CRAP: Contrast, Repetition, Alignment, Proximity) popularised by designer Robin Williams. It holds that items that are spatially close to one another are perceived as belonging together, forming a group; items that are far apart are perceived as unrelated. Proximity reduces clutter and communicates organisational structure without relying on lines or borders.

Analysis: The question states: “related items should be physically grouped together so that spatial closeness communicates association, while unrelated items should be placed farther apart.” This is the textbook definition of Proximity in



layout and graphic design.

Why other options are wrong:

- Option (A): Alignment involves arranging elements along shared invisible lines (edges, axes, baselines) — not about spatial grouping of related items.
- Option (B): Repetition involves reusing the same visual elements (colour, typeface, icon) for consistency — not about spatial closeness.
- Option (D): Contrast juxtaposes opposing visual properties; it is not about grouping related items by closeness.

Final Answer: Grouping related items by spatial closeness to communicate association is the principle of Proximity ⇒

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

Q22.

Solution

Concept — Alignment as a Design Principle: Alignment creates invisible lines that connect and organise elements visually. Every element in a design should have a visual connection to another element: a shared left edge, a common baseline, a centre axis. Alignment eliminates randomness and creates a crisp, structured, professional appearance.

Analysis: The question describes “arranging visual elements along implied invisible lines such as a shared left edge, centre axis, or baseline to create visual order, coherence, and professional organisation.” This is the precise definition of Alignment.

Why other options are wrong:

- Option (A): Proximity is about spatial closeness communicating relationship — not about invisible shared axes.
- Option (B): Contrast highlights differences between opposing visual properties — not about shared edges or axes.
- Option (C): Repetition reuses consistent visual elements for rhythm and unity — not about invisible connecting lines.

Final Answer: Arranging elements along invisible shared lines (edges, axes, baselines) is the principle of Alignment ⇒

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



Q23.

Solution

Concept — Repetition as a Design Principle: Repetition deliberately reuses the same or similar visual elements — colour, typeface, icon, border, pattern, motif — throughout a composition or across a series of designs. It creates visual unity, reinforces brand identity, establishes rhythm, and helps the viewer recognise a coherent system.

Analysis: The question describes “reusing the same or similar design elements such as a specific colour, typeface style, icon motif, or border pattern throughout a composition or a series of designs.” This is the textbook definition of Repetition. In branding design, repetition is the primary tool for consistency across touchpoints.

Why other options are wrong:

- Option (B): Emphasis creates a dominant focal point — it does not reuse elements throughout; it differentiates one element from others.
- Option (C): Movement directs the viewer’s eye along a path — not about reusing consistent elements.
- Option (D): Balance distributes visual weight — not about repeating specific elements for consistency.

Final Answer: Reusing the same or similar design elements for unity and brand consistency is the principle of Repetition ⇒ A

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

Q24.

Solution

Concept — Scale as a Design Principle: Scale refers to the deliberate variation in the relative *sizes* of visual elements within a composition. By making certain elements larger than others, the designer creates a visual hierarchy that tells the viewer what to look at first (largest = most important), second, and third. Scale is essential for information architecture in editorial, web, and poster design.

Analysis: The question asks about “deliberate variation in the relative sizes of visual elements to establish clear visual hierarchy, indicate importance, and draw the viewer’s eye to critical information first.” This is Scale. Note the distinction: Proportion (option A) refers to the correct size relationship between parts of a single element (e.g., human body proportions), whereas Scale refers to size differences between separate elements in a composition.



Why other options are wrong:

- Option (A): Proportion refers to the correct mathematical ratios between parts of a single object (e.g., classical orders in architecture, the golden ratio) — not the size variation between separate compositional elements.
- Option (C): Contrast juxtaposes opposite qualities (light/dark, large/small); while size contrast is one form of contrast, the specific hierarchy-building use of size variation is Scale.
- Option (D): Rhythm describes the pattern of recurring elements in a composition, not the deliberate hierarchy established by size variation.

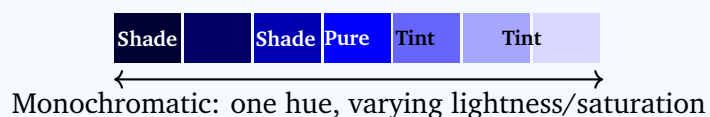
Final Answer: Deliberate variation in relative sizes of elements to establish visual hierarchy is the principle of Scale ⇒ **B**

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

Q25.

Solution

Concept — Monochromatic Colour Scheme: A monochromatic colour scheme uses only a single base hue and its tints (hue + white = lighter, less saturated), tones (hue + grey = muted, desaturated), and shades (hue + black = darker, deeper). The result is a harmonious, sophisticated palette that is easy to coordinate because all values derive from one hue.

Analysis:

This is a monochromatic scheme: all values derived from a single base hue (blue above), varied only by adding white (tints), grey (tones), or black (shades).

Why other options are wrong:

- Option (A): An analogous scheme uses 2–4 hues that are adjacent on the colour wheel (e.g., blue, blue-green, green), not a single hue.
- Option (B): A complementary scheme uses two hues directly opposite each other on the colour wheel (e.g., blue and orange), not a single hue.
- Option (D): A triadic scheme uses three hues equally spaced around the colour wheel (e.g., red, yellow, blue), not a single hue.



Final Answer: A colour scheme using a single hue with only tints, tones, and shades is called Monochromatic $\Rightarrow$

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

Q26.

Solution

Concept — Split-Complementary Colour Scheme: A split-complementary scheme is a variation of the complementary (two-opposite-hues) scheme. Instead of pairing a hue with its direct complement, the designer pairs the base hue with the two hues on either side of its complement. This provides similar contrast energy but with greater colour variety and less visual clash.

Analysis: Example: if the base hue is blue, its complement is orange. The split-complementary scheme instead uses blue + yellow-orange + red-orange. This is softer than pure blue/orange but still offers strong contrast. The scheme is popular in design and illustration for its versatility.

Why other options are wrong:

- Option (A): An analogous scheme uses adjacent hues on the wheel — low contrast, harmonious — and does not involve a complement relationship.
- Option (B): A triadic scheme uses three hues equally spaced 120° apart on the colour wheel — different geometry than the split-complementary.
- Option (C): A tetradic (double-complementary) scheme uses two pairs of complementary colours forming a rectangle on the wheel — four hues total.

Final Answer: A base hue combined with the two hues adjacent to its direct complement is a Split-complementary scheme $\Rightarrow$

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

Q27.

Solution

Concept — Neutral Colours: In colour theory, neutral colours are those that do not appear on the traditional colour wheel (red, orange, yellow, green, blue, violet and their intermediates). They include black (absence of light / maximum pigment absorption), white (all light wavelengths / no pigment), grey (mixtures of black and white), and brown (a darkened warm tertiary — orange or red-orange with black). Neutrals can be mixed with any hue without creating a visual tension



from complementary reaction.

Analysis: Option A lists “black, white, grey, and brown” — the standard grouping of neutral colours in design and colour theory education. These colours do not sit on the colour wheel and can accompany any hue without competing with it chromatically.

Why other options are wrong:

- Option (B): Red, yellow, and blue are the primary colours on the traditional colour wheel — they are fully chromatic, not neutral.
- Option (C): Orange, green, and violet are secondary colours, derived from mixing primaries — also fully chromatic, not neutral.
- Option (D): Teal, magenta, and ochre are tertiary or mixed hues — chromatic colours with definite hue identity, not neutrals.

Final Answer: Black, white, grey, and brown are the neutral colours in colour theory ⇒

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

Q28.

Solution

Concept — Simultaneous Contrast: Simultaneous contrast is a perceptual phenomenon first systematically documented by the French chemist Michel Eugène Chevreul in his 1839 work *De la Loi du Contraste Simultané des Couleurs*. It describes how the human visual system makes adjacent colours mutually intensify their apparent differences: two identical grey squares appear different when placed on different backgrounds because the eye compares them simultaneously to their surroundings.

Analysis: When the same mid-grey square is placed on a dark background, it appears lighter; on a light background, the same square appears darker. Similarly, a grey square on a red background appears to have a slight greenish tinge (the complement of red). This physiological response occurs simultaneously as the eye views both areas at once — hence *simultaneous* contrast. Chevreul’s discoveries directly influenced the Impressionists and Pointillists.

Why other options are wrong:

- Option (A): Chromatic aberration is a lens optics defect where different wavelengths of light are focused at different distances, producing



colour fringing — a physical optics phenomenon, not a perceptual colour-interaction phenomenon.

- Option (C): Metamerism is the phenomenon where two objects with different spectral reflectance curves appear the same colour under one light source but different colours under another (e.g., two paint samples that match in daylight but differ under fluorescent light).
- Option (D): Optical mixing (Pointillism) is the blending of colour in the viewer's eye when small dots of two colours are juxtaposed — different from simultaneous contrast, which is about perceived value/hue shifts.

Final Answer: Adjacent colours mutually shifting toward each other's complement when viewed simultaneously is Simultaneous Contrast ⇒ **B**

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

Q29.

Solution

Concept — Qutub Minar and the Mamluk Dynasty: The Qutub Minar in Delhi (c. 1193–1220 CE) is the world's tallest brick minaret at approximately 73 metres. Its construction was initiated by Qutb ud-Din Aibak, the founder of the Mamluk (Slave) dynasty — the first dynasty of the Delhi Sultanate — and substantially continued by his successor Iltutmish, who added three more storeys in 1220 CE.

Analysis: The Mamluk (Slave) dynasty was established in 1206 CE when Qutb ud-Din Aibak declared himself Sultan of Delhi after the assassination of Muhammad of Ghor. The dynasty derives its name from the fact that several of its rulers, including Aibak himself and later Iltutmish and Balban, were former slaves (mamluk = owned/slave soldier) of Turkic-Afghan origin.

Why other options are wrong:

- Option (A): The Mughal dynasty was founded by Babur in 1526 — over three centuries *after* the Qutub Minar was initiated. The Mughals did later add a cupola (damaged by lightning in 1803, now on the ground).
- Option (B): The Tughlaq dynasty was established in 1320 CE — a full century after the Qutub Minar was completed. Tughlaq rulers are associated with other Delhi monuments.
- Option (D): The Lodi dynasty was established in 1451 CE — more than two centuries after the Minar's construction; it is associated with tomb complexes in the Lodi Gardens.

Final Answer: The Qutub Minar was initiated by the Mamluk (Slave) dynasty,



established in 1206 CE ⇒

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

Q30.

Solution

Concept — Red Fort (Lal Qila), Delhi: The Red Fort (Lal Qila) is a Mughal fortified palace complex on the banks of the Yamuna in Old Delhi. It served as the main residence of Mughal emperors from 1648 until 1857 (when the British exiled the last emperor Bahadur Shah Zafar after the First War of Independence). Each Independence Day since 1947, the Prime Minister of India hoists the national flag and addresses the nation from its ramparts.

Analysis: Shah Jahan (r. 1628–1658), fifth Mughal emperor and builder of the Taj Mahal, commissioned the Red Fort in 1638 and moved his capital from Agra to the newly built Shahjahanabad (now Old Delhi). The fort is named for its massive walls and towers built from **red Agra sandstone (lal pathhar)**, quarried in the Agra region. It was completed in 1648.

Why other options are wrong:

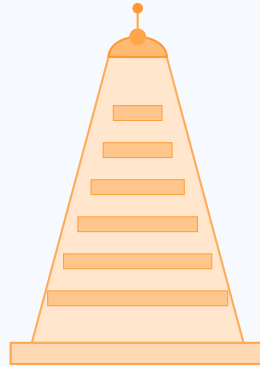
- Option (A): Akbar built the fort at Agra (Agra Fort) and Fatehpur Sikri — not the Red Fort in Delhi. Akbar's constructions used both red sandstone and some marble accents, but not exclusively white Makrana marble.
- Option (B): Aurangzeb (r. 1658–1707) did add a mosque (Moti Masjid) within the Red Fort, but he did not construct the fort itself. Kiln-fired brick was not the primary material.
- Option (C): Humayun (r. 1530–1540, 1555–1556) predated the Red Fort; Humayun's Tomb is the notable monument of his era. Grey Dholpur limestone is associated with different structures.

Final Answer: The Red Fort was constructed by Shah Jahan from red Agra sandstone ⇒

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



Q31.

Solution**Concept — Meenakshi Amman Temple and the Nayaka Dynasty:**Dravidian *gopuram* — schematic elevation

Analysis: The Meenakshi Amman Temple is a masterpiece of Dravidian architecture. Although the site has ancient origins, the temple complex as it stands today — with its twelve soaring *gopurams* (the tallest reaching 52 m) encrusted with thousands of painted stucco sculptures — was largely built and embellished during the Nayaka dynasty (16th–17th centuries CE), particularly under Thirumalai Nayak (r. 1623–1659).

Why other options are wrong:

- Option (B): The Chola dynasty (9th–13th centuries CE) built the great temples at Thanjavur (Brihadeeswarar Temple) and Gangaikondacholapuram — not Madurai's Meenakshi Temple complex as it stands today.
- Option (C): The Vijayanagara dynasty (14th–16th centuries CE) also contributed to temple architecture in south India, but Madurai fell under Nayaka control after Vijayanagara's decline.
- Option (D): The Pallava dynasty (6th–9th centuries CE) built the shore temples at Mahabalipuram and the Kailasanathar Temple at Kanchipuram — predating the Meenakshi complex's present form by many centuries.

Final Answer: The Meenakshi Amman Temple's present form was largely built during the Nayaka dynasty ⇒ A

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



Q32.

Solution

Concept — Gateway of India and Indo-Saracenic Architecture: Indo-Saracenic (also called Indo-Gothic or Mughal-Gothic) architecture is a colonial-era style developed by British architects in India during the 19th–early 20th centuries. It fused European structural and planning methods with surface decoration drawn from Mughal, Rajput, and Hindu temple traditions — pointed arches, chhatris (domed kiosks), jali (lattice screens), chattri-topped towers, and intricate stone carving.

Analysis: The Gateway of India (Mumbai, 1924) was designed by architect George Wittet and built to commemorate the landing of King George V and Queen Mary in 1911. Wittet explicitly modelled the gateway on 16th-century Gujarati (Muslim) architecture, combining a large triumphal arch of European inspiration with Gujarati Saracenic decorative details — making it a quintessential Indo-Saracenic monument.

Why other options are wrong:

- Option (A): Gothic Revival employs pointed arches, ribbed vaults, and flying buttresses derived from medieval European cathedrals — the style of Bombay's Chhatrapati Shivaji Maharaj Terminus (formerly Victoria Terminus) by F.W. Stevens, not the Gateway.
- Option (C): Mughal Revival would refer to a style that specifically reproduces Mughal forms; Indo-Saracenic is the broader academic term that includes Mughal elements alongside Rajput and Hindu ones.
- Option (D): Baroque is a European 17th-century style characterised by dramatic movement, elaborate ornamentation, and tenebrism — not applicable to the Gateway of India.

Final Answer: The Gateway of India was designed in the Indo-Saracenic style by George Wittet (1924) ⇒ **B**

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



Q33.

Solution

Concept — Dokra and the Lost-Wax (Cire Perdue) Casting Technique: Lost-wax casting (*cire perdue* in French) is one of the oldest known metal-casting processes, used in India for at least 4,500 years (the bronze “Dancing Girl” of Mohenjo-daro was made this way). In the Dokra process, an artisan first models the form in beeswax over a clay core, encases it in a clay-and-refractory outer mould, then heats the assembly until the wax melts out (hence “lost”), leaving a cavity into which molten brass or bronze is poured.

Analysis: The cross-section diagram in the question illustrates the clay mould and sprue (pouring channel) characteristic of lost-wax casting. Once the metal cools and solidifies, the clay mould is broken away (the mould is not reusable), and the metal object is finished by hand. Each Dokra piece is therefore unique. The process requires no high-pressure machinery and can be practised with simple materials.

Why other options are wrong:

- Option (A): Sand casting (green-sand moulding) uses packed damp sand as the mould medium and is a different industrial process; Dokra craftspeople do not use sand moulds.
- Option (B): Die casting under high pressure is a modern industrial process requiring steel dies and hydraulic presses — utterly different from traditional Dokra craft.
- Option (D): Electroforming uses an electrolytic bath to deposit metal onto a conductive mandrel — a 19th-century industrial technique, not used in Dokra.

Final Answer: Dokra metalwork uses the ancient lost-wax (*cire perdue*) casting technique ⇒

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



Q34.

Solution

Concept — Bidri Ware: Bidri ware is a craft of inlaid metalwork originating in Bidar, Karnataka. It flourished under the Bahmani Sultanate (14th–15th centuries CE) and was patronised by later Deccan sultanates. The name derives from the town of Bidar. The craft is characterised by its jet-black surface contrasting with intricate silver (and sometimes gold) wire inlay of geometric, floral, and arabesque patterns.

Analysis: The base material is an alloy of **zinc, copper, lead, and tin** (predominantly zinc, unlike bronze or brass). After the silver wire is inlaid and the surface polished, the object is treated with a paste made from the specific soil of Bidar (rich in ammonium chloride/sal ammoniac compounds), copper sulphate, and water. This paste chemically darkens (oxidises) the zinc alloy to a permanent, uniform jet-black while leaving the silver inlay gleaming — a striking permanent contrast.

Why other options are wrong:

- Option (A): Copper alloy blackened by acid is a different process; traditional Bidri does not use a copper base treated with acid.
- Option (B): Terracotta sealed with lacquer is a ceramic/lacquerware technique, not the metalwork base of Bidri.
- Option (C): Cast iron oxidised with sulphur is yet another distinct metal treatment; Bidri is not based on iron.

Final Answer: Bidri ware's base is a zinc alloy (zinc, copper, lead, tin) darkened with Bidar soil paste, sal ammoniac, and copper sulphate ⇒ **D**

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

Q35.

Solution

Concept — Jaipur Blue Pottery: Jaipur Blue Pottery is a UNESCO-recognised craft tradition distinct from most world ceramic traditions because its objects are *not* formed from clay. Instead, the paste is made from quartz (silica) powder, powdered glass, multani mitti (fuller's earth), katira gum (a plant-derived binding agent), and water. Objects are shaped, sun-dried, coated with white quartz slip, painted with cobalt blue (and other mineral oxides), covered with a transparent glaze, and fired at a relatively low temperature (approximately 800°C).



Analysis: The non-clay quartz-and-glass body is the defining technical feature of Jaipur Blue Pottery. This makes the ware fragile but gives it a distinctive translucent quality when thin. The blue colour (from cobalt oxide) and the characteristic floral motifs and white background are its visual hallmarks. The craft was revived in the 20th century by Maharaja Sawai Ram Singh II and later by artist Kripal Singh Shekhawat.

Why other options are wrong:

- Option (B): Kaolin (china clay) with high-temperature reduction firing describes Chinese or Korean porcelain, not Jaipur Blue Pottery.
- Option (C): Red earthenware clay with cobalt-oxide glaze describes a conventional majolica or tin-glazed earthenware process, not the clay-free Jaipur technique.
- Option (D): Plaster of Paris moulds with tin-based glaze describes a slip-cast ceramic technique, again not Jaipur Blue Pottery.

Final Answer: Jaipur Blue Pottery is made from quartz powder, powdered glass, Katira gum, and multani mitti fired at low temperature — not clay ⇒ A

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

Q36.

Solution

Concept — Pashmina Weaving: Pashmina (from Persian *pashm* = soft gold/fine wool) is derived from the undercoat fibres of the Changthangi goat (*Capra hircus*), a domestic goat breed native to the Changthang plateau of Ladakh, India, and parts of Nepal and Tibet. At elevations above 4,500 m, where temperatures drop below -40°C , these animals grow an exceptionally fine, insulating inner coat that is combed (not sheared) out by hand each spring.

Analysis: Pashmina fibres measure approximately 10–15 microns in diameter — finer than the finest Merino wool (approximately 17–19 microns). The Changthangi (also Changra) goat is the exclusive source of genuine Pashmina. The fibres are hand-spun and then woven on traditional handlooms in Kashmir, producing shawls of extraordinary warmth, lightness, and softness.

Why other options are wrong:

- Option (A): Merino sheep produce fine wool (approximately 17–19 microns) from Australia and New Zealand; this is marketed as Merino wool or superfine wool, not Pashmina.



- Option (C): Bactrian camel hair is used for high-quality coats and blankets in Central Asia, but its fibre diameter is coarser (approximately 20–25 microns) and it is not Pashmina.
- Option (D): Angora rabbit produces Angora wool (from the rabbit's coat) — extremely fine and fluffy but a completely different fibre type, not Pashmina.

Final Answer: Genuine Pashmina comes from the Changthangi (Pashmina) goat native to Ladakh's Changthang plateau ⇒ B

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

Q37.

Solution

Concept — Layers in Design Software: The layer system in design applications (Photoshop, Illustrator, Procreate, Affinity Designer, etc.) is the fundamental workflow structure that allows each design element to be kept on a separate, independent, stackable level. Layers enable non-destructive editing: any element can be modified, hidden, moved, or deleted without permanently altering other elements or the original image data.

Analysis: The primary functional advantage of layers is **non-destructive editing**. Because each element sits on its own layer, a designer can: (a) hide or show elements without deleting them; (b) reorder the stacking sequence; (c) apply layer-specific effects, blending modes, and opacity; (d) return and modify any individual element at any stage of the project. This workflow is essential for professional design.

Why other options are wrong:

- Option (A): Automatic colour-correction algorithms are a separate feature (e.g., Photoshop's "Auto Tone" or "Auto Color") — not the function of layers.
- Option (B): GPU-accelerated rendering is a hardware/performance feature of the software — not what layers are for functionally.
- Option (D): Converting raster images to vector graphics is the role of the "Image Trace" (Illustrator) or dedicated vectorisation tools — not layers.

Final Answer: The primary advantage of layers is non-destructive editing in which each element is independent and stackable ⇒ C

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



Q38.

Solution

Concept — The Pen (Bézier) Tool in Vector Applications: Vector graphics are defined by mathematical equations (Bézier curves) rather than pixels. The Pen tool in Illustrator, CorelDRAW, or Affinity Designer creates paths defined by anchor points connected by Bézier curve segments. Each anchor point can have up to two directional control handles (tangent lines) that determine the curvature and direction of the path as it enters and exits that point.

Analysis: The Bézier curve (named after French engineer Pierre Bézier who popularised its use in car-body design at Renault in the 1960s) is the mathematical foundation of vector graphics. The Pen tool is the primary creation tool in all professional vector applications. Mastering its anchor points and directional handles is an essential skill for logo design, illustration, and typography.

Why other options are wrong:

- Option (A): The Paintbrush tool simulates natural bristle strokes and creates pressure-sensitive paths, but does not use anchor points with directional handles for mathematical curve control.
- Option (B): The Eraser tool removes parts of existing paths or objects — it creates nothing and has no anchor points or handles.
- Option (C): The Magic Wand (or Selection tool) selects existing objects by colour similarity or area — it does not create curves.

Final Answer: The Pen (Bézier) tool creates smooth curves via anchor points and directional control handles ⇒

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

Q39.

Solution

Concept — RGB vs. CMYK Colour Models: The two dominant colour models in design correspond to different output media. RGB (Red, Green, Blue) is *additive*: it describes light emitted by screens. Mixing all three at full intensity produces white light; mixing none produces black. CMYK (Cyan, Magenta, Yellow, Key/Black) is *subtractive*: it describes ink pigments that absorb (subtract) portions of white light. Mixing all CMY at full coverage theoretically produces black; in practice, black ink (K) is added because CMY inks cannot produce a true, dense black.

Analysis: Option A correctly states: “RGB is additive (light/screen) where colours



combine toward white; CMYK is subtractive (print/pigment) where colours combine toward black.” This is the complete and accurate distinction. Designers must convert from RGB to CMYK before sending files to print to avoid unexpected colour shifts, because the CMYK gamut is smaller than the RGB gamut.

Why other options are wrong:

- Option (B): This reverses the definitions: RGB is *additive* (not subtractive) and CMYK is *subtractive* (not additive). A complete reversal of the correct answer.
- Option (C): CMYK is *not* an additive model; they fundamentally differ in principle (light vs. pigment), not just channel count.
- Option (D): RGB has three channels (R, G, B) plus an optional Alpha channel for transparency — the Alpha channel is not part of the colour model itself. CMYK has four channels, not three.

Final Answer: RGB is additive (light/screen, combines to white); CMYK is subtractive (print/pigment, combines to black) ⇒ A

Answer: (A) [Go Back to Q 39](#)

Q40.

Solution

Concept — Vine/Willow Charcoal vs. Compressed Charcoal: Artists have two main forms of charcoal for drawing. Vine charcoal (also called willow charcoal) is made by charring thin vine or willow twigs in an oxygen-deprived environment. Compressed charcoal is made by binding powdered charcoal dust with a gum or wax binder, pressing it into sticks, and drying it. These two forms have fundamentally different handling characteristics.

Analysis: Vine/willow charcoal is *soft and powdery*. Its marks sit lightly on the paper surface, making them easy to blend with a finger or blending stump, easy to lift and erase with a kneaded eraser or even a light brush, and ideal for preliminary sketches or underworking in traditional painting. **Compressed charcoal**, with its gum binder, is *harder and denser*. It adheres more firmly to the paper tooth, produces darker, richer marks, and is significantly more resistant to erasure — its marks are more permanent. Artists typically use vine charcoal for initial layout and compressed charcoal for rich final darks.

Why other options are wrong:

- Option (A): This reverses the characteristics: vine charcoal is *soft and easily*



erased, not hard and permanent. Compressed charcoal is the harder, more permanent form.

- Option (C): The two forms are *not* essentially identical. They differ fundamentally in hardness, erasability, mark quality, and production method.
- Option (D): This reverses the manufacturing descriptions: compressed charcoal is made from powdered charcoal bound with gum; vine charcoal is made from charred vine/willow twigs, not from compressed vine stems. The descriptions are inverted.

Final Answer: Vine/willow charcoal is soft, powdery, and easily erased; compressed charcoal is harder, denser, and leaves permanent dark marks ⇒ B

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



Answer Key

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

