

MAH AAC CET Art Theory & General Knowledge

Sample Paper – 8 | 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.** The Pala dynasty (8th–12th century CE) of Bengal and Bihar is celebrated for a distinctive Buddhist artistic tradition. Which statement BEST characterises Pala-period art?
- (A) Pala ateliers produced illuminated palm-leaf manuscripts, fine stucco and stone Buddha images with serene Gupta-derived features, and terracotta plaques for monastery decoration
- (B) Pala artists pioneered large-scale mural painting on brick walls using a lime-plaster fresco technique imported from Central Asia
- (C) The Pala school is best known for bronze temple chariots pulled during annual rath festivals along the Bay of Bengal coast
- (D) Pala sculptors exclusively carved in black granite from the Deccan plateau, depicting only Shaiva deities



- Q2.** Deccani miniature painting, flourishing at the Bijapur and Golconda courts from the late 16th to 17th centuries, is distinguished from Mughal miniature painting by several visual qualities. Which option MOST accurately describes its hallmark characteristics?
- (A) Thin translucent washes of blue and grey with delicate architectural backgrounds borrowed from Persian Safavid manuscripts
 - (B) Warm earthy palette with rich jewel tones, thick ornamental borders filled with intricate flora and fauna, and elongated figures set against lush landscape or decorative ground
 - (C) Rigid frontal portraiture rendered in pure outline without shading, modelled on Rajput court conventions from Mewar
 - (D) Dense gold-leaf backgrounds surrounding single figures copied directly from Jain manuscript painting traditions
- Q3.** The Pahari school of miniature painting, which flourished in the hill states of the Punjab Himalayas (17th–19th century), is best represented by the Kangra style. Which set of features CORRECTLY identifies Kangra painting?
- (A) Bold, angular male figures in dark ochre palette, with battle scenes set against jagged mountain backdrops and Persian calligraphic borders
 - (B) Stiff formal portraits of Sikh Gurus executed in flat colour without tonal modelling, on thick handmade paper with gold-ruled margins
 - (C) Lyrical romantic depictions of Radha-Krishna with a cool blue-green palette, fine sinuous outline, graceful feminine faces, and atmospheric landscape backgrounds
 - (D) Monochromatic ink drawings of deities inspired by Rajasthani Bani Thani conventions, using only black and red pigments
- Q4.** The Mathura school of Buddhist sculpture (1st–5th century CE) is considered a distinctly indigenous Indian artistic tradition. Which description CORRECTLY identifies the Mathura style?



- (A) Grey schist stone figures with Hellenistic facial features, wavy hair, and a toga-like robe covering both shoulders — reflecting strong Greco-Roman influence
- (B) Polished black basalt sculpture using elongated forms and abstract floral symbolism derived from the Mauryan court style of Pataliputra
- (C) Stucco-coated terracotta panels depicting narrative Jataka scenes, painted in mineral pigments, found exclusively at Amaravati
- (D) Red Sikri sandstone figures with thin clinging muslin drapery that reveals body contours, indigenous facial type, and a powerful meditative presence

Q5. Amrita Sher-Gil (1913–1941), often called the “Indian Frida Kahlo,” straddled two worlds — Hungarian-French academic training in Paris and a deep engagement with Indian village life. Which statement BEST captures the distinctive arc of her career?

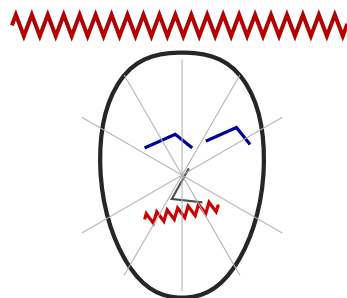
- (A) Her early Paris works such as introspective *self-portraits* and the monumental *Three Girls* show European Post-Impressionist influence, while later Indian canvases like *Return from Town*, *Two Women*, and *Brahmacharis* portray village women in subdued earthy tones that recall Gauguin’s Tahitian palette
- (B) Sher-Gil trained under Abanindranath Tagore in Calcutta and pioneered the Bengal School’s Japanese wash technique before moving to Paris
- (C) Her entire oeuvre was confined to self-portraiture executed in miniature format, using the traditional Mughal gesso-and-gold technique on ivory
- (D) Sher-Gil’s primary legacy is in sculpture: she introduced terracotta figure-making to the Lahore School of Arts under colonial patronage

Q6. Krishen Khanna, one of the founding members of the Progressive Artists Group, is recognised for a strongly personal Indian Expressionist voice. Which description CORRECTLY identifies his body of work?



- (A) Khanna painted large geometric abstractions influenced by Mondrian, using a strict grid and primary colour palette throughout his career
- (B) He is best known for his emotive *Migration Series* depicting Partition refugees, and his gritty urban scenes of bandwallahs and ordinary working people rendered in bold, gestural brushwork
- (C) Khanna pioneered the use of industrial enamel on corrugated iron sheets to depict mythological battle scenes from the Mahabharata
- (D) His signature style was photorealist portraiture of Indian politicians executed in oil on large-format canvas, commissioned for government buildings

Q7. German Expressionism (c. 1905–1930) deliberately distorted colour, line, and form to convey raw psychological states rather than objective appearances. The movement is associated with two main groups, *Die Brücke* and *Der Blaue Reiter*. Which artist and work is MOST emblematic of this movement?

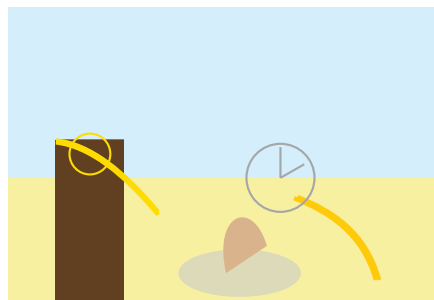


German Expressionism: distorted form, raw emotion

- (A) Wassily Kandinsky — *Composition VIII*: pure musical abstraction with no figurative reference, associated with Der Blaue Reiter
- (B) Emil Nolde — *Dance Around the Golden Calf*: religious ecstasy using garish colour contrasts, associated with Die Brücke
- (C) Ernst Ludwig Kirchner — *The Street, Berlin*: angular, harshly coloured urban figures conveying alienation and anxiety in a modern city
- (D) Max Beckmann — *Departure*: symbolic triptych blending mythological and personal imagery in sombre muted tones



- Q8.** The Dada movement emerged in Zurich in 1916 as a deliberate anti-art response to the senseless destruction of the First World War. It rejected all conventional aesthetic or moral standards. Which description of Dada's origins and strategies is CORRECT?
- (A) Dada was founded in Paris in 1920 by Pablo Picasso and Fernand Léger as a celebration of industrial machine aesthetics
 - (B) Dada began in London in 1914 with Wyndham Lewis's Vorticist manifesto, later spreading to Berlin through the influence of Walter Gropius
 - (C) Dada was a Russian movement launched by Alexander Rodchenko and El Lissitzky as a political tool of the Bolshevik Revolution
 - (D) Dada originated at the Cabaret Voltaire in Zurich, founded by Tristan Tzara, Hugo Ball, and Emmy Hennings, using nonsense poetry, sound performances, and collage to challenge all established values of art and society
- Q9.** Surrealism (founded 1924 by André Breton) drew on Freudian dream theory to create impossible, uncanny imagery that bypassed rational thought. Which artist and work is the MOST iconic embodiment of Surrealist painting?



Dalí, The Persistence of Memory (1931) — Surrealism

- (A) Salvador Dalí — *The Persistence of Memory* (1931): limp melting clocks draped over a dreamscape landscape, symbolising the fluid, irrational nature of time in the unconscious
- (B) René Magritte — *The Treachery of Images* (1929): a painted pipe with the caption “Ceci n’est pas une pipe,” interrogating the gap between image and reality



- (C) Max Ernst — *The Elephant Celebes* (1921): mechanised elephant-like creature in an eerie desert, using frottage and decalcomania techniques
- (D) Joan Miró — *The Harlequin's Carnival* (1925): biomorphic colourful figures celebrating the festive subconscious in a playful primordial space

Q10. Italian Futurism (1909–1944) glorified speed, technology, machines, and dynamic movement, rejecting all forms of the past. Which sculpture and artist BEST exemplifies the Futurist aesthetic?

- (A) Constantin Brâncuși — *Bird in Space* (1928): a streamlined bronze abstraction of pure upward movement, minimising all detail
- (B) Umberto Boccioni — *Unique Forms of Continuity in Space* (1913): a striding bronze figure whose limbs and muscles dissolve into swirling aerodynamic flames, embodying the fusion of body and motion
- (C) Alexander Calder — *Lobster Trap and Fish Tail* (1939): a hanging kinetic mobile whose parts move in response to air currents
- (D) Alberto Giacometti — *Walking Man I* (1960): an elongated, emaciated bronze figure conveying existential solitude through extreme reduction of form

Q11. Akbar Padamsee, a founding member of the Progressive Artists Group, developed one of the most intellectually rigorous practices in modern Indian art. Which description CORRECTLY characterises his work?

- (A) Padamsee is celebrated for his figurative oil paintings of Partition refugees, using dark, tortured impasto reminiscent of Francis Bacon
- (B) He is known primarily as a sculptor who created large stainless-steel public installations in Mumbai inspired by Brancusi's reductive forms
- (C) Padamsee's practice evolved through figurative work to the austere grey *Metascape* series and then to luminous colour-light explorations — philosophical investigations of perception, space, and consciousness

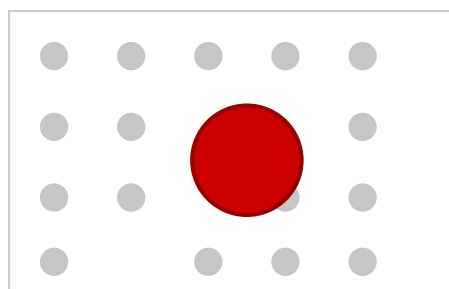


- (D) His signature works are brightly coloured geometric abstractions based on traditional rangoli patterns, bridging folk and fine art

Q12. Anjolie Ela Menon is one of India's most distinctive contemporary painters, known for a highly personal synthesis of Eastern and Western influences. Which description MOST accurately identifies her signature style?

- (A) Vibrant flat colour fields on large canvas using acrylic pour techniques, exploring Abstract Expressionist gesture in an Indian context
- (B) Watercolour landscapes of the Himalayas rendered in the Japanese wash tradition inherited from the Bengal School
- (C) Bold geometric abstraction using industrial paint on metal sheets, citing the urban industrial landscape of post-independence India
- (D) Haunting figurative work featuring Byzantine and icon-like faces with elongated features, cracked lacquer or patina surfaces evoking antiquity, and a recurring *Kashmir Boat* and "Madonna" series in oil on masonite

Q13. In design and composition, *dominance* refers to the visual principle whereby one element overpowers all others through size, colour intensity, or placement, immediately attracting the viewer's gaze. The diagram below illustrates this principle. Which statement CORRECTLY defines dominance?



Dominance: one element commands visual attention

- (A) Dominance is achieved when one element — through superior size, saturated colour, or strategic placement — visually overpowers all others to become the undisputed focal point of a composition



- (B) Dominance refers to the equal distribution of visual weight across all elements of a composition so that no single element appears more important than another
- (C) Dominance is a typographic principle describing the use of bold typefaces that override the visual weight of imagery in a layout
- (D) Dominance describes the technique of repeating an identical motif at regular intervals across the picture plane to create a stable, predictable rhythm

Q14. Visual hierarchy is a core principle of graphic design and layout. Which statement MOST accurately describes what visual hierarchy means and how it is achieved?

- (A) Visual hierarchy is the use of identical typefaces and sizes throughout a layout to create a sense of uniformity and calm order
- (B) Visual hierarchy is the sequential reading order deliberately created in a composition by varying size, weight, contrast, colour, and position so that the eye moves from the most important element down to the least important in a logical, guided path
- (C) Visual hierarchy refers exclusively to the arrangement of text in descending font sizes and applies only to typographic layouts
- (D) Visual hierarchy is the principle of using only three levels of tonal value in a composition — light, mid, and dark — to create spatial depth

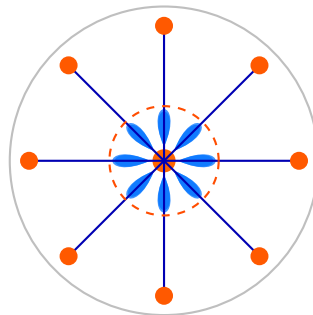
Q15. Gestalt psychology (early 20th century, Germany) produced a set of principles that explain how human perception organises individual visual elements into unified wholes. Which option CORRECTLY lists and explains the key Gestalt principles?

- (A) The Gestalt principles — isotype, axiometry, entasis, and contraposto — describe the proportional relationships between parts of the human figure in classical sculpture



- (B) The Gestalt principles are a set of colour mixing rules derived from Chevreul's simultaneous contrast experiments, explaining why adjacent hues appear to shift in value
- (C) The Gestalt principles — figure-ground (objects perceived against a background), closure (the mind completes incomplete shapes), similarity (like elements group together), proximity (nearby elements are seen as related), and continuity (the eye follows smooth paths) — explain how perception organises parts into a coherent whole
- (D) Gestalt principles are a branch of typography theory describing how readers perceive letterform counters, stems, and bowls as unified glyphs rather than individual strokes

Q16. Balance in design can be *symmetrical*, *asymmetrical*, or *radial*. The diagram below shows one of these types. Which statement CORRECTLY defines radial balance?



Radial balance: elements arrayed around a central axis

- (A) Radial balance occurs when all design elements are mirrored exactly along a single vertical axis, so the left half perfectly reflects the right half
- (B) Radial balance is achieved by placing heavier visual elements at the bottom of a composition to create a stable pyramidal structure
- (C) Radial balance refers to the asymmetric arrangement of elements of differing visual weights on opposite sides of a fulcrum point so that the composition feels optically level
- (D) Radial balance is achieved when elements are arranged symmetrically outward from a central point or axis, producing a wheel-like

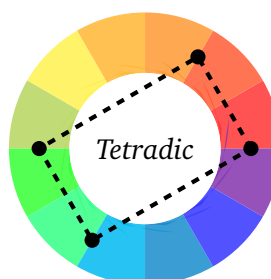


or mandala-like composition in which visual weight is distributed equally in all directions

Q17. In art and design, *scale* and *proportion* are related but distinct concepts. Which statement MOST accurately distinguishes the two?

- (A) Scale refers to the absolute size of an element relative to a real-world standard or the environment it inhabits (e.g. a monumental sculpture vs. a miniature figurine), while proportion refers to the relative size relationship between parts within a single object or between elements within a composition
- (B) Scale and proportion are interchangeable terms both describing how large an element appears compared with adjacent elements in the same artwork
- (C) Scale refers to the ratio of colours in a palette, while proportion describes the ratio of line lengths used in architectural drawings
- (D) Scale is a principle exclusive to architectural plans, while proportion applies only to the human figure in life drawing

Q18. A *tetradic* (double-complementary) colour scheme uses two pairs of complementary colours whose hues form a rectangle on the colour wheel, offering rich variety. The diagram below shows a simplified colour-wheel segment. Which option CORRECTLY identifies and describes the tetradic scheme?



Two complementary pairs forming a rectangle on the wheel

- (A) A tetradic scheme uses three evenly spaced hues forming an equilateral triangle on the colour wheel, offering maximum contrast with



equal visual tension among all three colours

- (B) A tetradic (double-complementary) scheme selects two pairs of complementary colours whose hue positions form a rectangle on the colour wheel (e.g. red–cyan plus orange–blue), providing the richest colour variety of any scheme but requiring careful management of dominance to avoid visual chaos
- (C) A tetradic scheme is another name for an analogous scheme, consisting of four consecutive hues on the colour wheel that share a common undertone
- (D) A tetradic scheme uses a single hue varied only in value (lightness) and saturation, producing a monochromatic family of four related tones

Q19. In colour theory, an *achromatic* colour is defined by the absence of hue. Which option CORRECTLY explains the concept and its design application?

- (A) Achromatic colours are those that contain the maximum amount of saturation — pure, vivid hues such as spectral red, green, and blue that cannot be mixed from other pigments
- (B) Achromatic refers to the range of warm neutral tones (cream, beige, tan, ecru) created by mixing a pure hue with white, forming tints with very low chroma
- (C) Achromatic colours are those with no hue component whatsoever — pure white, black, and all neutral greys — valued in design for their versatility as backgrounds, for creating contrast, and for giving sophisticated, restrained compositions
- (D) Achromatic describes a complementary pair of colours (e.g. red and green) that cancel each other out visually when mixed in equal proportions, producing a neutral grey

Q20. Colour carries powerful cultural and symbolic meanings that vary across societies and contexts. Which set of colour-meaning associations is MOST



widely recognised in the context of South Asian and global design practice?

- (A) Yellow signifies mourning and death in most South Asian traditions; blue symbolises industriousness and commerce; purple denotes humility and poverty in Western Christian contexts
- (B) Black universally signifies celebration and prosperity; red signifies purity and spiritual ascent; green denotes danger and aggression in East Asian contexts
- (C) White in South Asian Hindu contexts solely represents celebration and joy; orange signifies mourning; purple denotes royal patronage in all cultures
- (D) Red carries meanings of auspiciousness and fertility in South Asian weddings, danger in international safety signage, and passionate love in Western contexts; white conveys purity in Western weddings but mourning in some South and East Asian traditions; green widely represents nature, growth, and environmental sustainability

Q21. The Elephanta Caves, located on Elephanta Island in Mumbai Harbour and inscribed as a UNESCO World Heritage Site, contain some of the finest rock-cut sculpture in India. Which option CORRECTLY identifies their key attributes?

- (A) The Elephanta Caves (6th century CE, attributed to the Kalachuri dynasty) are dedicated primarily to Shaiva worship and are celebrated for the colossal *Trimurti* (three-headed Shiva) panel depicting Shiva as creator, preserver, and destroyer
- (B) The Elephanta Caves were commissioned by the Gupta emperor Chandragupta II in the 4th century and contain the largest collection of Vaishnava relief sculpture in western India
- (C) The caves were excavated by the Chalukya rulers of Badami in the 7th century and depict scenes from the Buddhist Jataka tales alongside Hindu mythological panels



(D) Elephanta Caves are a series of Jain rock-cut temples carved by the Rashtrakuta dynasty, housing the famous *Gomateshwara* monolithic statue

Q22. The Badami cave temples of Karnataka represent an important phase in early Deccan rock-cut architecture. Which description MOST accurately characterises them?

- (A) Badami caves are a set of twelve Buddhist viharas carved by the Pallava kings in the 8th century, featuring fine stone panels of the Bodhisattva Avalokiteshvara
- (B) The four Badami caves (6th–7th century CE), patronised by the Chalukya dynasty and carved from warm reddish-yellow sandstone, comprise three Hindu caves (dedicated to Vishnu and Shiva) and one Jain cave, decorated with large relief sculptures of Vishnu's avatars and a celebrated Nataraja panel
- (C) Badami cave temples are a group of five granite-cut monolithic rathas built by the Rashtrakuta dynasty, each dedicated to one of the Pandava heroes of the Mahabharata
- (D) The Badami caves were built by the Hoysala kings in the 12th century and are famous for star-shaped plan temples with densely carved chloritic schist exteriors

Q23. Humayun's Tomb in Delhi, built between 1565 and 1572 CE, was the first major architectural commission of the Mughal Empire on the Indian subcontinent. Which statement MOST accurately describes its historical and architectural significance?

- (A) Humayun's Tomb is a single-storey sandstone pavilion built by Akbar to house the remains of his grandfather Babur, and it introduced the octagonal tomb plan into Mughal architecture
- (B) Humayun's Tomb was designed by the Mughal court architect Ustad Ahmad Lahauri, who later designed the Taj Mahal, and is notable for its purely local Lodi-period stylistic vocabulary



- (C) Humayun's Tomb was designed by Persian architect Mirak Mirza Ghiyas for the empress Haji Begum; it is the first Mughal garden-tomb (charbagh layout), features a prominent double dome, and is considered a direct architectural precursor to the Taj Mahal — all inscribed as a UNESCO World Heritage Site
- (D) Humayun's Tomb is a circular basalt mausoleum built by Jahangir in 1605 to honour Emperor Akbar's memory and stands inside the Agra Fort complex

Q24. The Sun Temple at Modhera, Gujarat (11th century CE), is one of the finest examples of Solanki (Chaulukya) temple architecture in western India. Which description is MOST accurate?

- (A) The Modhera Sun Temple was built by the Paramara dynasty in the 9th century using black basalt and features a towering *shikhara* that is still intact and used for active worship
- (B) The temple is famous for a series of twelve carved stone wheels along its plinth, symbolising the chariot of the sun god Surya, modelled directly on the Konark Sun Temple in Odisha
- (C) Modhera Sun Temple was built by the Chalukya king Kumaragupta in the 5th century; its mandapa ceiling features the famous "Wheel of Time" fresco executed in red mineral pigment
- (D) The Modhera Sun Temple, commissioned by King Bhimdev I of the Solanki dynasty, comprises a *guda-mandapa* (assembly hall), *ranga-mandapa*, and a large stepped tank (*Surya Kund*) ornamented with over a hundred small shrines; no worship is conducted there today

Q25. Paithani is a celebrated handloom silk textile of Maharashtra with a Geographical Indication (GI) tag. Which option MOST accurately describes its technique and visual identity?

- (A) Paithani is woven in pure silk using an oblique interlocking-weft technique (tapestry-style) that creates a different colour on the reverse; it is distinguished by its rich single-colour body, zari (gold-



thread) border, and a pallu adorned with peacock, lotus, or mango motifs — traditionally produced at Yeola and Paithan in Aurangabad district

- (B) Paithani is a block-printed cotton textile from the Konkan coast, featuring geometric fish and wave motifs printed with natural indigo and pomegranate dye on handspun khadi cloth
- (C) Paithani is a resist-dye technique akin to bandhani, in which silk thread is tie-dyed before weaving to create chevron and diamond patterns across the full width of the fabric
- (D) Paithani refers to a style of heavy brocade weaving using a jamdani (discontinuous supplementary weft) technique on a pit loom, producing floral patterns that float on a sheer base fabric

Q26. Chikankari is a traditional embroidery art associated with the city of Lucknow, Uttar Pradesh, and holds a Geographical Indication tag. Which description MOST accurately characterises this craft?

- (A) Chikankari uses thick, couched gold and silver wire (*zardozi*) to create three-dimensional floral reliefs on velvet and silk ceremonial garments associated with Mughal court dress
- (B) Chikankari is a delicate shadow-work embroidery tradition on fine white or pastel muslin, employing approximately 32 different stitches (including *tepchi*, *bakhiya*, *murri*, and *jali* cut-work), evolved from Mughal court culture and associated with the refined *tehzeeb* of Lucknow
- (C) Chikankari is a Rajasthani resist-print technique in which cloth is folded, tied with thread, and dipped into natural dye baths to create radial patterns of dots and chevrons
- (D) Chikankari refers to the craft of weaving narrow silk ribbons on small frame looms, with the ribbons then sewn onto garments in scrolling geometric patterns typical of the Awadh region

Q27. Mysore painting is a classical South Indian art tradition that developed



under the patronage of the Wodeyar kings of Mysore in Karnataka. Which option CORRECTLY identifies its defining features?

- (A) Mysore painting is a miniature tradition on paper using vivid water-colour washes and bold black outlines, distinguished by its narrative friezes of Vijayanagara battle scenes and mythological episodes in a style closely related to Tanjore painting
- (B) Mysore painting uses reverse glass painting (*tanjore* technique), where images are created by painting on the underside of a glass plate with enamel paints and inlaying coloured foils
- (C) Mysore painting is characterised by the use of gold leaf (*gesso* relief work with *AP grade* gold foil) on wood or canvas, gemstone embellishment, and devotional subjects — predominantly Krishna, Ganesha, and other deities — rendered in delicate, refined lines with a jewel-like finish
- (D) Mysore painting is a mural tradition exclusively using natural stone-based mineral pigments applied in true fresco (*buon fresco*) on lime-plastered temple corridors, related to the Vijayanagara mural style of Hampi

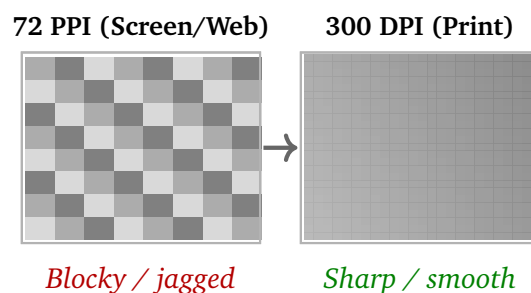
Q28. Kantha is a traditional embroidery craft originating in West Bengal and Bangladesh. Which description MOST accurately characterises its technique and cultural significance?

- (A) Kantha is a warp-and-weft weaving technique producing a thick, ribbed cotton textile used as winter shawls; the characteristic motif is a stylised sun wheel woven directly into the cloth structure
- (B) Kantha is a batik-resist technique in which wax is applied with a tjanting tool on silk, creating flowing floral patterns in indigo and red on a cream background typical of Shantiniketan workshops
- (C) Kantha refers to a form of appliqué patchwork in which irregularly shaped scraps of dyed cloth are layered and stitched onto a jute backing to create abstract geometric wall hangings



- (D) Kantha is a running-stitch embroidery tradition in which multiple layers of old, recycled saris are stitched together with simple *kantha* (running) stitch in coloured thread, creating a slightly rippled texture; the surface is decorated with narrative scenes, folk motifs, and mythological imagery — a quintessential women's domestic craft of rural Bengal

Q29. Resolution is a critical concept in digital image preparation. The correct resolution setting differs depending on whether an image is destined for screen display or printed output. Which statement MOST accurately states the standard resolution requirements?



- (A) The standard resolution for images displayed on screens (web, mobile, presentations) is 72 PPI; for printed materials (brochures, books, posters) a minimum of 300 DPI is required to ensure sharp, non-pixelated output
- (B) The standard for screen display is 150 PPI, while print images require only 96 DPI; using higher resolutions for print results in washed-out colour reproduction
- (C) Screen images should be saved at 600 DPI to allow for high-density retina display scaling, while print images require only 72 DPI for offset lithography
- (D) Both screen and print images should use exactly 300 PPI; the difference between web and print quality is determined solely by the colour mode (RGB vs CMYK), not by resolution

Q30. Colour profiles (ICC profiles) ensure consistent colour reproduction across



different devices and output media. Which option CORRECTLY matches colour profiles to their appropriate use cases?

- (A) **sRGB** is used exclusively for professional wide-gamut photographic printing; **Adobe RGB** is the standard for all web content; **CMYK** is the colour model used for LED display calibration
- (B) **sRGB** is the standard colour space for web content and consumer digital cameras, covering a gamut suitable for most monitor displays; **Adobe RGB** offers a wider colour gamut used in professional photography and pre-press workflows; **CMYK** is the four-channel subtractive model required for offset printing
- (C) **sRGB** is used only for scientific imaging and medical displays; **Adobe RGB** is the standard for social media image upload; **CMYK** refers to a RAW camera capture format
- (D) **sRGB** and **Adobe RGB** are identical colour spaces that differ only in file compression, while **CMYK** adds a transparent alpha channel to RGB images for web transparency effects

Q31. Digital image compression falls into two broad categories: *lossy* and *lossless*. Which statement MOST accurately distinguishes them and pairs each with the correct file formats?

- (A) Lossy compression (TIFF, BMP) permanently removes image data on saving but is preferred for web images because of superior colour accuracy; lossless compression (JPEG) retains all data and is used for archival print files
- (B) JPEG is a lossless format that retains full image quality through multiple save cycles and is therefore preferred for archival storage; PNG uses lossy compression suited to low-resolution web thumbnails
- (C) JPEG uses *lossy* compression — it permanently discards image data each time it is saved, reducing file size at the cost of cumulative quality degradation; PNG and TIFF use *lossless* compression, retaining all pixel data exactly, making them preferable for archival storage and images requiring sharp edges or transparency

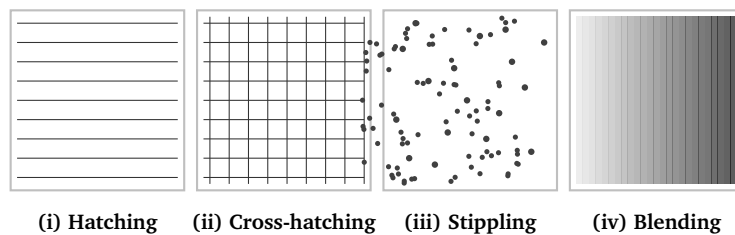


- (D) Both JPEG and PNG use the same lossy compression algorithm (DCT); the difference between them is solely in the bit depth (8-bit vs. 16-bit), not in the type of compression

Q32. Adobe Photoshop's *adjustment layers* are a non-destructive editing feature. Which description CORRECTLY explains what adjustment layers are and what they do?

- (A) Adjustment layers are special background layers that lock all editing tools until the user flattens the image, preventing accidental changes to the original pixel data
- (B) Adjustment layers are vector masks that clip the boundaries of a raster layer, restricting visible content to the shape of the mask
- (C) Adjustment layers are filters (such as Gaussian Blur, Unsharp Mask, or Lens Correction) permanently baked into the pixel data when applied, and cannot be modified after saving
- (D) Adjustment layers (Curves, Levels, Hue/Saturation, Brightness/Contrast, Colour Balance, etc.) are non-pixel layers that apply tonal and colour corrections to all layers below them non-destructively — their settings can be modified, toggled off, or deleted at any point without altering the original image pixels

Q33. Traditional pencil drawing uses several distinct shading techniques to create tonal value and texture. The diagram below illustrates four shading methods. Which option CORRECTLY names and describes all four techniques shown?



- (A) (i) Hatching: closely spaced parallel lines drawn in one direction to build tone; (ii) Cross-hatching: two or more sets of parallel lines



intersecting at angles to deepen shadow; (iii) Stippling: tonal areas built from densely or sparsely placed dots; (iv) Blending: pigment smoothed with a finger, tortillon, or blending stump to create seamless tonal gradients

- (B) (i) Scumbling: loose circular strokes layered to create broken colour texture; (ii) Hatching: overlapping curved lines suggesting cylindrical volume; (iii) Contour lines: lines following the surface of a three-dimensional form; (iv) Wash: diluted graphite applied with a wet brush for atmospheric sky effects
- (C) (i) Impasto: thick application of graphite paste for texture; (ii) Sgraffito: scratching through a dark layer to reveal a light layer beneath; (iii) Pointillism: coloured dots that optically mix at a distance; (iv) Glazing: transparent graphite layers built up over dried lighter layers
- (D) (i) Feathering: light diagonal strokes fading at the edges; (ii) Burnishing: heavy pressure with a hard pencil to compact tooth and create shine; (iii) Wet-on-wet: water applied to graphite to create bleeding effects; (iv) Masking: tape applied to paper before drawing to preserve clean edges

Q34. Soft pastels and oil pastels are both stick-form drawing media, but they differ significantly in composition, handling, and finish. Which statement MOST accurately contrasts the two?

- (A) Soft pastels contain a high proportion of linseed oil binder, making them water-resistant; oil pastels contain no binder at all and consist purely of dry pigment compressed into sticks
- (B) Soft pastels are composed of powdery, crumbly pigment bound with minimal gum or kaolin, producing a chalky matte surface that blends easily and requires a fixative spray to prevent smudging; oil pastels are bound with a waxy non-drying oil and wax, giving them a vivid, buttery texture that resists blending with fingers and does not need a fixative
- (C) Soft pastels are a wet medium applied with a brush like watercolour;



oil pastels are rigid sticks used only for fine-line sketching on tinted pastel paper

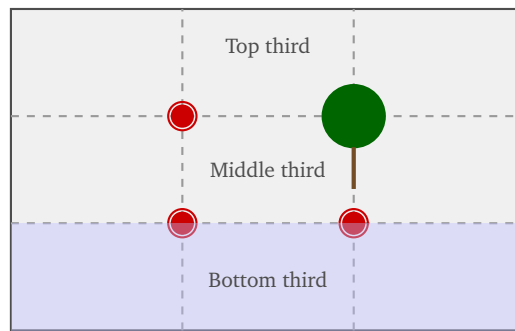
- (D) Both soft pastels and oil pastels have identical pigment compositions; the only difference is that oil pastels are shaped into squares while soft pastels are round, which affects the mark-making style

Q35. Linocut is a printmaking technique in the *relief* category. Which description MOST accurately explains the process and provides a well-known Indian example of its use?

- (A) Linocut is an *intaglio* technique in which lines are incised into a linoleum plate with acid, and ink is forced into the recessed grooves before the surface is wiped clean and the plate pressed onto paper
- (B) Linocut is a *screen-printing* method in which a linoleum stencil is stretched over a frame and ink is drawn through the open mesh with a squeegee onto the substrate
- (C) Linocut is a *relief* printmaking technique in which areas not intended to print are cut away from a linoleum block; the remaining raised surface is inked and pressed onto paper — Nandalal Bose famously used linocut to create the bold black-and-white posters for the 1938 Haripura Congress session
- (D) Linocut is a *planographic* (flat-surface) process using a soft linoleum plate treated with a water-repellent chemical, exploiting the natural antipathy of oil and water to transfer the image — identical in principle to lithography

Q36. The *rule of thirds* is a compositional guideline widely used in visual art, photography, and design. The diagram below illustrates the principle. Which statement CORRECTLY defines and explains the rule of thirds?





Rule of thirds: subject placed at a “power point” intersection

- (A) The rule of thirds states that the most important subject should always be placed exactly at the geometric centre of the frame to achieve perfect symmetrical balance and maximum visual stability
- (B) The rule of thirds is derived from the Golden Ratio and requires that all design elements be sized according to the Fibonacci sequence, with the largest element occupying exactly one-third of the total canvas area
- (C) The rule of thirds is a colour theory guideline that divides a palette into three equal parts: one dominant colour (60%), one secondary colour (30%), and one accent colour (10%)
- (D) The rule of thirds divides the frame into a 3×3 grid of nine equal parts using two horizontal and two vertical lines; placing the principal subject — horizon line, or key element — at or near one of the four intersection points (“power points”) creates a naturally dynamic, engaging, and well-balanced composition

Q37. Acrylic paint and gouache are both versatile, water-based media popular with illustrators and fine artists, but they have distinctly different properties. Which option CORRECTLY distinguishes acrylic from gouache?

- (A) Acrylic paint uses a synthetic polymer emulsion binder that becomes permanently water-resistant when dry, can be used thinly (like watercolour) or thickly (like oil paint), dries quickly, and adheres to almost any surface; gouache is a water-based opaque paint using gum arabic binder that remains permanently rewettable when dry,



dries to a flat matte finish, and is ideal for flat-colour illustration work

- (B) Acrylic paint uses the same gum arabic binder as watercolour and must be kept perpetually moist; gouache uses an acrylic polymer binder and is permanently waterproof once dry, making it superior for outdoor signage
- (C) Acrylic paint cannot be mixed with water and must be thinned only with mineral spirits or turpentine; gouache is a watercolour variant that produces semi-transparent washes ideal for plein-air landscape painting
- (D) Acrylic paint and gouache are identical in composition; the only practical difference is that acrylic comes in tubes while gouache is sold in jars, affecting handling consistency but not drying behaviour

Q38. Linseed oil is the most historically important medium used in oil painting. Which statement MOST accurately describes its role and properties?

- (A) Linseed oil is used exclusively as a brush-cleaning solvent in oil painting; it dissolves and removes dried oil paint without damaging the bristles, and is not added to the paint itself
- (B) Linseed oil is the traditional *binder* and *painting medium* for oil colours; it is pressed from flax seeds, dries by oxidative polymerisation (not evaporation), slows drying time of paint, increases flow and gloss, and in excess can cause yellowing — artists use it in progressively greater quantities in upper paint layers (“fat over lean”) to ensure paint film flexibility
- (C) Linseed oil is a volatile thinner that accelerates drying of oil paint when added in small quantities; it is chemically identical to white spirit (mineral turpentine) but of plant origin
- (D) Linseed oil is a modern synthetic medium introduced in the 20th century to replace toxic lead-based driers; it is used primarily in alkyd paint rather than traditional oil paint



- Q39.** Ink wash painting (also called *sumi-e* in Japanese or *shui-mo* in Chinese tradition) is a tonal drawing and painting technique with both Eastern and Western applications. Which description MOST accurately characterises the technique?
- (A) Ink wash uses undiluted dense black ink applied with a stiff bristle brush in a single opaque layer to create high-contrast, graphic compositions without tonal gradation
 - (B) Ink wash is an intaglio printmaking technique in which diluted tusche (greasy ink) is drawn on a lithographic stone, then etched with nitric acid to create recessed tonal areas
 - (C) Ink wash is a technique in which black ink (carbon-based *tusche* or Chinese ink) is diluted with water in varying proportions and applied in transparent, overlapping washes to build tonal gradation; the layering of transparent tones — without relying on outline — creates atmospheric depth, and the medium is used by artists from Rembrandt to contemporary illustrators for expressive tonal studies
 - (D) Ink wash refers to the technique of mixing coloured drawing inks with acrylic mediums to create opaque, impasto-textured passages that create heavy tactile surface in mixed-media artworks
- Q40.** A *fixative* spray is an essential product for artists working with certain dry drawing media. Which statement MOST accurately describes what a fixative is, when it is used, and the difference between its two main types?
- (A) A fixative spray is a water-based varnish applied to finished oil paintings to protect the dried surface from UV light, dust, and humidity; it is available in gloss, satin, and matte finishes but is not used with dry drawing media
 - (B) A fixative spray is a pressurised solvent (usually acetone) used to dissolve and remove unwanted marks from paper; it is applied between drawing stages to erase errors before continuing, and is never used on the finished artwork



- (C) A fixative spray is a sizing agent applied to raw canvas or paper before drawing to seal the fibres and prevent charcoal or graphite from being absorbed too deeply into the support surface
- (D) A fixative spray is an aerosol lacquer (typically cellulose or resin in solvent) applied to artworks in charcoal, pastel, or graphite to bind the loose pigment particles to the paper support and prevent smudging; *workable fixative* allows further drawing on top, while *final fixative* seals the finished surface permanently — it is not used with oil paint or acrylics



Detailed Solutions

Q1.

Solution

Concept — Pala Buddhist Art: The Pala dynasty (Bengal and Bihar, 8th–12th century CE) was the last great Buddhist royal patron in India. Its artistic output included fine illuminated palm-leaf manuscripts (among the earliest surviving Indian illustrated manuscripts), stucco and stone Buddha images carrying a distinctive late-Gupta serenity, and decorative terracotta plaques adorning monastic sites like Nalanda and Vikramashila.

Analysis: Option A correctly pairs all three Pala art forms (manuscripts, stucco Buddha, terracotta) with the dynasty. Pala stone sculpture used black chlorite, not exclusively black basalt from the Deccan; murals were not the defining Pala medium; and rath festivals are a later Odishan tradition.

Why other options are wrong:

- Option (B): Large-scale lime-plaster fresco imported from Central Asia — Ajanta-style murals predate Pala and are a Deccan/western tradition, not a Pala hallmark.
- Option (C): Bronze temple chariots and rath festivals are associated with Odishan (Puri Jagannath) and Tamil traditions, not Pala Bengal.
- Option (D): Pala sculptors used the locally available black chlorite (basalt-like stone) but also sculpted Vishnu and other deities; “exclusively Shaiva and exclusively Deccan granite” is incorrect.

Final Answer: Pala art = illuminated palm-leaf manuscripts + stucco/stone Buddhas + terracotta ⇒ A

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

Q2.

Solution

Concept — Deccani Miniature Painting: Deccani miniature painting flourished at the sultanate courts of Bijapur, Golconda, Ahmadnagar, and Bidar from the late 16th to 17th centuries. It developed a distinctive visual identity combining Persian, Indian, and local elements: warm, saturated palette, richly ornamental borders thick with flowers, birds, and fauna, elongated feminine figures, and a fondness for lush landscape or decorative ground registers.



Analysis: Option B correctly identifies the Deccani hallmarks — warm earthy/jewel-tone palette, ornate floral-fauna borders, and elongated figures at Bijapur/Golconda courts. The other options describe characteristics of other schools.

Why other options are wrong:

- Option (A): Thin translucent grey-blue washes and Persian Safavid-style architecture are more characteristic of Mughal or Safavid miniature painting than Deccani.
- Option (C): Rigid frontal portraiture without shading is more typical of Rajput court conventions (Mewar school), not Deccani painting.
- Option (D): Dense gold-leaf backgrounds behind single figures is a feature of Jain manuscript painting or Tanjore painting, not Deccani miniature.

Final Answer: Deccani = warm palette + thick ornamental borders + flora/fauna + Bijapur/Golconda ⇒ **B**

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

Q3.

Solution

Concept — Pahari School / Kangra Style: The Pahari (“of the hills”) school encompasses miniature painting traditions from the Punjab Hill states (Basohli, Guler, Kangra, Chamba, Mankot, etc.) from the 17th to 19th centuries. The Kangra style, which flourished under Raja Sansar Chand (r. 1775–1823), is the lyrical culmination of this tradition: soft, cool blue-green and grey-green landscapes, slender graceful figures, fine sinuous outlines, large almond-shaped eyes, and romantic Radha-Krishna themes (the Gita Govinda cycle being a prime source).

Analysis: Option C correctly identifies all Kangra hallmarks: Radha-Krishna subjects, cool palette, and fine line. The other options misattribute features to the school.

Why other options are wrong:

- Option (A): Bold, angular figures in dark ochre with battle scenes describes Basohli or early Pahari style — not the refined Kangra idiom; also Sikh Guru portraits are Sikh devotional painting, a separate category.
- Option (B): Stiff formal Sikh Guru portraits are a distinct Sikh school, not Kangra.
- Option (D): Monochromatic ink drawings and Bani Thani conventions are associated with Kishangarh, Rajasthan — not Kangra.



Final Answer: Kangra Pahari = Radha-Krishna romance + cool blue-green palette + graceful line ⇒

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

Q4.

Solution

Concept — Mathura School of Buddhist Sculpture: The Mathura school (1st–5th century CE, centred at Mathura, Uttar Pradesh) is regarded as the indigenous Indian school of Buddhist and Jain sculpture. Its hallmarks: red Sikri sandstone, the distinctive translucent muslin drapery that reveals the body contours beneath (“wet drapery” convention), a robust indigenous Indian figure type with shaved head and heavy physique, and a powerful meditative quality.

Analysis: Option D correctly identifies all Mathura attributes: red sandstone, thin muslin drapery showing body, and indigenous Indian facial type. The Mathura school stands in contrast to the Gandhara school which shows Hellenistic features.

Why other options are wrong:

- Option (A): Grey schist, Hellenistic features, and toga-like robes describe the Gandhara school (northwestern India/Pakistan), not Mathura.
- Option (B): Polished black basalt and abstract floral symbolism from Pataliputra describe Mauryan court art — the Mathura school used red sandstone with indigenous forms.
- Option (C): Stucco terracotta Jataka panels at Amaravati describe the Amaravati school of southern India (Andhra Pradesh), not Mathura.

Final Answer: Mathura = red Sikri sandstone + thin muslin drapery + indigenous Indian type ⇒

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



Q5.

Solution

Concept — Amrita Sher-Gil (Identity and Key Works): Amrita Sher-Gil (1913–1941) was born to a Hungarian mother and Punjabi Sikh father, and trained at the École des Beaux-Arts in Paris. Her early Paris works include confident self-portraits and the monumental *Three Girls* (1935), reflecting Post-Impressionist influence; after returning to India she painted *Return from Town* (1938), *Two Women* (1939), *Brahmacharis* (1937), and other canvases capturing Indian village life in subdued earth tones reminiscent of Gauguin's Tahitian palette.

Analysis: Option A correctly traces her arc from Paris self-portraiture/*Three Girls* to the Indian village canvases with a Gauguin-inflected palette. The hybrid Hungarian-Indian identity is central to understanding her unique position.

Why other options are wrong:

- Option (B): Sher-Gil never trained under Abanindranath Tagore or used the Bengal School Japanese wash technique; her training was European academic.
- Option (C): Her oeuvre is not confined to miniature self-portraiture on ivory using Mughal techniques — she worked on large canvas in oil.
- Option (D): Sher-Gil's legacy is exclusively in painting, not sculpture; she did not teach at the Lahore School of Arts.

Final Answer: Sher-Gil: self-portraits + *Three Girls* (Paris) → *Return from Town*, *Brahmacharis* (Indian village, Gauguin palette) ⇒ A

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

Q6.

Solution

Concept — Krishen Khanna (PAG Member): Krishen Khanna (b. 1925) was a founding member of the Progressive Artists Group and developed an expressionistic figurative style deeply rooted in the human cost of Partition and the texture of ordinary Indian urban life. His *Migration Series* (1950s onward) depicts Partition refugees with raw emotional directness. His “bandwallah” (street-band musicians) series and other working-class subjects display bold, gestural brushwork and a deeply humanist sensibility.

Analysis: Option B correctly identifies Khanna's *Migration Series* and gritty urban expressionism as his signature contribution.



Why other options are wrong:

- Option (A): Large geometric Mondrian-style abstractions using primary colour grids describe Mondrian himself; Khanna's work is figurative expressionist, not geometric abstraction.
- Option (C): Industrial enamel on corrugated iron is not Khanna's medium; he worked primarily in oil on canvas.
- Option (D): Photorealist portraits of politicians for government buildings describe a very different practice; Khanna is known for expressionist interpretation, not photorealism.

Final Answer: Krishen Khanna = *Migration Series* + Partition themes + gritty urban expressionism $\Rightarrow$ **B**

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

Q7.

Solution

Concept — German Expressionism: German Expressionism emerged in the early 20th century through two main artist groups: *Die Brücke* (The Bridge, Dresden/Berlin, 1905) and *Der Blaue Reiter* (The Blue Rider, Munich, 1911). The movement distorted colour and form to convey raw subjective emotional states, rejecting objective representation. Ernst Ludwig Kirchner (*Die Brücke*) painted *The Street, Berlin* (1913) — angular, jagged figures in garish, clashing colours conveying modern urban alienation.

Analysis: Option C correctly names Kirchner, his signature Berlin street scene, and the characteristic anxious, distorted style. The TikZ diagram illustrates the jagged, emotionally charged distortion typical of the movement.

Why other options are wrong:

- Option (A): Kandinsky's *Composition VIII* is indeed *Der Blaue Reiter*, but it represents pure non-objective abstraction (no distorted figures) — not the emotionally raw figure distortion most emblematic of German Expressionism as a whole.
- Option (B): Emil Nolde's *Dance Around the Golden Calf* is German Expressionist, but the question asks for the MOST emblematic work, and Kirchner's Berlin street scenes are the canonical example.
- Option (D): Max Beckmann's *Departure* is a major Expressionist triptych, but it postdates the peak period and Kirchner's work remains the canonical



example cited in art history.

Final Answer: German Expressionism → Ernst Ludwig Kirchner → *The Street, Berlin* ⇒

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

Q8.

Solution

Concept — Dada Movement: Dada was an anti-art, anti-war cultural movement that originated at the Cabaret Voltaire, Zurich, in 1916, during the carnage of the First World War. Founded by Tristan Tzara, Hugo Ball, Emmy Hennings, Hans Arp, and Marcel Janco, it used nonsense poetry, sound performances, collage, photomontage, and later Readymades (Marcel Duchamp, New York Dada) to challenge all conventional aesthetics, rationalism, and bourgeois values.

Analysis: Option D correctly locates Dada in Zurich 1916, names Tzara and Ball, and accurately describes its absurdist anti-art strategies.

Why other options are wrong:

- Option (A): Dada was NOT founded in Paris by Picasso and Léger as a celebration of industry — that describes elements of Purism and later Constructivism.
- Option (B): Dada did NOT begin in London with Wyndham Lewis's Vorticism (1914) — Vorticism was a separate British movement distinct from Dada.
- Option (C): Dada was NOT a Russian movement; Rodchenko and Lissitzky were Constructivists, not Dadaists.

Final Answer: Dada = Cabaret Voltaire, Zurich 1916 + Tzara + Hugo Ball + absurdist anti-art ⇒

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



Q9.

Solution

Concept — Surrealism: Surrealism was founded in Paris in 1924 by poet André Breton (*Surrealist Manifesto*), drawing on Freudian theories of the unconscious, dreams, and free association to create imagery that bypassed rational censorship. Salvador Dalí's *The Persistence of Memory* (1931, oil on canvas, Museum of Modern Art, New York) — with its limp melting watches draped over a barren Catalan landscape — is the single most iconic image of the movement, symbolising the fluid, irrational experience of time in the unconscious mind.

Analysis: Option A correctly identifies Dalí's *Persistence of Memory* and its thematic content. The TikZ diagram visualises the dreamscape with melting clocks.

Why other options are wrong:

- Option (B): Magritte's *Treachery of Images* is Surrealist but represents a different strand (conceptual/philosophical, not dreamlike visual imagery) and is not the most iconic Surrealist painting.
- Option (C): Ernst's *Elephant Celebes* is an early proto-Surrealist work; his frottage and decalcomania techniques are correct but it predates the official movement and is less universally recognised.
- Option (D): Miró's *Harlequin's Carnival* is genuinely Surrealist but is associated with biomorphic abstraction rather than the photorealistic dreamscape that makes Dalí's work the canonical example.

Final Answer: Surrealism → Dalí → *The Persistence of Memory* (1931), melting clocks ⇒

Answer: (A) [Go Back to Q9](#)

Q10.

Solution

Concept — Futurism: Italian Futurism (launched by Filippo Tommaso Marinetti's 1909 manifesto) glorified speed, energy, technology, and the machine age. Umberto Boccioni's bronze sculpture *Unique Forms of Continuity in Space* (1913) is the movement's sculptural masterpiece: a striding human figure whose limbs, muscles, and garments dissolve into aerodynamic flames and swirling forms, making movement itself the subject of sculpture.

Analysis: Option B correctly identifies Boccioni, the work's title and date, and the dynamic fusion of body and motion that defines Futurist aesthetics.



Why other options are wrong:

- Option (A): Brâncuși's *Bird in Space* is a Modernist abstraction of flight, but Brâncuși was Romanian, not Italian, and he was not a Futurist.
- Option (C): Calder's kinetic mobiles are American mid-20th century kinetic art, not Futurism.
- Option (D): Giacometti's *Walking Man I* expresses Existentialist solitude through reduction, the opposite of Futurism's energetic glorification of motion.

Final Answer: Futurism → Boccioni → *Unique Forms of Continuity in Space* (1913)
⇒

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

Q11.

Solution

Concept — Akbar Padamsee (PAG): Akbar Padamsee (1928–2020) was one of the founding members of the Progressive Artists Group. His practice was distinguished by profound intellectual rigour: moving from expressionist figuration in the 1950s, through the celebrated austere *Metascape* series of monochromatic grey paintings (1970s–80s), to later *colour-light* investigations that explored how light, colour, and perception interact — philosophical inquiries into consciousness itself.

Analysis: Option C correctly traces Padamsee's evolution from figuration to *Metascape* to colour-light explorations, accurately framing his work as a philosophical investigation of perception and consciousness.

Why other options are wrong:

- Option (A): Francis Bacon-like tortured impasto of *Partition* refugees describes Krishen Khanna's thematic focus, not Padamsee's.
- Option (B): Padamsee is a painter, not primarily a sculptor; large stainless-steel public installations are not his signature.
- Option (D): Rangoli-based geometric abstractions bridging folk and fine art describes work more associated with artists like Tyeb Mehta or S.H. Raza's geometric mandala phase — not Padamsee's austere grey *Metascapes*.

Final Answer: Akbar Padamsee = figuration → grey *Metascape* series → colour-light explorations of consciousness ⇒

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



Q12.

Solution

Concept — Anjolie Ela Menon: Anjolie Ela Menon (b. 1940) is one of India's foremost contemporary painters, known for a deeply personal synthesis: her work combines oil on masonite or canvas with a layered, antiqued surface suggesting cracked lacquer or Byzantine gold-ground icons. Her characteristic imagery includes haunting, elongated faces inspired by Byzantine and Coptic icon painting, recurring "Madonna" figures, and the celebrated *Kashmir Boat* series. The surface texture — often achieved through deliberate cracking and patina effects — gives the work an timeless, antique quality.

Analysis: Option D correctly identifies all of Menon's hallmarks: Byzantine/icon-like elongated faces, cracked surface, Kashmir Boat series, and oil on masonite technique.

Why other options are wrong:

- Option (A): Vibrant acrylic pour abstraction is an Abstract Expressionist technique not associated with Menon, whose work is figurative and controlled.
- Option (B): Himalayan watercolour landscapes in the Bengal School Japanese wash tradition describe a completely different artist profile.
- Option (C): Bold geometric abstraction using industrial paint on metal sheets describes an industrial/urban abstract practice, not Menon's icon-like figurative work.

Final Answer: Anjolie Ela Menon = Byzantine/icon faces + cracked surface + Kashmir Boat series + oil on masonite $\Rightarrow$ **D**

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

Q13.

Solution

Concept — Dominance in Design: Dominance is a compositional principle in which one element — through its superior size, saturated/contrasting colour, or strategic central placement — visually overpowers all other elements and becomes the immediate focal point of the composition. The TikZ diagram illustrates this: a single large red circle surrounded by many small grey circles creates instant visual dominance.

Analysis: Option A correctly defines dominance as one element overpowering others through size, colour, or placement to become the focal point. This matches



both the theoretical definition and the visual evidence in the diagram.

Why other options are wrong:

- Option (B): Equal distribution of visual weight with no element appearing more important describes *balance* (specifically perfect symmetrical balance), not dominance.
- Option (C): Bold typefaces overriding imagery is a typographic weight concept — while related, it is not the general definition of dominance applicable across all visual composition.
- Option (D): Repeating an identical motif at regular intervals describes *pattern* or *repetition*, not dominance.

Final Answer: Dominance = one element overpowers all others via size, colour, or placement to become focal point ⇒ A

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

Q14.

Solution

Concept — Visual Hierarchy: Visual hierarchy is the principle by which a designer controls the order in which the eye reads (processes) the elements of a composition. By varying size (larger elements read first), weight (bold reads before light), colour contrast (high-contrast reads before low), and position (top/left tends to read before bottom/right), the designer creates a sequential path that guides the viewer from the most important information down to the least important.

Analysis: Option B correctly defines visual hierarchy as a guided sequential reading order created by systematically varying design attributes, and it applies to both typographic and image-based layouts.

Why other options are wrong:

- Option (A): Using identical typefaces and sizes throughout to create uniformity is the opposite of visual hierarchy — it flattens hierarchy and makes all elements appear equal.
- Option (C): Limiting visual hierarchy to typography and text-only layouts is incorrect — the principle applies to all visual compositions including photography, illustration, and UI design.
- Option (D): Three levels of tonal value (light/mid/dark) describes tonal modelling for three-dimensional form, not visual hierarchy as a composition



principle.

Final Answer: Visual hierarchy = guided reading order created by varying size, weight, contrast, colour, position ⇒

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

Q15.

Solution

Concept — Gestalt Principles: Gestalt psychology was developed in early 20th-century Germany by Max Wertheimer, Kurt Koffka, and Wolfgang Köhler. Its central insight is that the human perceptual system organises individual visual stimuli into coherent wholes (*Gestalt* = form/whole). The key perceptual laws are: figure-ground (objects are perceived against a background), closure (incomplete shapes are completed by the mind), similarity (like elements group together), proximity (nearby elements are seen as belonging together), and continuity (the eye follows smooth, continuous paths).

Analysis: Option C correctly names and explains all the major Gestalt principles with their perceptual basis.

Why other options are wrong:

- Option (A): Isotype, axiometry, entasis, and contraposto are architectural/sculptural proportional terms, not Gestalt principles.
- Option (B): Chevreul's simultaneous contrast is a colour perception phenomenon — related but a separate body of theory from Gestalt psychology.
- Option (D): Gestalt principles are not a typography theory about letterform anatomy; they apply broadly to all perception including letterforms but are not derived from or confined to typography.

Final Answer: Gestalt = figure-ground, closure, similarity, proximity, continuity ⇒

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



Q16.

Solution

Concept — Radial Balance: Balance in design is the distribution of visual weight so that the composition feels stable. *Radial balance* occurs when design elements are arranged symmetrically outward from a central point or axis, like the spokes of a wheel, the petals of a flower, or the segments of a mandala. Weight is distributed equally in all directions from the centre. The TikZ diagram shows eight identical petal shapes and spokes arranged around a central dot — a classic illustration of radial balance.

Analysis: Option D correctly defines radial balance as elements arranged outward from a central point with equal weight distribution in all directions, producing a wheel/mandala-like structure.

Why other options are wrong:

- Option (A): Elements mirrored exactly along a single vertical axis is *bilateral (reflective) symmetry* — a form of symmetrical balance, not radial balance.
- Option (B): Heavier elements at the bottom creating a pyramidal structure describes a *hierarchical/stable* compositional convention, not radial balance.
- Option (C): Asymmetric arrangement of differing visual weights across a fulcrum describes *asymmetrical balance*, not radial balance.

Final Answer: Radial balance = elements arrayed symmetrically from a central point in all directions (mandala/wheel) ⇒ D

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

Q17.

Solution

Concept — Scale vs Proportion: These two terms are closely related but refer to different aspects of size. *Scale* is the absolute or comparative size of an element relative to an external standard or its environment (e.g. a monumental 10-metre sculpture vs. a 10-cm figurine — both depict the same subject at different scales). *Proportion* is the relative size relationship between parts within a single form or between elements within a composition (e.g. the ratio of head to body height in a human figure, or the ratio of a window to the wall in architecture).

Analysis: Option A accurately distinguishes the two concepts: scale = absolute size relative to environment/standard; proportion = relative size between parts.

Why other options are wrong:



- Option (B): Treating scale and proportion as interchangeable is the most common error — they are distinct though related concepts.
- Option (C): Scale as a ratio of colours and proportion as a ratio of line lengths are incorrect definitions; these confuse the terms with entirely different concepts.
- Option (D): Restricting scale to architectural plans and proportion to life drawing is an incorrect limitation — both apply across all art and design disciplines.

Final Answer: Scale = absolute size relative to environment; proportion = relative size of parts to each other $\Rightarrow$ **A**

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

Q18.

Solution

Concept — Tetradic (Double-Complementary) Colour Scheme: A tetradic or double-complementary colour scheme selects four hues whose positions on the colour wheel form a rectangle — i.e. two complementary pairs. For example: red (0°) + cyan (180°) AND orange (60°) + blue (240°). This provides the richest palette variety of any colour scheme but is the most difficult to balance, requiring that one colour dominate while others serve as accents. The TikZ diagram shows the colour wheel with a dashed rectangle connecting the four selected hues.

Analysis: Option B correctly defines the tetradic scheme as two complementary pairs forming a rectangle, with a note on the management challenge (dominance to avoid chaos).

Why other options are wrong:

- Option (A): Three evenly spaced hues forming an equilateral triangle is a *triadic* colour scheme, not tetradic.
- Option (C): Four consecutive hues sharing a common undertone is an *analogous* colour scheme — distinctly different from tetradic.
- Option (D): A single hue varied in value and saturation is a *monochromatic* scheme — the opposite of the tetradic multi-hue approach.

Final Answer: Tetradic = two complementary pairs forming a rectangle on the colour wheel (e.g. red–cyan + orange–blue) $\Rightarrow$ **B**

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



Q19.

Solution

Concept — Achromatic Colours: In colour theory, *chroma* refers to the purity or saturation of a hue — how far it departs from grey. *Achromatic* (Greek: *a-* = without, *chroma* = colour) means “without hue” — the achromatic series consists of pure white, pure black, and all neutral greys between them. These colours have zero saturation and no dominant wavelength. They are valued in design for their neutrality, for creating maximum contrast with any hue, and for sophisticated or restrained visual compositions.

Analysis: Option C correctly defines achromatic as white, black, and grey with no hue component, and cites their design applications.

Why other options are wrong:

- Option (A): Maximum saturation / pure spectral hues that cannot be mixed describes *primary colours* or fully saturated hues — the opposite of achromatic.
- Option (B): Warm neutrals (cream, beige, tan) created by mixing a hue with white describes *tints* of warm hues, not achromatic colours — these still carry a hue component.
- Option (D): A complementary pair cancelling out to neutral grey when mixed in equal proportions describes a colour-mixing phenomenon, not a definition of achromatic colours as such.

Final Answer: Achromatic = pure white, black, and all neutral greys with no hue component ⇒

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

Q20.

Solution

Concept — Colour Symbolism (Cultural): Colour meanings are culturally constructed and highly context-dependent. In South Asian traditions: red is auspicious (used extensively in weddings, bridal attire, tilak, sindoor); globally, red also signals danger (safety signs, stop signals) and passionate love (Valentine’s Day in Western cultures). White in Western Christianity and wedding culture denotes purity; in Hindu and many South Asian contexts, white is associated with mourning and renunciation (widowhood), though this is evolving. Green broadly represents nature, growth, ecology, and sustainability across cultures.



Analysis: Option D correctly maps all three colours (red, white, green) to their multiple cross-cultural meanings accurately.

Why other options are wrong:

- Option (A): Yellow does not primarily signify mourning in South Asian traditions (it is associated with auspiciousness, spring/Basant, turmeric, and knowledge); the claim about purple signifying humility in Western Christianity is an oversimplification.
- Option (B): Black does not universally signify celebration and prosperity — in most Western and South Asian contexts black is associated with mourning and darkness; these reversals make the option incorrect.
- Option (C): White in South Asian Hindu contexts does NOT solely represent celebration — it is strongly associated with mourning (particularly for widows); saying orange signifies mourning is also incorrect (orange/saffron represents spirituality and renunciation in India).

Final Answer: Red = auspicious (India) / danger (safety) / love (West); white = purity (West) / mourning (South/East Asia); green = nature/growth ⇒ **D**

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

Q21.

Solution

Concept — Elephanta Caves: The Elephanta Caves, located on Elephanta (Gharapuri) Island in Mumbai Harbour, are a collection of cave temples carved into solid basalt rock in the 6th century CE. They are primarily Shaiva in dedication and are most celebrated for the trimurti panel: a colossal three-headed (3.7 m tall) bust of Shiva representing Shiva as Sadyojata (creator), Tatpurusha (preserver), and Aghora (destroyer). Inscribed as a UNESCO World Heritage Site in 1987, they are attributed to the Kalachuri dynasty.

Analysis: Option A correctly identifies the 6th century date, Kalachuri attribution, Shaiva dedication, and the iconic Trimurti panel with its symbolic significance.

Why other options are wrong:

- Option (B): Chandragupta II and Vaishnava sculpture is incorrect — the Elephanta caves are Shaiva, not Vaishnava, and are not Gupta commissions.
- Option (C): Chalukya rulers of Badami excavated their own cave temples at Badami (Karnataka), not at Elephanta; the Elephanta caves do not depict Jataka tales.



- Option (D): Elephanta is not a Jain complex; the Gomateshwara statue is at Shravanabelagola, Karnataka, not Elephanta.

Final Answer: Elephanta Caves = 6th c. CE, Kalachuri, Shaiva, colossal Trimurti of Shiva, UNESCO $\Rightarrow$

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

Q22.

Solution

Concept — Badami Cave Temples: The Badami cave temples (6th–7th century CE) in Bagalkot district, Karnataka, are among the earliest examples of South Indian rock-cut architecture, patronised by the Early Chalukya dynasty. Four caves are cut from the warm reddish-yellow Badami sandstone: Caves 1–3 are Hindu (Cave 1: Shiva with the 18-armed Nataraja and other panels; Cave 2: Vishnu as Trivikrama; Cave 3: largest and finest, dedicated to Vishnu with celebrated Varaha and Narasimha panels); Cave 4 is Jain. The Chalukya Nataraja panel in Cave 1 is particularly celebrated.

Analysis: Option B correctly identifies the Chalukya patronage, 6th–7th century date, reddish-yellow sandstone, four-cave structure (three Hindu + one Jain), Vishnu avatars, and Nataraja panel.

Why other options are wrong:

- Option (A): Pallava kings built the Mahabalipuram rathas and Kailasanatha temple at Kanchipuram — not Badami; Badami is Chalukya.
- Option (C): The five monolithic rathas (Pancha Rathas) at Mahabalipuram were built by the Pallava king Narasimhavarman I, not by the Rashtrakutas; and they are not at Badami.
- Option (D): Hoysala temples (12th–13th century) are in Belur, Halebid, and Somnathpur — much later and in a completely different style (chloritic schist, star plan); Badami is earlier Chalukya work.

Final Answer: Badami caves = Chalukya, 6th–7th c., reddish sandstone, 4 caves (3 Hindu + 1 Jain), Vishnu avatars + Nataraja $\Rightarrow$

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



Q23.

Solution

Concept — Humayun's Tomb: Humayun's Tomb (1565–1572, Delhi) was commissioned by the empress Haji Begum (Hamida Banu Begum) for her husband Emperor Humayun and designed by the Persian architect Mirak Mirza Ghiyas. It introduced the *charbagh* (four-part garden) layout and a high double dome in Mughal architecture, and directly influenced later Mughal garden-tombs culminating in the Taj Mahal. It was inscribed as a UNESCO World Heritage Site in 1993.

Analysis: Option C correctly identifies the commissioning empress (Haji Begum), the architect (Mirak Mirza Ghiyas), the charbagh layout, the double dome, the precursor role to the Taj Mahal, and UNESCO status.

Why other options are wrong:

- Option (A): Humayun's Tomb was not built by Akbar for Babur; it was built for Humayun by his widow. It also has a high platform and double dome, not a single storey; the octagonal tomb plan was indeed used but the first Mughal "major commission" attribution is correctly Humayun's.
- Option (B): Ustad Ahmad Lahauri was the architect of the Taj Mahal, not Humayun's Tomb; and Humayun's Tomb does not use a Lodi-period stylistic vocabulary — it introduced the Persian garden-tomb tradition.
- Option (D): Humayun's Tomb is not circular basalt, not built by Jahangir in 1605, and is not inside Agra Fort.

Final Answer: Humayun's Tomb = Haji Begum + Mirak Mirza Ghiyas + charbagh + double dome + Taj Mahal precursor + UNESCO ⇒ C

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

Q24.

Solution

Concept — Sun Temple Modhera: The Sun Temple at Modhera, Mehsana district, Gujarat, was built by the Solanki (Chaulukya) king Bhimdev I around 1026–1027 CE. The complex consists of three aligned components: the *gudha-mandapa* (inner shrine), the *sabha-mandapa* (assembly hall), and the large rectangular stepped tank called *Surya Kund* (or Ram Kund), which is ornamented with over 108 small subsidiary shrines at its ghats. No worship is conducted at the temple today. The building demonstrates the mature Solanki or Maru-Gurjara style of Western Indian temple architecture.



Analysis: Option D correctly identifies King Bhimdev I, the Solanki dynasty, the three-part complex, the Surya Kund stepped tank with its subsidiary shrines, and the absence of active worship.

Why other options are wrong:

- Option (A): The Paramara dynasty built temples in Madhya Pradesh (Mount Abu area), not at Modhera; the Modhera shikhara is NOT intact (it collapsed), so Option A's claim is false.
- Option (B): The twelve carved stone wheels along a plinth are a feature of the Konark Sun Temple in Odisha — not Modhera; both are Sun temples but physically very different.
- Option (C): The Chalukya king Kumaragupta was a Gupta ruler of the 5th century, not a Solanki/Chaulukya of western India; there is no “Wheel of Time” fresco at Modhera.

Final Answer: Modhera Sun Temple = Bhimdev I (Solanki), 11th c., *Surya Kund* stepped tank, no active worship ⇒ D

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

Q25.

Solution

Concept — Paithani Weaving: Paithani is a celebrated pure silk sari from Aurangabad district (Yeola town is the main weaving centre today; Paithan, the historic centre). It uses an oblique interlocking weft technique — a type of tapestry weave in which adjacent colour areas are interlocked, producing a reversible fabric that looks different on each face. The sari body is typically a single rich colour, the border features zari (gold thread) patterning, and the pallu is woven with traditional motifs including peacocks, lotuses, parrots, and mango/paisley shapes. It holds a GI (Geographical Indication) tag.

Analysis: Option A correctly describes all the hallmark features: pure silk, oblique interlocking weft, single-colour body, zari border, peacock/lotus pallu motifs, and Yeola/Paithan production centres.

Why other options are wrong:

- Option (B): Block-printed cotton with indigo/pomegranate dye from the Konkan coast describes a different textile — not Paithani.
- Option (C): Resist-dye technique like bandhani (tie-dye before weaving) describes Ikat or bandhani, not Paithani, which is a woven silk sari.



- Option (D): Jamdani discontinuous supplementary weft on sheer fabric is a Bengali/Bangladeshi tradition (Dhakai jamdani), not Paithani.

Final Answer: Paithani = pure silk, oblique interlocking weft, zari border, peacock/lotus pallu, Yeola/Paithan ⇒ A

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

Q26.

Solution

Concept — Chikankari Embroidery: Chikankari (from the Persian *chikan* = embroidery) is a delicate white-on-white or colour-on-white hand embroidery tradition from Lucknow, Uttar Pradesh. It is executed on fine muslin, georgette, or chiffon, using approximately 32 different stitches including *tepchi* (long running stitch), *bakhiya* (shadow work), *murri* (French knot variant), *phanda*, *jaali* (openwork/cut-work), and *rahet*. The craft evolved from Mughal court culture and is central to Lucknow's cultural identity (*tehzeeb*). It holds a GI tag.

Analysis: Option B correctly identifies all key features: shadow work on muslin, approximately 32 stitches, Mughal legacy, and Lucknow's *tehzeeb* cultural identity.

Why other options are wrong:

- Option (A): Thick couched gold and silver wire (*zardozi*) on velvet and silk is *Zardozi* embroidery — a different Mughal court embroidery tradition, not Chikankari.
- Option (C): Folding, tying, and dip-dyeing describes *bandhani* (Rajasthan/Gujarat), not Chikankari.
- Option (D): Weaving narrow silk ribbons on frame looms describes *passementerie* or ribbon work — not Chikankari.

Final Answer: Chikankari = shadow work on white muslin, 32 stitches, Mughal legacy, Lucknow *tehzeeb* ⇒ B

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



Q27.

Solution

Concept — Mysore Painting: Mysore painting is a classical art form developed under the Wodeyar kings of the Kingdom of Mysore, Karnataka. Its hallmarks: (1) a base of wood or canvas coated with gesso (*anagalypta*); (2) fine line drawing of devotional subjects (Krishna, Ganesha, Rama, Saraswati, etc.); (3) application of real gold leaf or gold foil (*AP-grade* pure gold) on the gesso relief areas; (4) painting of the figure in vivid mineral pigments; and (5) sometimes embellishment with gemstones and glass pieces. The result is a glowing, jewel-like icon of great refinement.

Analysis: Option C correctly identifies all Mysore painting hallmarks: gold leaf on wood/canvas, gesso relief work, gemstone embellishment, and devotional Krishna/Ganesha subjects.

Why other options are wrong:

- Option (A): Vivid watercolour on paper with narrative Vijayanagara battle scenes is not Mysore painting; Mysore painting uses oil-based pigments and gold leaf on wood, not paper.
- Option (B): Reverse glass painting describes a different technique (*thanjavur* glass painting); Mysore painting is on wood or canvas, not glass.
- Option (D): True fresco (*buon fresco*) on lime-plaster temple corridors describes the Vijayanagara/Hampi mural tradition, not Mysore panel painting.

Final Answer: Mysore painting = gold leaf + gesso relief + gemstone embellishment + devotional subjects on wood/canvas $\Rightarrow$ C

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

Q28.

Solution

Concept — Kantha Embroidery: Kantha (Bengali: *kantha* = rags/quilted cloth) is a running-stitch embroidery tradition from rural West Bengal and Bangladesh. Traditionally, women layered worn saris or dhotis together and held them with simple running stitches, recycling old cloth into warm quilts, shawls (*sujni*), small bags, and prayer mats. The layered surface is decorated with folk motifs, mythological narrative scenes (including Ramayana and local goddess imagery), and geometric patterns in coloured thread. The gentle rippling texture from the dense running stitch is characteristic. Kantha is now widely exported as a luxury textile.



Analysis: Option D correctly identifies all Kantha features: running stitch, layered recycled saris, rippled texture, narrative/folk motifs, and women's craft from rural Bengal.

Why other options are wrong:

- Option (A): Warp-and-weft weaving with ribbed structure and sun-wheel motifs describes a woven textile (possibly Kente or Gamcha), not Kantha embroidery.
- Option (B): Batik resist technique with tjanting tool on silk describes Batik, not Kantha — Kantha uses no wax or resist process.
- Option (C): Appliqué patchwork with irregularly shaped cloth scraps on jute describes a different textile tradition; Kantha stitching holds *layers* together rather than applying patches on a backing.

Final Answer: Kantha = running stitch on layered recycled saris + narrative folk motifs + women's craft of rural Bengal ⇒ D

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

Q29.

Solution

Concept — Web vs Print Resolution: Resolution describes the density of pixels (or dots) in a digital image. For screen/web display, 72 PPI (pixels per inch) has historically been the standard (originating from early Mac monitor resolution), and higher resolutions add file size without visible benefit on standard monitors. For printed output (offset litho, laser, inkjet), a minimum of 300 DPI (dots per inch) is required: below this threshold, individual pixels become visible as blocky artefacts. The TikZ diagram illustrates the difference between a coarse 72 PPI image and a fine 300 DPI image side by side.

Analysis: Option A correctly states the standard values: 72 PPI for screens/web, minimum 300 DPI for print.

Why other options are wrong:

- Option (B): 150 PPI for screens and 96 DPI for print reverses the priorities; 96 DPI is the Windows screen resolution standard, not a print standard — 300 DPI is the print minimum.
- Option (C): 600 DPI for all screens is excessive and wastes bandwidth; 72 DPI for print would produce extremely low-quality printed output.
- Option (D): Both screen and print at 300 PPI is wrong for web (adds unne-



essary file weight); and the difference between screen and print quality is indeed primarily resolution (PPI/DPI), not just colour mode.

Final Answer: Web/screen = 72 PPI; print = minimum 300 DPI $\Rightarrow$ **A**

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

Q30.

Solution

Concept — Colour Profiles: ICC (International Colour Consortium) colour profiles define the range of colours (gamut) a device can capture, display, or reproduce. **sRGB** (standard Red-Green-Blue): the default colour space for the web, consumer cameras, and most monitors; a medium gamut covering colours typical of consumer displays. **Adobe RGB (1998)**: a wider-gamut colour space covering approximately 50% more greens and cyans than sRGB; used in professional photography and pre-press workflows. **CMYK** (Cyan-Magenta-Yellow-Key/Black): the subtractive four-channel colour model used for offset printing.

Analysis: Option B correctly matches each profile/model to its use case: sRGB (web/consumer), Adobe RGB (professional photography/pre-press), CMYK (offset print).

Why other options are wrong:

- Option (A): Assigning sRGB to professional wide-gamut printing and Adobe RGB to web content swaps their correct uses; CMYK is for print, not LED display calibration.
- Option (C): Assigning sRGB to scientific/medical imaging and Adobe RGB to social media is incorrect; CMYK is not a RAW camera format.
- Option (D): sRGB and Adobe RGB are NOT identical colour spaces differing only in compression — they have different gamuts; CMYK does not add an alpha transparency channel.

Final Answer: sRGB = web/consumer; Adobe RGB = professional photography/pre-press; CMYK = offset print $\Rightarrow$ **B**

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



Q31.

Solution

Concept — Lossy vs Lossless Compression: Digital image compression reduces file size. *Lossy compression* (e.g. JPEG): discards some image data using a psycho-visual model; the discarded data is permanently lost each time the file is saved, causing cumulative “generation loss” (artefacts like blockiness and colour banding). JPEG is ideal for photographs shared on the web where small file size matters more than perfect fidelity. *Lossless compression* (e.g. PNG, TIFF with LZW): all original pixel data is retained exactly; files are larger but perfect for archival storage, graphics with sharp edges (logos, text), and images requiring transparency.

Analysis: Option C correctly defines lossy (JPEG, permanent data loss, cumulative degradation) and lossless (PNG/TIFF, exact retention, archival use).

Why other options are wrong:

- Option (A): TIFF and BMP are *lossless* (uncompressed or LZW), not lossy; JPEG is lossy, not lossless — this option has both labels swapped.
- Option (B): JPEG is *lossy*, not lossless; PNG is *lossless*, not lossy — the option completely inverts the correct classification.
- Option (D): JPEG and PNG do NOT use the same compression algorithm; JPEG uses DCT (Discrete Cosine Transform) which is lossy, while PNG uses DEFLATE which is lossless.

Final Answer: JPEG = lossy (data discarded, quality degrades); PNG/TIFF = lossless (all data retained) ⇒ C

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

Q32.

Solution

Concept — Adjustment Layers in Photoshop: Adjustment layers are a cornerstone of non-destructive editing in Adobe Photoshop. They are special layer types that contain *no pixels* of their own; instead they store tonal/colour correction instructions (Curves, Levels, Hue/Saturation, Brightness/Contrast, Colour Balance, Photo Filter, etc.) and apply them to all pixel layers below in the stack. Because they contain no pixels, they can be modified, hidden, reordered, or deleted at any time without any change to the original image data.

Analysis: Option D correctly defines adjustment layers as non-pixel, non-destructive tonal/colour correction layers that affect all layers below and can be



modified or deleted at will.

Why other options are wrong:

- Option (A): Adjustment layers do not “lock” editing tools; they are one of the mechanisms that *enable* non-destructive editing, the opposite of locking.
- Option (B): Clipping masks restrict visible content to the shape of a layer below, but this is a function of *clipping masks*, not adjustment layers.
- Option (C): Filters like Gaussian Blur and Unsharp Mask that are permanently baked into pixels are *destructive pixel filters*; these are not adjustment layers. (Smart Filters on Smart Objects are non-destructive, but they are distinct from adjustment layers.)

Final Answer: Adjustment layers = non-destructive tonal/colour correction layers (Curves, Levels, Hue/Sat) affecting all layers below, fully editable ⇒ **D**

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

Q33.

Solution

Concept — Pencil Shading Techniques: Traditional pencil drawing employs four principal shading methods illustrated in the diagram: (i) *Hatching*: parallel lines drawn in one direction; density/pressure controls tonal depth. (ii) *Cross-hatching*: two or more sets of parallel lines crossing at angles; produces deeper tones and a woven texture. (iii) *Stippling*: tonal areas built from densely or sparsely distributed dots; a slow but precise method used widely in scientific illustration. (iv) *Blending*: loose graphite or charcoal smoothed with a tortillon, blending stump, or finger to create seamless tonal gradients without visible line structure.

Analysis: Option A correctly names and defines all four techniques shown in the four-panel TikZ diagram.

Why other options are wrong:

- Option (B): Scumbling, contour lines, and wash are real drawing terms but they are NOT what the diagram depicts; the diagram shows the four canonical pencil-shading techniques.
- Option (C): Impasto, sgraffito, pointillism, and glazing are valid art terms but belong to painting (oil/acrylic/watercolour) and printmaking, not pencil-shading technique taxonomy.
- Option (D): Feathering, burnishing, wet-on-wet, and masking are real art processes but again do not match the four panels shown; the question asks



for the correct identification of the illustrated techniques.

Final Answer: (i) Hatching, (ii) Cross-hatching, (iii) Stippling, (iv) Blending ⇒

A

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

Q34.

Solution

Concept — Soft Pastel vs Oil Pastel: *Soft pastels* consist of finely ground pigment bound with a very small amount of gum arabic or kaolin clay, producing a powdery, crumbly stick that deposits a chalky matte layer. They blend easily with fingers or a tortillon, lift and layer well, but are prone to smudging and require a fixative to preserve the finished artwork. *Oil pastels* bind the pigment with a non-drying wax-oil combination (similar to crayon chemistry), giving them a waxy, buttery texture. They are vivid and waterproof, resist finger blending, cannot use a standard fixative, and do not fade as readily.

Analysis: Option B correctly contrasts all the key properties: soft = powdery/chalky/blendable/needs fixative; oil = waxy/vivid/harder to blend/no fixative needed.

Why other options are wrong:

- Option (A): The claim that soft pastels contain linseed oil (making them water-resistant) is wrong — soft pastels are water-sensitive and have minimal binder; oil pastels do not consist of zero binder.
- Option (C): Soft pastels are not a wet medium applied with a brush — they are dry stick media; oil pastels are not used exclusively for fine-line sketching on tinted paper.
- Option (D): Soft and oil pastels do NOT have identical pigment compositions; they differ in binder chemistry which fundamentally changes their handling properties.

Final Answer: Soft pastel = powdery/chalky/blendable/needs fixative; Oil pastel = waxy/vivid/harder to blend/no fixative ⇒ B

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



Q35.

Solution

Concept — Linocut Printmaking: Linocut is a *relief* printmaking technique (like woodcut, the oldest family of printmaking). In relief printing, the artist cuts away the areas NOT intended to receive ink; the raised (uncut) surface is then inked with a roller and pressed onto paper. Linoleum is softer and easier to cut than wood. The Indian artist Nandalal Bose (1882–1966) famously used linocut to produce the powerful black-and-white graphic posters for the Indian National Congress session at Haripura in 1938 — a landmark in Indian graphic design and political art.

Analysis: Option C correctly identifies linocut as relief printing (not intaglio, screen, or planographic), accurately explains the process, and provides the Nandalal Bose/Haripura example.

Why other options are wrong:

- Option (A): Describes *etching* (an intaglio process): acid bites into a metal plate, ink fills the recesses — not linocut.
- Option (B): Describes *screen printing* (serigraphy): ink pushed through a mesh stencil — not linocut.
- Option (D): Describes *lithography* (planographic process): oil and water antipathy on a flat stone or plate — not linocut.

Final Answer: Linocut = relief technique, raised surface inked and pressed; Nandalal Bose used it for 1938 Haripura Congress posters ⇒ C

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

Q36.

Solution

Concept — Rule of Thirds: The rule of thirds is a compositional guideline used across painting, photography, film, and graphic design. The frame is divided into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines (a 3×3 grid). The four intersection points of these lines are called “power points” or “crash points.” Placing the principal subject, horizon line, or key design element at or near one of these four power points produces a composition that feels naturally dynamic, visually engaging, and well-balanced — more interesting than dead-centre placement. The TikZ diagram illustrates this with red dots at the four intersections and a tree subject at the top-right power point.



Analysis: Option D correctly defines the rule of thirds: 3×3 grid, four intersection power points, subject at power points = dynamic balance.

Why other options are wrong:

- Option (A): Placing the subject at the exact geometric centre creates symmetrical balance — the opposite of the dynamic asymmetry the rule of thirds seeks; this is not the rule of thirds.
- Option (B): Sizing elements by the Fibonacci sequence is the *Golden Ratio / Golden Spiral* approach — related but distinct from the rule of thirds.
- Option (C): A 60/30/10 colour proportion (dominant/secondary/accent) is the *colour proportion rule* in interior design and branding — entirely different from the compositional rule of thirds.

Final Answer: Rule of thirds = 3×3 grid, subject at four power-point intersections = dynamic, engaging composition $\Rightarrow$ D

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

Q37.

Solution

Concept — Acrylic vs Gouache: *Acrylic paint*: pigment suspended in a water-soluble acrylic polymer emulsion; dries by evaporation to a permanent, water-resistant (not re-wettable) flexible film; can be thinned to transparency (like watercolour) or loaded thick (like oil paint); adheres to almost any surface; fast-drying. *Gouache*: pigment in a water-soluble gum arabic binder with the addition of white chalk (for opacity); dries to a flat, matte, chalky finish; remains *rewettable* with water even when dry; has limited adhesion to non-porous surfaces; prized by illustrators for flat, even colour coverage.

Analysis: Option A correctly describes both media: acrylic (permanent when dry, versatile thin-to-thick, fast-drying) and gouache (rewettable, opaque matte, gum arabic binder).

Why other options are wrong:

- Option (B): Acrylic does NOT use gum arabic; it uses acrylic polymer. Gouache does NOT use acrylic polymer binder and is NOT permanently waterproof — it remains rewettable.
- Option (C): Acrylic CAN be thinned with water; it does not require mineral spirits. Gouache is opaque, not transparent like watercolour; it is not ideal for plein-air landscape as it is more fragile when dry.



- Option (D): Acrylic and gouache do NOT have identical compositions — their binder chemistry (acrylic polymer vs gum arabic + chalk) is fundamentally different, giving them completely different working properties.

Final Answer: Acrylic = permanent when dry, versatile, fast-drying; Gouache = rewettable, opaque matte, gum arabic ⇒ A

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

Q38.

Solution

Concept — Linseed Oil in Oil Painting: Linseed oil (pressed from the seeds of the flax plant, *Linum usitatissimum*) has been the primary binder and painting medium in Western oil painting since the Van Eyck brothers refined the technique in the 15th century. Properties: (1) It is the *binder* that holds pigment particles together in tube/oil paint. (2) Used as a *painting medium* added to paint on the palette, it increases flow, transparency, and gloss, and slows drying. (3) It dries by *oxidative polymerisation* (exposure to oxygen cross-links the fatty acid chains) — NOT by evaporation. (4) Excessive use (especially in lower paint layers) causes wrinkling, yellowing, and ultimately cracking. The “fat over lean” rule (progressively more oil in upper layers) addresses paint-film flexibility.

Analysis: Option B correctly describes linseed oil as the traditional binder/medium pressed from flax, its oxidative drying mechanism, its effect on gloss/flow, its yellowing tendency, and the fat-over-lean principle.

Why other options are wrong:

- Option (A): Linseed oil is not a solvent/cleaner for brushes — mineral spirits (turpentine) is used for cleaning; linseed oil IS added to paint itself.
- Option (C): Linseed oil is not a volatile thinner that accelerates drying; it *slows* drying; it is not identical to white spirit (a petroleum distillate).
- Option (D): Linseed oil is not a modern synthetic medium — it has been used for over 600 years; it is not used primarily in alkyd paint (though alkyds are linseed-derived, they are chemically modified).

Final Answer: Linseed oil = traditional binder/medium, oxidative drying, slows drying, increases gloss, fat-over-lean ⇒ B

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



Q39.

Solution

Concept — Ink Wash: Ink wash is a tonal technique using carbon-based ink (Chinese/Japanese sumi ink, or Western tusche) diluted with water in graduated proportions to create a range of transparent grey tones. Multiple overlapping washes of increasing density build from lightest to darkest, creating atmospheric tonal gradation without relying on outline. The technique is central to East Asian *sumi-e* and *shui-mo* traditions, and is widely used in Western art (Rembrandt's brown-ink landscape washes, Victor Hugo's wash drawings) and contemporary illustration and comics.

Analysis: Option C correctly describes ink wash as diluted carbon ink applied in transparent overlapping layers for tonal gradation, and cites both Eastern and Western practitioners (including Rembrandt).

Why other options are wrong:

- Option (A): Undiluted dense black ink in a single opaque layer with high contrast is closer to *brush drawing* or *sumi-e* in its most gestural form, but not the defining technique of ink wash, which specifically involves diluted transparent layers and tonal gradation.
- Option (B): Tusche drawn on a lithographic stone and etched with nitric acid describes *lithography* — a planographic printmaking process, not the ink-wash drawing technique.
- Option (D): Mixing coloured inks with acrylic mediums for impasto texture is a mixed-media painting technique, not ink wash.

Final Answer: Ink wash = diluted carbon ink in transparent overlapping washes building tonal gradation without outline ⇒

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

Q40.

Solution

Concept — Fixative Spray: A fixative is an aerosol or pump-spray lacquer (typically cellulose acetate or acrylic resin dissolved in solvent) applied to artworks executed in dry, friable drawing media — primarily charcoal, soft pastel, and graphite. Its function is to bind the loose pigment/carbon particles to the paper fibres, preventing them from smudging, rubbing off, or being disturbed. There are two types: (1) *Workable fixative*: forms a thin permeable coat that allows further drawing or painting on top. (2) *Final fixative*: applies a stronger, semi-permanent



seal to a finished work. Fixative is NOT used with oil paint, acrylic, or watercolour.

Analysis: Option D correctly describes fixative as an aerosol lacquer for charcoal/pastel/graphite, explains its function (bind particles, prevent smudging), and distinguishes workable from final fixative.

Why other options are wrong:

- Option (A): Water-based varnish for finished oil paintings to protect from UV and dust describes *picture varnish* (e.g. Damar or synthetic resin) — a completely different product applied to oil paintings, not dry drawing media.
- Option (B): Pressurised acetone to dissolve and remove marks between drawing stages describes an erasing solvent technique — not a fixative; fixatives preserve marks, not remove them.
- Option (C): Sizing agent applied before drawing to seal fibres and prevent absorption describes *ground preparation* or *sizing* (e.g. gesso or rabbit-skin glue) — a different material used before beginning the artwork, not to fix a finished drawing.

Final Answer: Fixative = aerosol lacquer for charcoal/pastel/graphite to prevent smudging; workable (allows further drawing) vs final (permanent seal) ⇒ D

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



Answer Key

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

