MAH AAC CET Art Theory & General Knowledge

Sample Paper – 9 | 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 Amaravati school of art (2nd–3rd century BCE, Andhra Pradesh) is best known for which of the following distinctive features?

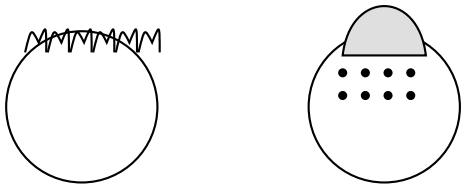
(A) Circular limestone medallion reliefs with aniconic representation of the Buddha (shown as footprints or the Bodhi tree) and richly layered narrative panels depicting the Jataka tales

(B) Large rock-cut monolithic sculptures carved entirely in polished Chunar sandstone depicting the Buddha in human form

(C) Terracotta figurines of mother-goddess forms placed in domestic shrines throughout the Krishna–Godavari delta

(D) Freestanding granite pillars with bell-shaped capitals inscribed with Brahmi-script edicts of the Mauryan emperor

Q2. Study the two schematic Buddha head profiles below and identify the **correct** pairing of school, material, and stylistic feature.



Head I **Head II**

(A) Head I = Mathura school, red sandstone, Indian classical idiom; Head II = Gandhara school, grey schist, Hellenistic influence

(B) Head I = Gandhara school, grey schist, Hellenistic curly hair inspired by the Apollo type; Head II = Mathura school, red sandstone, tight ushnisha knot and distinctively Indian facial idiom

(C) Head I = Pala school, black basalt, Bengali workshop; Head II = Amaravati school, white limestone, Andhra region

(D) Head I = Gupta school, buff sandstone, Sarnath style; Head II = Kushana school, terracotta, Mathura workshops

Q3. Which statement **most accurately** distinguishes Pallava bronzes from Chola bronzes in terms of casting technique and aesthetic quality?

(A) Pallava bronzes were cast using the cire perdue (lost-wax) method and display greater naturalism than Chola bronzes

(B) Chola bronzes were exclusively made from an alloy imported from Southeast Asia and depicted only Shaiva deities

(C) Pallava bronzes (7th–9th century) tend toward stiffer, more rigid forms often produced using sand-cast methods, while Chola bronzes (9th–13th century) achieved remarkable fluid naturalism through refined cire perdue casting, exemplified by the Nataraja and Parvati processional icons

(D) Both Pallava and Chola bronze traditions used identical techniques; the only distinction is iconographic, with Pallavas depicting Vishnu and Cholas depicting Shiva

Q4. Erotic *mithuna* sculptures appear prominently on the exterior walls of certain medieval Hindu temples. Which explanation **best** accounts for the presence of these sculptures within a sacred religious context?

(A) Mithuna sculptures were purely decorative friezes commissioned by wealthy merchants to demonstrate their financial patronage of the temple complex

(B) They were intended as architectural load-bearing elements that happened to adopt human forms for structural reasons in the corbelled overhangs

(C) Medieval temple builders placed mithuna carvings to attract traders and pilgrims to the temple complex by appealing to worldly curiosity

(D) Within Shaivite Tantric theology, the union of male and female principles (Shiva–Shakti) symbolises cosmic creative energy; the erotic exterior symbolically prepares the devotee to transcend worldly desire before entering the sacred inner sanctum

Q5. Bikash Bhattacharjee (1940–2006) is celebrated as a major figure in post-Independence Bengali art. Which description **best** characterises his distinctive style and subject matter?

(A) Photorealistic oil paintings featuring Bengali dolls and Krishna figures rendered with a dark, psychological undertone, best exemplified by his celebrated "Doll Series"

(B) Abstract expressionist canvases using bold gestural brushwork and primary colours, strongly influenced by New York School painting of the 1950s

(C) Miniature-style gouache paintings on hand-made paper depicting village life in West Bengal using flat folk-art conventions

(D) Monumental murals in synthetic enamel paint applied to urban walls, commenting on industrial pollution in Kolkata

Q6. Jogen Chowdhury is a prominent contemporary Indian artist whose work is immediately recognisable. Which statement **most accurately** describes

his characteristic technique?

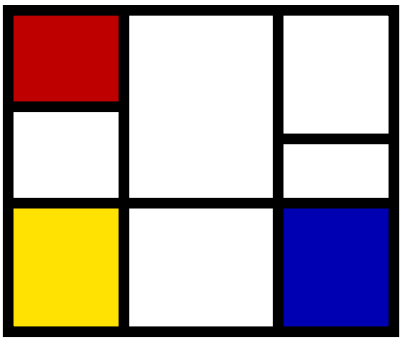
(A) Luminous oil glazes on canvas depicting mythological themes in the Bengal School wash-drawing tradition

(B) Distorted, densely cross-hatched ink and watercolour figures of ordinary people rendered with an expressionistic intensity that probes human alienation and vulnerability

(C) Geometric hard-edged abstract paintings using acrylic on canvas, strongly influenced by De Stijl and Bauhaus design principles

(D) Photo-documentation-based conceptual art using black-and-white photography and text installations

Q7. The abstract composition below is characteristic of which early 20th-century Western art movement, and who was its principal practitioner?



(A) Bauhaus — Walter Gropius; the grid reflects modular industrial design principles applied to painting

(B) Abstract Expressionism — Mark Rothko; the rectangular colour fields represent meditative colour-field painting

(C) De Stijl — Piet Mondrian; Neo-Plasticism using only primary colours (red, blue, yellow), black lines, and white, as in *Composition with Red, Blue and Yellow* (1930)

(D) Constructivism — Alexander Rodchenko; the geometric composition represents Soviet revolutionary aesthetics

Q8. The Bauhaus school (founded 1919) had a profound and lasting impact on modern art, design, and architecture. Which statement **best** encapsulates the Bauhaus philosophy and founding context?

(A) The Bauhaus rejected all industrial production methods and promoted handcraft as the only authentic form of artistic expression, drawing inspiration from William Morris

(B) Founded in Vienna by Josef Hoffmann, the Bauhaus sought to revive historical academic painting and classical sculpture traditions through a guild-based workshop system

(C) The Bauhaus championed pure abstraction divorced from practical application, insisting that art must be entirely non-functional and autonomous

(D) Founded in Weimar (later Dessau) by Walter Gropius, the Bauhaus united fine arts and crafts under the guiding principle "form follows function," training artist-craftsmen to design objects suitable for industrial mass production

Q9. Soviet Constructivism (c. 1915–early 1930s) was a distinctive avant-garde movement. Which statement **most accurately** describes its key characteristics and primary proponents?

(A) Originating with Tatlin's *Monument to the Third International* and developed by Rodchenko, it used geometric abstraction, industrial materials, and bold graphic design to serve revolutionary Communist propaganda and social purpose

(B) Founded by Kazimir Malevich in 1915 as Suprematism, it rejected all representation in favour of pure colour sensation using basic geometric shapes, most famously the black square

(C) Led by Wassily Kandinsky in Munich, it combined spiritual abstraction with bold colour to express inner emotional states, forming the basis of the *Der Blaue Reiter* almanac

(D) A British movement of the 1950s led by Richard Hamilton, it used

mass-media imagery and consumer-product graphics to critique post-war consumer culture

Q10. The Arts and Crafts Movement emerged in late 19th-century Britain as a reaction against industrialisation. Which description **best** identifies its principal founder and core principles?

(A) Founded by Charles Rennie Mackintosh in Glasgow; it emphasised asymmetrical organic forms and the integration of Scottish vernacular architecture with interior design

(B) Led primarily by William Morris, it championed the revival of handcraft and traditional techniques, rejecting machine production in favour of honest materials and naturalistic floral and botanical decorative motifs in wallpaper, textiles, and book design

(C) Initiated exclusively by John Ruskin's architectural writings, it focused on Gothic cathedral restoration and had no decorative-arts or textile production component

(D) A Parisian movement led by Hector Guimard that fused Japanese woodblock aesthetics with European wrought-iron ornament in public architecture

Q11. Ram Kinkar Baij (1906–1980) is regarded as a pioneering figure in modern Indian sculpture. Which statement **most accurately** characterises his contribution?

(A) He worked exclusively in imported Italian Carrara marble and created monumental portrait busts of nationalist leaders in a naturalistic European academic style

(B) As a follower of Rabindranath Tagore's classical aesthetic, he confined himself to traditional bronze-casting of mythological subjects in the Bengal School idiom

(C) Working at Santiniketan, Baij became India's first modernist sculptor, creating dynamic figures of rural workers in cement-and-pebble (notably *Sujata*, 1935) and terracotta that merged Western modernist

approaches with the vitality of Indian folk traditions

(D) He founded the Progressive Artists' Group in Mumbai in 1947 and is best known for large-scale oil paintings depicting Bengal famine victims

Q12. Somnath Hore (1921–2006) was a Bengal-based artist profoundly shaped by his experience of the 1943 Bengal famine. Which description **best** characterises his most distinctive artistic contribution?

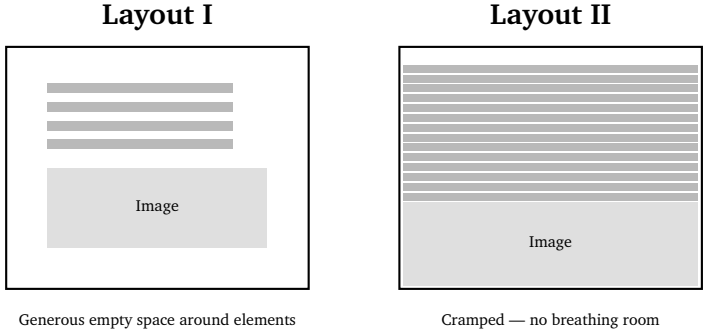
(A) Large-scale oil paintings in a Realist style depicting industrial workers and peasants of Bengal, directly influenced by Soviet Socialist Realism

(B) Colourful folk-art-inspired woodblock prints using vegetable dyes, celebrating the cultural heritage of rural Bengal

(C) Figurative bronze sculptures drawing on Gandhara prototypes to commemorate victims of Partition violence and the Bengal famine

(D) Minimalist intaglio prints and wax-on-cloth works (the *Wounds* series) in which emaciated, barely-there human forms evoke suffering and loss with haunting economy of means

Q13. The two layout sketches below illustrate a fundamental graphic design concept. What does the contrast between Layout I and Layout II demonstrate?



(A) White space (negative space): generous empty areas around design elements improve legibility, reduce cognitive load, and convey a

sense of quality and professionalism — Layout I is superior precisely because of its breathing room

(B) Colour contrast: the use of grey tones versus white backgrounds creates visual vibration that attracts the viewer's eye in both layouts equally

(C) Typeface selection: the choice of serif versus sans-serif fonts within the same layout dramatically changes the perceived formality of a design

(D) Rule of thirds: dividing a layout into a 3×3 grid and placing key elements at grid intersections produces the most aesthetically pleasing compositions

Q14. In editorial and graphic design, a "grid system" is an essential organisational tool. Which description **most accurately** explains what a grid system is and why it is used?

(A) A visible decorative border of horizontal and vertical lines printed at the edge of every page to frame content and indicate the document's margins

(B) An invisible modular framework of columns, gutters, and margins that provides a consistent underlying structure for arranging type, images, and white space across multiple pages, ensuring visual coherence, alignment, and hierarchy throughout a publication

(C) A colour-coded system used by printers to map CMYK ink channels onto separate acetate overlay sheets before four-colour lithographic printing

(D) A mathematical formula derived from the Golden Ratio that dictates the exact pixel dimensions of web-page elements for responsive design

Q15. A graphic designer uses varying font sizes and weights within the same typeface family to guide the reader's eye through a layout. Which design principle is primarily being employed, and how does it function?

(A) Gestalt proximity: grouping related text elements close together so the viewer perceives them as a single unit rather than separate items

(B) Repetition: consistently repeating the same typographic style across all text elements to unify the overall design and create brand recognition

(C) Visual hierarchy through typography: deliberate differences in font size, weight (bold versus regular), and tonal contrast cue the sequence in which a viewer reads and processes information — large/bold elements are read first, smaller/lighter last

(D) Negative space management: the blank area between typographic characters and lines is adjusted to create optical balance and even "colour" on the page

Q16. An art director decides to show only the subject's eyes and forehead rather than the full face in a magazine cover photograph. Which compositional concept is being applied, and what is its primary effect?

(A) Rule of odds: including an odd number of visual elements (two eyes plus a central axis) creates a more dynamic and visually interesting composition than an even-numbered grouping

(B) Leading lines: the horizontal eyebrow lines direct the viewer's gaze toward the centre of the image, reinforcing the focal point of the composition

(C) Foreground–background separation: shallow depth-of-field blur isolates the subject from distracting environmental context, which is the defining compositional decision in the photograph

(D) Cropping and framing: the deliberate placement of the image border excludes expected information, changing emphasis, creating intrigue or tension, and redefining the narrative meaning of the original photograph

Q17. A designer creates a poster using only black, white, and three shades of grey — with no chromatic (hue-based) colour whatsoever. What colour

scheme is this, and what is its primary visual characteristic?

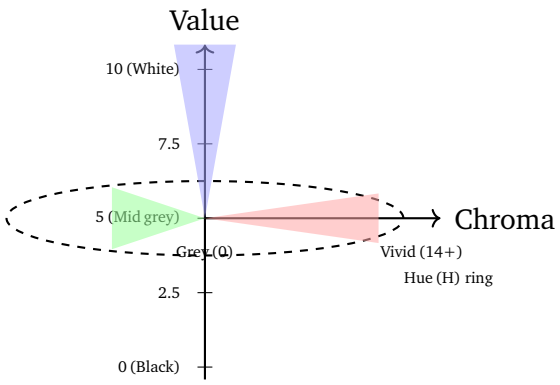
(A) Achromatic harmony: a colour scheme built entirely from neutral tones (black, white, and greys) that achieves visual interest and contrast purely through differences in value (lightness/darkness) rather than through hue

(B) Monochromatic harmony: since black and white are treated as the lightest and darkest versions of the same neutral "hue," any palette mixing them qualifies as a single-hue monochromatic scheme

(C) Analogous harmony: an achromatic palette is a subset of analogous harmony because black, grey, and white are perceptually adjacent to each other on the standard Munsell colour wheel

(D) Split-complementary harmony: black and white sit at opposite ends of the value scale, making them the "complementary" pair that defines this scheme when combined with a middle grey

Q18. The diagram below shows the three-dimensional structure of a scientific colour-notation system. Which system does it represent, and what do its three principal attributes denote?



Munsell Colour Tree (schematic)

(A) The Ostwald colour system; its three axes are Dominant Wavelength (hue), White Content (tint), and Black Content (shade) — used primarily in German and Scandinavian printing industries

(B) The Munsell colour system; its three attributes are **Hue** (H — the specific colour family around the circular wheel), **Value** (V — lightness from 0 black to 10 white on the vertical axis), and **Chroma** (C — purity/saturation from grey centre outward), forming a three-dimensional colour tree used as a scientific standard for paints and pigments

(C) The NCS (Natural Colour System); its axes are Nuance (blackness + whiteness combined), Chromaticness, and Hue Angle — based on the six elementary colours of human perception

(D) The CIE L*a*b* colour space; its axes are Lightness (L*), green-to-red shift (a*), and blue-to-yellow shift (b*) — used for digital display calibration and colour-difference measurement

Q19. Consistent use of a specific colour across all brand communications — packaging, advertising, signage, and digital platforms — is a fundamental strategy in brand identity design. Why is colour consistency so important in branding?

(A) Because regulatory bodies in most countries legally require brands to register a unique Pantone colour code before launching any product, ensuring no two competing brands share a hue

(B) Because certain colours have universal biological meanings hard-wired into the human nervous system that override cultural context; e.g., red always signals danger and blue always signals trust regardless of geography

(C) Consistent brand colour builds instant visual recognition and semantic associations in the viewer's memory; over time, the colour alone triggers brand recall even without the logo — as demonstrated by Cadbury's distinctive purple or Coca-Cola's red

(D) Because printing technology is unreliable without a fixed colour specification, and brands use a single colour purely for technical quality-control reasons rather than for perceptual or marketing purposes

Q20. An interior designer selects a palette of blue, blue-green, teal, and cyan for a hospital waiting room. Which colour harmony scheme is being used, and why is it particularly appropriate for this setting?

(A) Complementary harmony: blue and orange are direct complements, and the addition of teal and cyan introduces controlled tension that keeps patients alert

(B) Triadic harmony: blue, blue-green, and cyan form three equally spaced hues on the colour wheel, creating a vibrant and energetic atmosphere

(C) Monochromatic harmony: all selected colours are tints and shades of the same blue hue, making this a single-hue scheme

(D) Analogous cool-colour scheme: the selected hues are adjacent on the colour wheel and all within the cool (blue–green) range; such palettes evoke calmness, cleanliness, and trust — qualities highly appropriate for healthcare and corporate environments

Q21. Fatehpur Sikri, built by Emperor Akbar between 1571 and 1585, served as the Mughal capital for barely 14 years before being abandoned. Which combination of architectural features and historical facts **most accurately** describes this complex?

(A) Built entirely of red sandstone on a rocky ridge near Agra; it includes the Buland Darwaza (the world's largest gateway), the five-storeyed Panch Mahal, Jodha Bai's Palace, and the Diwan-i-Khas; believed to have been abandoned due to severe water scarcity

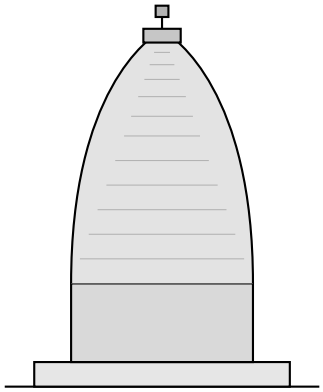
(B) Constructed of white Makrana marble inlaid with semi-precious stones; it served as Akbar's mausoleum and is located at Agra on the banks of the Yamuna River

(C) A river-island fortress built during Humayun's reign; it combines Persian pointed arches with Hindu chhatri pavilions and served as the administrative capital of the Mughal Empire for over a century

(D) Located near Ajmer in Rajasthan; built to honour the Sufi saint Khwaja Moinuddin Chishti; contains the largest mosque in Mughal

India with a courtyard accommodating 25,000 worshippers

Q22. The temple silhouette shown below represents a significant example of medieval Indian religious architecture. Identify the temple and its architectural style.



Curvilinear Shikhara — Kalinga/Nagara Style

(A) Brihadeeswarar Temple (Thanjavur, Tamil Nadu) in the Dravidian style, built by Raja Raja Chola I in 1010 CE, featuring a multi-storeyed vimana rising 66 m above the sanctum

(B) Lingaraj Temple (Bhubaneswar, Odisha), an 11th-century Somavanshi-dynasty temple in the Kalinga/Nagara style, with a 55 m curvilinear rekha shikhara, an amalaka disc, and a kalasha pot finial

(C) Kandariya Mahadeva Temple (Khajuraho, Madhya Pradesh) in the Chandela Nagara style, with 84 subsidiary shrines and an elaborate exterior sculpture programme

(D) Virupaksha Temple (Hampi, Karnataka) in the Dravidian style, the oldest functioning temple in the Vijayanagara complex, with a multi-tiered gopuram entrance tower

Q23. Rani-ki-Vav ("Queen's Stepwell") at Patan, Gujarat, was inscribed as a UNESCO World Heritage Site in 2014. Which statement **most accurately** describes its historical and architectural significance?

(A) Built by Emperor Akbar as a public water-harvesting monument in the early Mughal period; it combines Persian pointed arches with local sandstone carvings depicting Rajput battle scenes

(B) A Jain stepwell of the 12th century whose walls are entirely plain and undecorated, the decorative restraint reflecting Jain values of non-attachment to worldly beauty

(C) Constructed by Queen Udayamati of the Solanki dynasty in the 11th century as a memorial to her husband King Bhimdev I, it descends through seven intricately carved sculptural levels depicting Vishnu in his various avatars, apsaras, and other deities

(D) An ancient Indus Valley water reservoir rediscovered in the 1950s; its brick-lined walls bear no sculpture but contain Harappan seal impressions attesting to its 3rd-millennium BCE origin

Q24. The Dilwara Temple complex on Mount Abu in Rajasthan is widely regarded as one of the supreme achievements of Indian temple architecture. Which description **most accurately** identifies these temples?

(A) A group of Shaivite rock-cut cave temples of the 7th century, carved into a granite hillside and containing monolithic lingam shrines with early Chalukya sculptural programmes

(B) Hindu temples dedicated to the Navagraha (nine planetary deities), built by the Paramara kings of Malwa in the 11th century in a regional Nagara variant with astronomical orientation

(C) Buddhist viharas (monastic residences) cut into black basalt, housing monk cells around a courtyard decorated with Pala-period bodhisattva sculptures of the 9th century

(D) A group of Jain temples built between the 11th and 13th centuries by Vimalshah and Vastupal-Tejpal in pristine white Makrana marble, celebrated for extraordinarily intricate carved ceilings, columns, and panels — most notably the Luna Vasahi (Vimal Vasahi) temple

Q25. Kashmir is renowned for two distinct hand-made floor-covering tradi-

tions that carry Geographical Indication (GI) tags. Which statement **most accurately** describes these crafts?

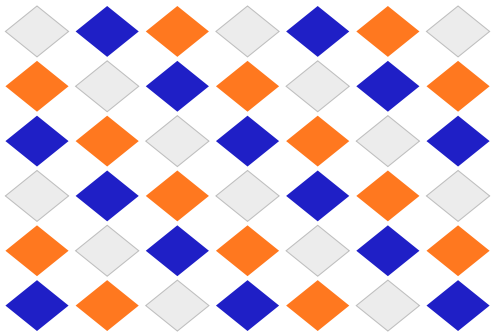
(A) Kashmir produces hand-knotted pile carpets on cotton or wool warps featuring intricate Persian-Mughal floral motifs, as well as “Namdah” (felted pressed-wool rugs) and “Gabba” (embroidered recycled-wool rugs), all GI-tagged products of the Kashmir Valley

(B) Kashmir specialises exclusively in flat-woven kilim carpets using a double-interlocking tapestry technique; all pile-knotting in India is confined to Rajasthan and has no historical connection to Kashmir

(C) Kashmiri carpets are woven on horizontal ground looms using only vegetable-dyed silk warps and woollen wefts; the dominant motif is a wheel of lotus petals inspired by Ajanta cave paintings

(D) The primary floor-covering tradition of Kashmir is “Sozni” embroidery on plain jute backing, where needle-work creates pile by looping thread through the base fabric in a technique identical to Persian tufting

Q26. The diagram below shows the structural principle of a celebrated Indian textile technique. Identify the craft and its home region.



Resist-dyed yarn: geometric diamond repeat

(A) Kanjivaram silk weaving (Tamil Nadu): yarns dyed in uniform solid colours are woven on a fly-shuttle loom using a supplementary-weft technique to produce rich zari-bordered sarees

(B) Pochampally ikat (Telangana): yarns are resist-tied and dyed *before* weaving, so that when woven the pre-patterned threads automatically form the distinctive geometric diamond and chevron patterns shown; the craft holds a GI tag

(C) Jamdani (West Bengal/Bangladesh): supplementary-weft discontinuous brocade woven on a pit loom, with extra weft threads inserted by hand to build floral motifs directly into the weave structure

(D) Patola (Patan, Gujarat): a double-ikat technique where both warp and weft threads are resist-dyed before weaving; only the Salvi community practises it and each saree can take several months to complete

Q27. A traditional Indian textile dyeing craft involves tying tiny portions of cloth tightly with thread before immersing the fabric in dye baths; when the ties are removed, the undyed areas form intricate dot, wave, and flower patterns. Which craft is being described, and in which regions is it primarily practised?

(A) Kalamkari (Andhra Pradesh/Telangana): cloth is painted or block-printed with a bamboo pen (*kalam*) dipped in mordant before dyeing, producing floral and mythological pictorial compositions

(B) Ajrakh (Kutch, Gujarat / Barmer, Rajasthan): resist-block printing using carved wooden blocks dipped in clay-and-gum resist paste applied to both sides of the cloth before natural indigo and madder dyeing

(C) Bandhani (or Bandhej): a tie-and-dye craft practised predominantly in Gujarat and Rajasthan, in which tiny pinches of fabric are bound tightly with thread before dyeing to create a pattern of reserved (undyed) dots, waves, squares, and stripes

(D) A technique developed in Japan during the 8th century that was introduced to Gujarat by Arab traders in the medieval period, where it became the basis of modern Bandhani — correctly named Shibori in its original Japanese form

Q28. A craft from Kutch district in Gujarat involves stitching small pieces of mica or glass (known as *shisha*) onto fabric using colourful silk thread in geometric and floral patterns. Which craft is being described, and what is its GI status?

(A) Phulkari (Punjab): a floral embroidery tradition in which hand-spun cotton cloth is embroidered with bright silk thread using a darning-running stitch from the reverse side; it does not characteristically incorporate mirrors

(B) Chikankari (Lucknow, Uttar Pradesh): white-thread shadow embroidery on fine cotton muslin using satin stitch, chain stitch, and shadow work; mirrors are not a characteristic element of Chikankari

(C) Zardozi (Lucknow/Delhi): heavy metallic embroidery using gold and silver wire, threads, and sequins on velvet or silk; it does not employ mica or glass-mirror inserts, though it may use flat metal discs (*sitara*)

(D) Kutch mirror embroidery (Shisha work): a GI-tagged craft from Kutch, Gujarat, in which *shisha* (small mica or glass mirrors) are anchored with colourful silk thread in geometric and floral designs, practised by communities including the Rabari, Ahir, and Mutva

Q29. In Adobe Illustrator's Pathfinder panel, an artist selects two overlapping vector shapes and applies the "Minus Front" Boolean operation. What is the precise result?

(A) The frontmost selected shape is subtracted from the backmost shape: the overlapping area is cut away from the back shape, creating a cutout or hole, while the front shape itself is deleted entirely

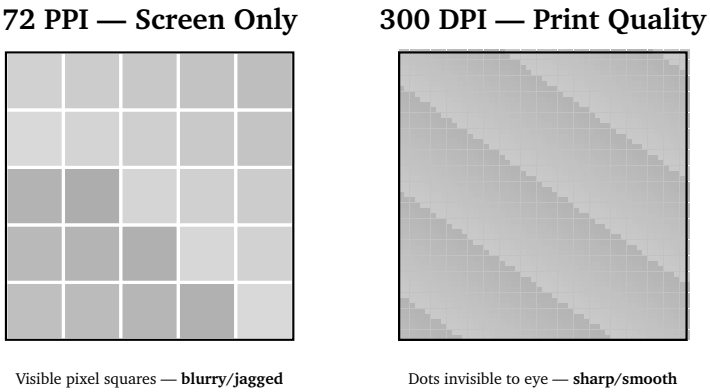
(B) Both overlapping shapes are merged into a single compound path that retains the fill of whichever shape had the higher opacity setting

(C) The overlapping area is isolated as a new, independent shape while both original shapes are deleted from the artboard

(D) The front shape's stroke is applied as a clipping mask over the back shape, hiding all areas of the back shape that fall outside the front

shape's outline

Q30. The two boxes below represent the same 1×1 inch image reproduced at two different pixel densities. What does this comparison illustrate about image resolution in print production?



(A) A 72 PPI image is smaller in file size and faster to upload; 300 DPI images are used exclusively for large-format billboard printing above 3 metres wide, not for standard A4 photographic prints

(B) 72 PPI is adequate for screen display (monitors display at 72–96 PPI), but printing the same image at 72 PPI produces a visibly pixelated result; 300 DPI is the professional standard for sharp photographic print output, while 600–1200 DPI is recommended for fine-line artwork and technical illustrations

(C) The 72 PPI image contains more total pixels than the 300 DPI image of the same physical size, which is why it appears larger on screen despite looking blurry in print

(D) Both images contain identical visual information; the difference in appearance is caused entirely by the embedded ICC colour profile, not by the actual pixel count or spatial density

Q31. A print production manager asks a designer to supply both a PDF and an EPS file for the same artwork. Which statement **most accurately** describes the key differences between these two formats?

(A) PDF is a raster-only format that stores pixel data at a fixed resolution, while EPS is a hybrid format that stores both vector outlines and embedded high-resolution raster images at any DPI

(B) EPS (Encapsulated PostScript) is the modern successor to PDF and is preferred for web delivery because browsers natively render EPS vector files without plugins

(C) PDF (Portable Document Format) is a versatile, widely supported format that embeds fonts, vector graphics, and raster images in a single file and supports multiple pages; EPS (Encapsulated PostScript) is a legacy single-page PostScript vector format still used in traditional print workflows for placing artwork into page-layout applications

(D) Both PDF and EPS are functionally identical; the choice between them is purely aesthetic and has no effect on print output quality, colour space, or font handling

Q32. An image editor places a low-resolution JPEG inside a Photoshop document as a "Smart Object" rather than rasterising it directly onto a pixel layer. Which statement **most accurately** describes the advantage of using Smart Objects?

(A) Smart Objects automatically upscale the embedded JPEG to a higher resolution by applying AI-based content-aware interpolation at the time of placement

(B) Smart Objects lock the layer from editing, making it impossible for other team members to accidentally delete or modify the placed image

(C) Smart Objects enable batch export by linking the source file so that editing it updates every instance simultaneously across all documents in the same campaign

(D) Smart Objects store the original embedded (or linked) content so it can be transformed, scaled, and warped non-destructively at any time — the layer always references the original data, preventing quality degradation from repeated rescaling, and Smart Filters ap-

plied to the object can be re-edited or removed at any time

Q33. Traditional pen-and-ink drawing employs a range of specialised nibs to achieve expressive linework. Which statement **most accurately** describes how line variation is achieved with traditional dip pens?

(A) Line weight is achieved by varying pressure on a flexible split nib: greater pressure spreads the tines apart, releasing more ink and producing a thicker stroke; lighter pressure gives a fine hairline; nib types include the crow-quill (finest lines), the mapping pen, and the broad lettering nib

(B) Line variation in pen-and-ink is achieved exclusively by rotating the pen at different angles relative to the paper surface, with all nibs being rigid and incapable of responding to pressure changes

(C) Traditional pen-and-ink employs a reservoir pen (like a fountain pen) in which ink flow is regulated by a valve mechanism; line weight is changed by adjusting the valve, not by varying hand pressure

(D) The primary method for thick–thin variation is to dilute the ink with water for thin strokes and use undiluted ink for thick strokes, with all nibs producing a constant line weight regardless of pressure

Q34. In traditional drawing practice, a “bistre wash” or “bister wash” refers to a specific tonal drawing technique. Which description **most accurately** identifies this technique and its characteristics?

(A) A technique of applying heated brown wax to paper using a heated palette knife, then scraping back to reveal lighter areas; bistre is the French term for encaustic wax work on paper

(B) A tonal drawing technique in which bistre (a warm brown ink made historically from boiled wood soot) is diluted with water and applied in transparent washes with a brush, building up light, middle, and dark tones without distinct outlines; associated with Old Master drawings by Rembrandt and Claude Lorrain

(C) Bistre wash is a type of pastel technique in which brown conté sticks are blended with a wet brush to produce a watercolour-like tonal effect; it was the primary technique of the French Barbizon School painters

(D) A gouache technique in which brown earth pigment (raw umber or Vandyke brown) is applied opaquely in multiple thick layers, with highlights scraped out using a palette knife

Q35. In traditional intaglio printmaking, the preparation of an etching plate involves an acid-resistant coating called a "ground." Which sequence **most accurately** describes the complete etching process?

(A) The artist inks the bare metal plate directly, then draws into the wet ink with a sharp needle before running the plate through a press, transferring the ink lines to damp paper

(B) The artist coats the plate with a light-sensitive photopolymer emulsion, exposes it under UV light through a film positive, and develops the plate to harden the exposed areas before acid-etching the unexposed zones

(C) The artist applies an acid-resistant ground (a wax or resin compound) to the metal plate and scratches through it with an etching needle to expose the bare metal; the plate is immersed in acid (mordant), which bites into only the exposed areas; after removing the ground, the plate is inked, wiped, and damp paper is pressed against it through the press to receive the printed lines

(D) The artist carves directly into a soft linoleum block using gouges and V-tools, cutting away areas to remain white; ink is rolled onto the raised surface and the block is pressed onto paper

Q36. An intaglio printmaker wishes to create a print with rich tonal areas — soft gradients and granular textures — rather than purely linear marks. Which printmaking technique would be **most** appropriate, and how does it work?

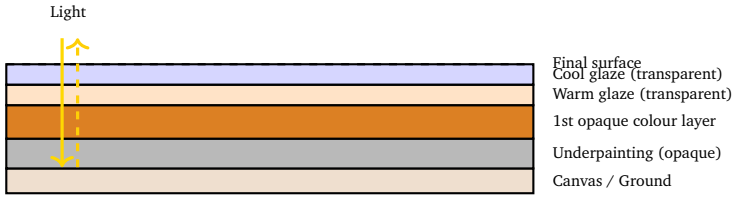
(A) Drypoint: the artist scratches directly into a bare metal plate with a hard needle, raising a burr of metal on either side of the groove; the burr holds extra ink and produces characteristically soft, velvety lines, but cannot produce broad flat tonal areas

(B) Mezzotint: the entire plate surface is roughened with a rocker tool so it prints solid black; the artist then burnishes areas smooth to create lighter tones, working from dark to light across the entire composition

(C) Relief etching: the artist applies stop-out varnish to areas to remain raised, then etches the background areas down so the design stands in relief to be inked and printed like a woodblock

(D) Aquatint: powdered rosin (or spray lacquer) is dusted onto the metal plate and heated so it adheres as tiny acid-resistant granules; when the plate is immersed in acid, the acid bites the metal between the granules, creating a fine, granular tonal texture when inked and printed — depth of tone is controlled by the duration of acid biting

Q37. The cross-section diagram below illustrates a layering technique used by Old Master oil painters to achieve extraordinary depth and luminosity of colour. What technique does this represent?



Cross-section: successive paint layers

(A) Oil glazing: thin, transparent layers of oil paint (extended with a glazing medium such as linseed oil and damar varnish) are applied successively over a fully dried opaque underpainting; light passes through the transparent glazes, reflects off the opaque ground, and returns back through the layers, producing a luminous, jewel-like

depth of colour associated with Flemish and Italian Renaissance masters

(B) Impasto: thick, opaque paint is applied directly in a single session with a palette knife or stiff brush, building up a heavily textured three-dimensional surface that scatters light from its raised ridges

(C) Grisaille: the painting is executed entirely in grey tones in a single session to produce a monochromatic underpainting; it is then either left as a finished work or overpainted with thin colour washes in one further layer

(D) Sfumato: colours are blended wet-into-wet on the canvas surface using a fan brush, creating soft, imperceptible tonal transitions without distinct glazing layers or a structured underpainting

Q38. An art student must choose between "aquarelle" and "buon fresco" for two commissions: one is outdoors on a freshly plastered wall; the other is an indoor easel work on paper. Which description **most accurately** distinguishes these two techniques?

(A) Aquarelle requires mixing pigment with egg yolk as a binder, which makes it suitable for wall application; buon fresco uses gum arabic as the binder and only works on dry paper surfaces

(B) Aquarelle (transparent watercolour on paper) uses water-soluble pigments bound with gum arabic applied to paper — correct for the indoor paper commission. Buon fresco (true fresco) uses water-based pigment with no added binder applied directly onto freshly laid wet lime plaster (*intonaco*); the pigments are permanently locked into the wall as the lime carbonates — correct for the outdoor plastered wall

(C) Both aquarelle and buon fresco use identical pigments and binders; the only difference is substrate: aquarelle goes on cotton-rag paper and buon fresco on linen canvas stretched over a wooden frame

(D) Buon fresco is a water-based medium applied to dry plaster (secco) with lime water as a fixative; aquarelle is an oil-based medium thinned

with turpentine for translucency

Q39. A ceramic artist applies a layer of white slip over a dark clay body, allows it to dry to leather-hardness, then scratches through the white slip layer with a sharp stylus to reveal the dark clay beneath. What decorating technique is being used?

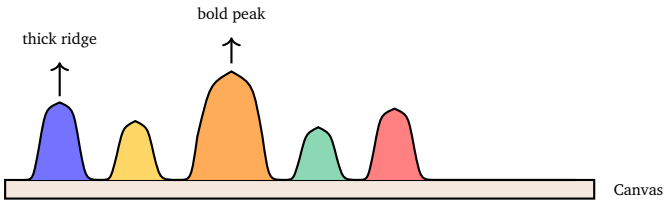
(A) Mishima: a technique of inlaying contrasting slip into incised channels; the slip is applied after incision and scraped back flush with the surface, leaving contrasting colour only within the incised lines

(B) Graffito: the same as sgraffito but applied only to fired glaze layers, requiring a diamond-tipped tool; it is used exclusively in post-firing surface decoration rather than at the greenware stage

(C) Sgraffito: the practice of scratching through a wet or leather-hard surface coating (slip, paint, or plaster) to reveal a contrasting colour layer beneath; the term derives from the Italian *sgraffiare* (to scratch) and is applied in both ceramics and architectural wall decoration

(D) Resist decoration: wax or latex resist is painted onto the white slip in the desired pattern; when dipped in dark slip the resist prevents adhesion, and after firing the resist burns away to reveal the white pattern beneath the dark surface

Q40. The side-view diagram below shows the surface of a painting with prominently raised, three-dimensional paint ridges. What painting technique does this represent, and with which artist is it most famously associated?



Side-view: raised paint surface

(A) Fresco secco: dry pigment mixed with a casein or egg-white binder is applied in thick layers to a dry plaster wall; the three-dimensional

relief texture shown is characteristic of this ancient wall-painting technique

(B) Scumbling: a dry-brush technique in which a small amount of opaque or semi-opaque paint is dragged irregularly over a dry layer, producing a broken surface that allows the underlying colour to show through — it does not produce the bold three-dimensional ridges illustrated

(C) Wet-into-wet (*alla prima*): a single-session painting technique in which all layers are applied before any layer dries; the soft blending produces smooth transitions but does not create pronounced three-dimensional ridges

(D) Impasto: the application of very thick paint — often directly from the tube — using a palette knife or heavily loaded stiff brush; the technique creates prominent raised ridges and peaks that remain permanently three-dimensional after drying; it is most famously associated with Vincent van Gogh's swirling, sculptural brushwork in works such as *The Starry Night* (1889)

Detailed Solutions

Q1.

Solution

Concept — Amaravati school: The Amaravati school (2nd–3rd century BCE, Andhra Pradesh) produced some of the finest early Buddhist sculptural art in India. Its most distinctive feature is the use of white limestone carved into circular medallion reliefs decorating the drum and railing of a great stupa. Crucially, this school practised *aniconism* — the Buddha was not depicted in human form but represented symbolically through footprints, an empty throne, a Bodhi tree, an umbrella, or a wheel. The narrative panels (depicting Jataka tales) are layered in lively, tightly packed compositions with figures projecting boldly from the surface.

Analysis: Option (A) is correct: circular limestone medallion reliefs + aniconic Buddha representation + narrative panels = the defining hallmarks of the Amaravati school.

Why other options are wrong:

- Option (B): Large rock-cut sculptures in polished Chunar sandstone in human form describes Mauryan art (e.g., Ashoka pillars and Didarganj Yakshi), not Amaravati.
- Option (C): Terracotta mother-goddess figurines are associated with the Indus Valley Civilisation and folk traditions, not specifically Amaravati.
- Option (D): Freestanding pillars with bell-shaped capitals and Brahmi inscriptions describe Ashokan pillars of the Mauryan period.

Final Answer: The Amaravati school is identified by its circular limestone medallion reliefs, aniconic Buddha representation, and flowing narrative Jataka panels $\Rightarrow$ A

Answer: (A) Go Back to Q 1

Q2.

Solution

Concept — Gandhara vs Mathura schools: Two major sculptural schools flourished under the Kushana Empire (1st–3rd century CE) and both produced the first anthropomorphic (human-form) images of the Buddha.

Gandhara school (modern Pakistan/Afghanistan): used grey-blue schist (stone); strongly influenced by Hellenistic/Greco-Roman art brought by Alexander's cam-

paigns; the Buddha's hair is depicted in wavy, curly locks resembling the Apollo type; robes are modelled like Roman togas.

Mathura school (Uttar Pradesh): used locally quarried pink-red sandstone; purely Indian idiom; the Buddha's head shows a tight-curled or shaved hairstyle with an ushnisha (cranial protuberance symbolising wisdom) — a distinctively Indian convention.

Analysis: In the diagram, Head I has wavy curly hair at the top (Hellenistic/Gandhara Apollo style); Head II has a smooth dome-shaped ushnisha with tight dots (Mathura Indian style). Option (B) correctly pairs Head I = Gandhara/grey schist/Hellenistic curly hair and Head II = Mathura/red sandstone/tight ushnisha.

Why other options are wrong:

- Option (A): Reverses the schools — Head I is Gandhara, not Mathura.
- Option (C): Pala school (black basalt, Bengal) and Amaravati (white limestone, Andhra) are entirely different traditions from separate periods.
- Option (D): Gupta school (Sarnath, buff sandstone) and Kushana terracotta are also distinct schools not represented by the curly-hair/ushnisha contrast shown.

Final Answer: Head I = Gandhara (grey schist, Hellenistic curly hair); Head II = Mathura (red sandstone, tight Indian ushnisha) $\Rightarrow$ B

Answer: (B) Go Back to Q 2

Q3.

Solution

Concept — Pallava vs Chola bronzes: South Indian bronze casting has a long history, but there are meaningful distinctions between the Pallava and Chola periods.

Pallava bronzes (7th–9th century CE): relatively early in the cire perdue tradition; forms tend to be stiffer and more frontal; some scholars associate early examples with sand-casting or less refined lost-wax practice.

Chola bronzes (9th–13th century CE): represent the pinnacle of Indian bronze-casting; the cire perdue (lost-wax) technique was mastered to produce images of extraordinary fluid naturalism — the dancing Nataraja (c. 11th c.) and processional images of Parvati, Rama, Lakshmana, and Sita are celebrated worldwide.

Analysis: Option (C) correctly states that Pallava bronzes show stiffer forms (often associated with earlier, less refined methods), while Chola bronzes achieved fluid naturalism through perfected cire perdue casting.

Why other options are wrong:

- Option (A): Reverses the aesthetic quality; it is the Chola bronzes, not Pallava, that are noted for superior naturalism.
- Option (B): Chola bronzes were made in Tamil Nadu from local alloys, not from Southeast Asian imported material; and they depict both Shiva and Vishnu as well as goddess forms.
- Option (D): The techniques are not identical; the Chola refinement of cire perdue is a genuine and significant distinction.

Final Answer: Pallava bronzes (7th–9th c.) are stiffer; Chola bronzes (9th–13th c.) achieve fluid naturalism via refined cire perdue casting $\Rightarrow$ C

Answer: (C) Go Back to Q 3

Q4.

Solution

Concept — Mithuna sculptures and Tantric symbolism: Erotic mithuna ("loving couple") carvings on the exterior walls of medieval Hindu temples — most famously at temples of the Chandela dynasty (10th–12th century) in the Khajuraho region — have been the subject of much scholarly discussion. The most widely accepted theological explanation within Shaivite and Tantric contexts is that mithuna represents the union of the cosmic male (Shiva) and female (Shakti) principles. This union is not profane but sacred: it symbolises the generative cosmic energy (*shakti*) responsible for all creation. Placed on the outer walls (exterior = *bahirang*, the realm of worldly experience), these carvings symbolically mark the threshold; by confronting and acknowledging desire at the entrance, the devotee is prepared to transcend it upon entering the inner sanctum (interior = *antarang*, the realm of spiritual liberation).

Analysis: Option (D) is correct: Shaivite Tantric theology interprets mithuna as symbolising the Shiva–Shakti union = cosmic creative energy; exterior placement prepares the devotee for inner transcendence.

Why other options are wrong:

- Option (A): Purely decorative merchant-patronage friezes cannot explain the systematic theological iconographic programme found across multiple tem-

ples.

- Option (B): Mithuna figures are not structural elements; they are sculptural decoration applied to the *jangha* (wall) zone of the temple body.
- Option (C): The idea that they were commercial/tourist attractions is a modern misreading with no textual or theological support.

Final Answer: Mithuna sculptures on temple exteriors embody Tantric Shiva–Shakti symbolism, representing cosmic creative union at the threshold before inner sanctum entry ⇒ D

Answer: (D) Go Back to Q 4

Q5.

Solution

Concept — Bikash Bhattacharjee: Bikash Bhattacharjee (1940–2006) was one of post-Independence Bengal's most significant painters. He trained at the Government College of Art and Craft, Kolkata, and developed a unique style that blended photorealistic rendering with a deeply unsettling psychological dimension. His most celebrated series is the "Doll Series," in which he depicted Bengali clay dolls (traditionally made for the Durga Puja festival) and Krishna figurines with hyperreal precision but in ambiguous, shadow-laden settings that transform familiar objects into sources of mystery and psychological tension. His work explores themes of innocence and its loss, the uncanny, and the psychological landscape of urban Bengali life.

Analysis: Option (A) is correct: photorealistic oil paintings of Bengali dolls/Krishna figures + dark psychological undertone + "Doll Series" = Bikash Bhattacharjee.

Why other options are wrong:

- Option (B): Bold gestural Abstract Expressionism influenced by the New York School describes artists like Akbar Padamsee or Ram Kumar — not Bhattacharjee, whose defining quality is photorealism.
- Option (C): Miniature-style gouache paintings of village life in folk-art conventions describe artists working in the Bengal School idiom or folk-influenced traditions.
- Option (D): Monumental urban murals in synthetic enamel paint is a description unrelated to Bhattacharjee's studio practice.

Final Answer: Bikash Bhattacharjee is known for photorealistic oil paintings of Bengali dolls with dark psychological undertone — his "Doll Series" ⇒ A

Answer: (A) Go Back to Q 5

Q6.

Solution

Concept — Jogen Chowdhury: Jogen Chowdhury (born 1939) is one of contemporary India's most distinctive and instantly recognisable artists. He studied in Kolkata and Paris and developed a highly personal style characterised by: (1) *dense cross-hatching* — obsessive networks of fine ink lines that build surface and shadow; (2) *distorted figuration* — human forms are twisted, elongated, or compressed in ways that convey psychological states; (3) *ink and watercolour* as the primary media; and (4) subject matter drawn from ordinary, often marginalised people — beggars, street vendors, politicians, and urban crowds rendered with an unsettling expressionistic intensity.

Analysis: Option (B) is correct: distorted cross-hatched ink and watercolour figures of ordinary people with expressionistic intensity = the definitive description of Jogen Chowdhury's style.

Why other options are wrong:

- Option (A): Luminous oil glazes depicting mythological themes in the Bengal School wash tradition describes artists of the Abanindranath Tagore lineage — not Chowdhury, who uses ink cross-hatching.
- Option (C): Geometric hard-edged abstract paintings influenced by De Stijl/Bauhaus describe an entirely different mode of practice.
- Option (D): Photo-documentation conceptual art with text installations is associated with Conceptual artists such as Vivan Sundaram, not Chowdhury.

Final Answer: Jogen Chowdhury's signature style is densely cross-hatched, distorted ink-and-watercolour figures exploring alienation and human vulnerability $\Rightarrow$ B

Answer: (B) Go Back to Q 6

Q7.

Solution

Concept — De Stijl and Piet Mondrian: De Stijl (Dutch, "The Style") was an art and design movement founded in the Netherlands in 1917. Its principal painter was Piet Mondrian (1872–1944), who developed the theory of *Neo-Plasticism*: the idea that art should be reduced to its most essential elements — pure primary colours (red, blue, yellow), non-colours (black, white, grey), and straight horizontal and vertical lines only. The composition shown in the question is a classic Mondrian-style grid: a rectangle divided by bold black orthogonal lines into rectangular zones, with red, blue, and yellow fills and white/empty areas — directly referencing his *Composition with Red, Blue and Yellow* (1930).

Analysis: Option (C) is correct: the composition = De Stijl, Piet Mondrian, Neo-Plasticism, primary colours + black + white grid.

Why other options are wrong:

- Option (A): Bauhaus (Walter Gropius) was a school of design, not a painting movement; it did not produce this kind of pure-colour grid composition.
- Option (B): Mark Rothko's colour-field painting uses large soft-edged luminous rectangles of closely related colours — not hard black grid lines with pure primaries.
- Option (D): Constructivism (Rodchenko) used diagonal geometry and photomontage/propaganda poster design — not purely horizontal and vertical black lines.

Final Answer: The composition is De Stijl — Piet Mondrian's Neo-Plasticism: primary colours, black lines, white, horizontal/vertical only $\Rightarrow$ C

Answer: (C) Go Back to Q 7

Q8.

Solution

Concept — The Bauhaus school: The Bauhaus (*Hausbau* reversed = "house of building") was founded in 1919 in Weimar, Germany, by architect Walter Gropius. It was forced to move to Dessau (1925) and then Berlin (1932) before being closed by the Nazis in 1933. The school's revolutionary philosophy united fine arts with applied crafts and design under one roof, training students to produce objects suitable for industrial mass production. Its guiding principle was that beauty and function are inseparable — often summarised as "form follows function" (a phrase originally from architect Louis Sullivan but embraced by Bauhaus). Teachers in-

cluded Paul Klee, Wassily Kandinsky, László Moholy-Nagy, and Marcel Breuer.

Analysis: Option (D) is correct: founded by Walter Gropius in Weimar/Dessau; unified fine arts and crafts; "form follows function"; training for industrial production.

Why other options are wrong:

- Option (A): The Bauhaus *embraced* industrial production — rejecting it is the position of the Arts and Crafts Movement (William Morris).
- Option (B): The Bauhaus was in Weimar/Germany, not Vienna; it was founded by Gropius, not Josef Hoffmann (who was associated with the Wiener Werkstätte).
- Option (C): The Bauhaus deliberately rejected the idea of "pure art divorced from function" — practical utility was central to its mission.

Final Answer: Bauhaus = Walter Gropius, Weimar/Dessau (1919), uniting fine art and craft; "form follows function"; design for industrial mass production $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 8

Q9.

Solution

Concept — Soviet Constructivism: Constructivism was a Russian avant-garde movement that emerged around 1915 and flourished through the 1920s. Key figures: Vladimir Tatlin (proposed the *Monument to the Third International*, 1919–20 — a rotating tower of glass, steel, and iron intended as the world's tallest structure), Alexander Rodchenko (photomontage, graphic design, pure abstraction), El Lissitzky, and Varvara Stepanova. The movement used geometric abstraction, industrial materials (iron, glass, concrete), and bold graphic design to serve the social and political goals of the Communist revolution. It rejected "art for art's sake" in favour of art as a productive, socially useful force.

Analysis: Option (A) is correct: Tatlin + Rodchenko, geometric abstraction, industrial materials, revolutionary propaganda design.

Why other options are wrong:

- Option (B): Kazimir Malevich's movement was Suprematism (not Constructivism) — he founded it in 1915 with the famous *Black Square*.
- Option (C): Wassily Kandinsky in Munich associated with *Der Blaue Reiter* (The Blue Rider) group, which was about spiritual abstraction — not Soviet

revolutionary Constructivism.

- Option (D): A British movement of the 1950s using mass-media imagery describes Pop Art (Richard Hamilton, Eduardo Paolozzi) — not Soviet Constructivism.

Final Answer: Soviet Constructivism (c. 1915): Tatlin and Rodchenko; geometric abstraction + industrial materials + revolutionary Communist propaganda design $\Rightarrow$ A

Answer: (A) Go Back to Q 9

Q10.

Solution

Concept — Arts and Crafts Movement: The Arts and Crafts Movement originated in Britain in the second half of the 19th century as a reaction against the perceived ugliness and dehumanisation of machine-produced goods following the Industrial Revolution. Its primary champion was William Morris (1834–1896) — artist, designer, poet, and socialist. Morris founded Morris, Marshall, Faulkner & Co. (later Morris & Co.) in 1861 to produce handcrafted furniture, textiles, stained glass, wallpaper, and books. His designs are characterised by intricate naturalistic patterns of flowers, leaves, and birds (e.g., *Willow Bough*, *Strawberry Thief*). Philosophically influenced by John Ruskin, Morris argued that honest craft work was morally superior to industrial production.

Analysis: Option (B) is correct: William Morris; handcraft revival; rejection of machine production; naturalistic floral/botanical motifs.

Why other options are wrong:

- Option (A): Charles Rennie Mackintosh (Glasgow Four) worked in the Art Nouveau / Glasgow Style — a parallel but distinct movement from the Arts and Crafts Movement.
- Option (C): John Ruskin was a critical *influence* on the movement but was not its operational founder; he was primarily an art critic and theorist.
- Option (D): Hector Guimard's Paris Metro stations and Japanese-European fusion describe French Art Nouveau, not the British Arts and Crafts Movement.

Final Answer: Arts and Crafts Movement = William Morris; handcraft revival; rejection of industrialisation; naturalistic floral decorative motifs $\Rightarrow$ B

Answer: (B) Go Back to Q 10

Q11.

Solution

Concept — Ram Kinkar Baij: Ram Kinkar Baij (1906–1980) was a sculptor and painter from Bankura, West Bengal, who spent most of his career at Santiniketan (Visva-Bharati University). He is widely regarded as the first genuinely modernist sculptor in India. His works are distinguished by: (1) use of unconventional materials such as cement reinforced with pebbles and stones, as well as terracotta; (2) monumental scale in an outdoor setting; (3) subject matter drawn from rural India and the Santhali tribal community; (4) a dynamic, expressionistic formal language influenced by Rodin but rooted in Indian rural life. Major works: *Sujata* (1935–37, cement and pebble), *Mill Call* (1956, cement), *Yaksha–Yakshi* (bronze).

Analysis: Option (C) is correct: Santiniketan; India's first modernist sculptor; cement-and-pebble *Sujata* (1935); terracotta; rural Indian/Santhali figures merging Western modernism with indigenous folk vitality.

Why other options are wrong:

- Option (A): Working exclusively in imported Italian Carrara marble in a European academic style describes the tradition of colonial-era sculptors — not Baij, who used local materials innovatively.
- Option (B): Classical Bengal School bronze mythological subjects describes the tradition closer to Abanindranath Tagore; Baij broke away from this classical idealism.
- Option (D): The Progressive Artists' Group in Mumbai in 1947 was founded by F.N. Souza and others; Ram Kinkar Baij had no connection to this group and was not known for oil paintings.

Final Answer: Ram Kinkar Baij = India's first modernist sculptor; Santiniketan; cement-and-pebble *Sujata*; rural Indian figures merging modernism with folk vitality $\Rightarrow$ C

Answer: (C) Go Back to Q 11

Q12.

Solution

Concept — Somnath Hore: Somnath Hore (1921–2006) was born in Chittagong (now Bangladesh) and witnessed the catastrophic 1943 Bengal famine. This experience shaped his entire artistic output. He trained under Chittaprosad Bhattacharya (the famine sketcher) and later studied printmaking at the Delhi Polytechnic. His most famous and innovative contribution is the *Wounds* series (from the 1970s onward): he applied hot wax to cloth and manipulated it to create fragile, membrane-like surfaces bearing ghost-like traces of emaciated human figures. These works operate at the boundary between print, sculpture, and installation. His intaglio prints also depict haggard, semi-transparent figures with extraordinary minimalist restraint.

Analysis: Option (D) is correct: minimalist intaglio prints + wax-on-cloth (*Wounds* series) + emaciated/barely-there human forms + haunting economy of means = Somnath Hore.

Why other options are wrong:

- Option (A): Large-scale oil paintings in a Soviet-influenced Realist style describes artists like Zainul Abedin (who also documented the famine), not Hore's printmaking practice.
- Option (B): Colourful folk-art-inspired woodblock prints celebrating cultural heritage is the opposite of Hore's stark, minimalist approach to trauma.
- Option (C): Figurative bronze sculptures on Gandhara prototypes is entirely unrelated to Hore's practice.

Final Answer: Somnath Hore's defining works are his minimalist *Wounds* series — intaglio prints and wax-on-cloth evoking famine suffering with haunting economy $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 12

Q13.

Solution

Concept — White space (negative space) in graphic design: White space (also called negative space) refers to the empty, unoccupied areas in a design layout — the space around, between, and within design elements. It is not "wasted" space; it is an active design tool. Its functions include: (1) *legibility* — text and images surrounded by adequate space are easier to read and process; (2) *cognitive load reduction* — a less cluttered layout reduces mental strain on the viewer; (3)

perceived quality — generous white space signals premium, high-quality, and confident design (luxury brands use extensive white space); (4) *focus* — white space directs the eye to what matters. The diagram contrasts Layout I (generous margins, air around elements) with Layout II (cramped, text running edge-to-edge), demonstrating that Layout I is far more readable and elegant.

Analysis: Option (A) is correct: white space = generous empty areas → improved legibility, reduced cognitive load, conveyed quality.

Why other options are wrong:

- Option (B): Colour contrast (grey vs white creating "visual vibration") is a different concept (simultaneous contrast) and is not demonstrated by the two layouts shown.
- Option (C): Typeface selection (serif vs sans-serif) is about font choice, not the spatial relationship illustrated in the diagrams.
- Option (D): Rule of thirds is a compositional/photographic concept about placing elements at grid intersections — not about empty space around elements.

Final Answer: The contrast between layouts demonstrates white space (negative space): ample empty areas improve legibility, reduce cognitive load, and signal design quality ⇒ A

Answer: (A) Go Back to Q 13

Q14.

Solution

Concept — Grid system in design: The grid system is one of the most fundamental tools in editorial, typographic, and graphic design. Pioneered by Swiss designers (Josef Müller-Brockmann, Karl Gerstner) in the 1950s–60s and codified in the International Typographic Style, a grid is an *invisible* skeletal framework of vertical columns, horizontal fields, gutters (gaps between columns), and margins (outer borders). It provides: (1) consistent visual structure across multiple pages of a publication; (2) clear alignment anchors for type and images; (3) a systematic approach to white space distribution; (4) flexibility within order — elements can span single or multiple columns. Grids do not appear in the final print; they are construction guides.

Analysis: Option (B) is correct: invisible modular framework of columns, gutters, and margins; consistent structure across multiple pages; ensures coherence and

hierarchy.

Why other options are wrong:

- Option (A): Visible decorative borders describe a *frame* or *border rule*, not a grid system.
- Option (C): Colour-coded CMYK channel overlay sheets describe colour separation for lithographic printing — a pre-press process, not a layout grid.
- Option (D): A Golden Ratio formula for pixel dimensions of web elements describes a mathematical proportion tool, not the modular grid system of editorial design.

Final Answer: A grid system is an invisible modular framework of columns, gutters, and margins organising layout for consistent visual structure ⇒ B

Answer: (B) Go Back to Q 14

Q15.

Solution

Concept — Visual hierarchy through typography: Visual hierarchy is the principle of organising design elements so the viewer's eye moves through them in a deliberate, meaningful sequence — most important first, supporting information last. In typography, hierarchy is established primarily through: (1) *size* — larger type is read first; (2) *weight* — bold or heavy typefaces advance visually over regular/light weights; (3) *contrast* — dark text on a light background commands attention before lighter text; (4) *position and spacing* — headline at top, body below. Using variations within a single typeface family (e.g., different sizes and weights of the same typeface) maintains visual unity while establishing clear reading order.

Analysis: Option (C) is correct: deliberate font size + weight (bold/regular) + contrast differences cue reading sequence from large/bold to small/light = visual hierarchy through typography.

Why other options are wrong:

- Option (A): Gestalt proximity refers to grouping elements by closeness in space — not about typographic weight/size variation.
- Option (B): Repetition is the design principle of using consistent elements throughout a layout for unity — not about varying size and weight.
- Option (D): Negative space management (letter-spacing/leading adjustment for optical balance) is related but not the primary principle demonstrated by

varying font sizes and weights.

Final Answer: Varying font size, weight, and tonal contrast within a layout establishes visual hierarchy — guiding the reader's eye from most important to least important $\Rightarrow$ C

Answer: (C) Go Back to Q 15

Q16.

Solution

Concept — Cropping and framing: Cropping is the deliberate act of determining where the edges of an image fall — what is included and, crucially, what is excluded. In photography and editorial design, tight cropping (showing only part of a subject) is a powerful compositional tool that: (1) creates *intrigue and tension* by withholding information the viewer expects; (2) changes *emphasis* — bringing attention to specific details (eyes convey emotion more directly than a full face); (3) transforms *narrative meaning* — a full portrait of a relaxed subject becomes tense and confrontational when cropped to eyes only; (4) fills the frame with visual energy and removes distracting background. Magazine covers routinely use tight crops to create impact.

Analysis: Option (D) is correct: showing only eyes and forehead = cropping and framing; it changes emphasis, creates intrigue/tension, and redefines narrative meaning.

Why other options are wrong:

- Option (A): Rule of odds is about the number of objects in a composition being odd (3, 5, 7) for dynamism — not about which part of a face to show.
- Option (B): Leading lines refers to compositional elements (roads, rivers, lines) that lead the eye toward the focal point — eyebrows are not compositionally described this way in this context.
- Option (C): Foreground–background separation (depth-of-field blur) is about lens focus, not the crop decision of showing only part of the face.

Final Answer: Showing only the eyes and forehead is a cropping and framing decision that creates intrigue, shifts emphasis, and redefines narrative meaning $\Rightarrow$ D

Answer: (D) Go Back to Q 16

Q17.

Solution

Concept — Achromatic harmony: In colour theory, *achromatic* means "without colour" or "without hue." An achromatic palette consists exclusively of black, white, and shades of grey. These are not true hues on the colour wheel; they are neutral values. An achromatic colour scheme achieves all its visual interest through *value contrast* (differences in lightness and darkness) alone, without any chromatic (hue-based) contrast. It is distinct from monochromatic (which uses one hue in different tints/shades), analogous (adjacent hues), split-complementary, or triadic schemes — all of which require at least one actual colour/hue. Achromatic designs convey sophistication, formality, elegance, and timelessness.

Analysis: Option (A) is correct: black + white + greys only, with no hue = achromatic harmony; visual interest comes purely from value contrast.

Why other options are wrong:

- Option (B): Monochromatic harmony requires a single identifiable *hue* (e.g., all blues from pale sky blue to deep navy); black, white, and grey are neutral, not a hue, so this palette is not monochromatic.
- Option (C): Analogous harmony requires adjacent hues on the colour wheel (e.g., blue, blue-violet, violet); a neutral achromatic palette has no hues and is not a subset of analogous harmony.
- Option (D): Split-complementary harmony requires a base hue and the two hues on either side of its complement; an achromatic scheme has no hues at all.

Final Answer: A palette of only black, white, and grey is an achromatic harmony — achieving contrast purely through value without any hue $\Rightarrow$ $\boxed{\text{A}}$

Answer: (A) Go Back to Q 17

Q18.

Solution

Concept — Munsell colour system: Developed by American painter and art educator Albert H. Munsell (1858–1918) and published in its definitive form in 1915, the Munsell system is a three-dimensional scientific colour-notation model. It describes every colour using three independent attributes:

- **Hue (H)**: the specific colour family (Red, Yellow, Green, Blue, Purple and

their intermediates), arranged on a circular wheel;
- **Value (V)**: lightness, on a vertical scale from 0 (absolute black) to 10 (absolute white);
- **Chroma (C)**: saturation or purity, on a horizontal axis from 0 (neutral grey, centre) outward to the most vivid expression of that hue (typically 14–20+).

Together these three axes form the "Munsell Colour Tree." It is the standard notation system used by the paint and pigment industries worldwide (including the USDA for soil colour).

Analysis: Option (B) is correct: Munsell system; Hue (H), Value (V, 0–10), Chroma (C, grey centre to vivid edge); three-dimensional colour tree.

Why other options are wrong:

- Option (A): The Ostwald system uses Dominant Wavelength, White Content, and Black Content and is a different (German) colour order system.
- Option (C): The NCS (Natural Colour System) is a Swedish system based on six elementary colours and uses Blackness/Whiteness/Chromaticness — different from Munsell's three attributes.
- Option (D): CIE L*a*b* is a device-independent digital colour space for display calibration and is mathematically unrelated to the Munsell paint/pigment tree.

Final Answer: The diagram represents the Munsell Colour Tree: Hue (H circular), Value (V 0–10 vertical), Chroma (C grey to vivid horizontal) $\Rightarrow$ B

Answer: (B) Go Back to Q 18

Q19.

Solution

Concept — Brand colour and recognition: Brand identity design relies heavily on consistent, proprietary colour usage. The psychological and marketing mechanism is *memory association* (not biological hardwiring): through repeated exposure across all touchpoints (packaging, advertising, uniforms, vehicles, digital platforms), a specific colour becomes permanently associated with a brand in the consumer's memory. This is called *colour equity* or *chromatic brand recognition*. Classic examples: Cadbury's distinctive purple (Pantone 2685 C), Coca-Cola red, Tiffany blue, Hermès orange, UPS brown. Research suggests that colour alone can increase brand recognition by up to 80% and that consumers make a subconscious judgment about a product within 90 seconds, of which 62–90% is based on colour

alone.

Analysis: Option (C) is correct: consistent brand colour builds memory associations and triggers brand recall even without the logo, as with Cadbury purple or Coca-Cola red.

Why other options are wrong:

- Option (A): There is no global legal requirement to register a Pantone colour before launching a product; colour can be trademarked in specific contexts but is not universally mandated.
- Option (B): Colour meanings are largely *cultural* and contextual, not universally hardwired biologically; red means luck in China, danger in the West, purity in South Africa — they are not fixed.
- Option (D): Technical quality control is a *subsidiary* benefit of colour specifications (e.g., Pantone matching), not the primary strategic reason for consistent brand colour.

Final Answer: Consistent brand colour builds memory-based visual recognition; the colour alone triggers brand recall even without the logo $\Rightarrow$ $\boxed{\text{C}}$

Answer: (C) Go Back to Q 19

Q20.

Solution

Concept — Analogous cool-colour scheme: An *analogous* colour scheme uses hues that are adjacent to each other on the colour wheel (typically 3–5 hues within a 90° arc). A *cool* analogous scheme uses hues from the blue–green half of the colour wheel: blue, blue-green, teal, cyan, aqua. These colours are psychologically associated with calmness, water, sky, cleanliness, and trustworthiness. This is why the cool analogous scheme dominates in healthcare (hospitals, clinics, pharmaceuticals), corporate finance, technology brands, and personal care products. It reduces physiological arousal and creates a serene, professional atmosphere.

Analysis: Option (D) is correct: blue + blue-green + teal + cyan = adjacent cool hues on the colour wheel = analogous cool scheme; appropriate for healthcare due to calming, clean, trustworthy associations.

Why other options are wrong:

- Option (A): Complementary harmony would require blue plus orange (opposite on the wheel) — orange is not part of the described palette.

- Option (B): Triadic harmony requires three equidistant hues on the wheel (e.g., red, blue, yellow) — the palette described is not triadic.
- Option (C): Monochromatic harmony uses one hue in different tints and shades; the palette includes multiple distinct hues (blue, blue-green, teal, cyan), so it is not monochromatic.

Final Answer: Blue, blue-green, teal, and cyan form an analogous cool-colour scheme — evoking calmness, cleanliness, and trust, ideal for healthcare settings $\Rightarrow$ D

Answer: (D) Go Back to Q 20

Q21.

Solution

Concept — Fatehpur Sikri: Fatehpur Sikri (City of Victory) was conceived by Emperor Akbar (r. 1556–1605) to honour the Sufi saint Salim Chishti and to serve as the new Mughal capital. Construction began c. 1571 and the city was completed around 1585, after which it was largely abandoned — most likely due to inadequate water supply. The entire complex is built of warm red sandstone on a rocky plateau near Agra, Uttar Pradesh. Key structures: the *Buland Darwaza* ("Gate of Victory," 54 m high, the world's largest gateway), the *Panch Mahal* (five-storeyed open pavilion), the *Jodha Bai Palace*, the *Diwan-i-Khas* (Hall of Private Audience with its single central carved column), and the *Salim Chishti Dargah*. It is a UNESCO World Heritage Site.

Analysis: Option (A) is correct: red sandstone; Buland Darwaza + Panch Mahal + Jodha Bai's Palace + Diwan-i-Khas; abandoned due to water scarcity.

Why other options are wrong:

- Option (B): White Makrana marble inlaid with semi-precious stones, as Akbar's mausoleum on the Yamuna — this describes Akbar's *own* tomb at Sikandra (sandstone) or the Taj Mahal (Shahjahan's white marble); Fatehpur Sikri is red sandstone.
- Option (C): A river-island fortress built in Humayun's reign combining Persian arches with Hindu chhatris — this does not describe Fatehpur Sikri but might allude to Chunar or other forts.
- Option (D): Located near Ajmer to honour Khwaja Moinuddin Chishti — this describes the Dargah Sharif at Ajmer, not Fatehpur Sikri (which honours Salim Chishti and is near Agra).

Final Answer: Fatehpur Sikri = Akbar, 1571–85, red sandstone; Buland Darwaza,

Panch Mahal, Jodha Bai Palace; abandoned due to water scarcity $\Rightarrow$ A

Answer: (A) Go Back to Q 21

Q22.

Solution

Concept — Lingaraj Temple and Kalinga/Nagara style: The Lingaraj Temple at Bhubaneswar, Odisha, is one of the finest examples of the *Kalinga* sub-style of Nagara (North Indian) temple architecture. Built c. 1090–1100 CE under the Somavanshi dynasty, it is dedicated to Shiva (*Tribhuvanesvara*, "Lord of the Three Worlds"). Key architectural features: (1) a tall curvilinear *rekha shikhara* (tower) rising approximately 55 m; (2) a pronounced *amalaka* (ribbed stone disc like a myrobalan fruit) at the apex of the shikhara; (3) a *kalasha* (pot finial) crowning the amalaka; (4) horizontal banding (*ratha* projections) wrapping the tower, creating the characteristic tapering profile. The silhouette in the question shows exactly this form.

Analysis: Option (B) is correct: Lingaraj Temple, Bhubaneswar, Odisha; 11th-century Somavanshi; Kalinga/Nagara style; 55 m curvilinear shikhara with amalaka and kalasha.

Why other options are wrong:

- Option (A): Brihadeeswarar Temple (Thanjavur) is in the *Dravidian* style with a pyramidal multi-storeyed vimana and a large flat amalaka; its profile is much more vertical and straight-sided than the curvilinear Kalinga form shown.
- Option (C): Kandariya Mahadeva Temple (Khajuraho) is also a North Indian Nagara temple, but the question asks specifically for identification with Lingaraj's Kalinga sub-type and 55 m height.
- Option (D): Virupaksha Temple (Hampi) is Dravidian with a flat gopuram entrance tower, not a curvilinear North Indian shikhara.

Final Answer: The curvilinear shikhara with amalaka and kalasha in Kalinga/Nagara style = Lingaraj Temple, Bhubaneswar, Odisha (11th century, Somavanshi) $\Rightarrow$ B

Answer: (B) Go Back to Q 22

Q23.

Solution

Concept — Rani-ki-Vav: Rani-ki-Vav ("Queen's Stepwell") is located at Patan, Gujarat, and was built by Queen Udayamati (wife of King Bhimdev I of the Solanki/Chaulukya dynasty) around 1063 CE as a memorial to her husband. It is an inverted temple — a step well (*vav*) designed as a seven-storeyed subterranean structure. The walls of each level are densely carved with over 500 major sculptures and more than 1,000 minor ones, primarily depicting Vishnu in his ten avatars (Dashavatar), as well as apsaras (celestial nymphs), nagakanyas, and scenes from the Puranas. The stepwell was silted over for centuries and rediscovered in the 1940s–50s. It was inscribed as a UNESCO World Heritage Site in 2014.

Analysis: Option (C) is correct: Queen Udayamati, Solanki dynasty, 11th century, memorial to Bhimdev I, seven sculptural levels, Vishnu avatars and apsaras.

Why other options are wrong:

- Option (A): Emperor Akbar did not build Rani-ki-Vav — the stepwell predates the Mughal Empire by five centuries. Persian arches and Rajput battle scenes are not associated with it.
- Option (B): Rani-ki-Vav is not Jain and is not undecorated; it is a Hindu (Vaishnava) structure celebrated for its extraordinary sculptural richness.
- Option (D): Rani-ki-Vav is not an Indus Valley structure; it dates to the 11th century CE and has no Harappan seal impressions.

Final Answer: Rani-ki-Vav = Queen Udayamati, Solanki dynasty, 11th c. Patan, Gujarat; seven sculptural levels depicting Vishnu avatars and apsaras; UNESCO Heritage Site ⇒ C

Answer: (C) Go Back to Q 23

Q24.

Solution

Concept — Dilwara Temples, Mount Abu: The Dilwara Temples are a group of five Jain temples on the Aravalli mountain of Mount Abu, Rajasthan. They were built between the 11th and 13th centuries using white Makrana marble. The two most celebrated are: (1) *Vimal Vasahi* (Luna Vasahi) temple (1031 CE), dedicated to the first Jain Tirthankara Adinath, commissioned by minister Vimalshah; (2) *Luna Vasahi* (Tejpal temple, 1230 CE), dedicated to Neminath (22nd Tirthankara), commissioned by brothers Vastupal and Tejpal. The interiors are renowned for

intricately carved white marble ceilings (*torana* archways), columns, and panels of unsurpassed filigree-like delicacy — the entire marble surface appears as lace-like open carving.

Analysis: Option (D) is correct: Jain temples; 11th–13th centuries; Vimal-shah and Vastupal-Tejpal; white Makrana marble; intricate carved ceilings (Luna Vasahi).

Why other options are wrong:

- Option (A): Shaivite rock-cut cave temples in granite of the 7th century describes Badami, Ellora, or other Chalukya/Rashtrakuta sites — not the Dilwara marble temples.
- Option (B): Hindu Navagraha temples with astronomical orientation are found elsewhere (e.g., Gyarah Rudra temples) — not applicable to Dilwara.
- Option (C): Buddhist viharas in black basalt with Pala-period sculptures describe sites in Bengal/Bihar (e.g., Nalanda) — not Mount Abu.

Final Answer: Dilwara Temples = Jain temples (11th–13th c.), white Makrana marble, Vimalshah & Vastupal-Tejpal, extraordinarily intricate carved ceilings (Luna Vasahi) $\Rightarrow$ D

Answer: (D) Go Back to Q 24

Q25.

Solution

Concept — Kashmiri carpet weaving traditions: The Kashmir Valley has two distinct hand-made floor-covering traditions, both carrying Geographical Indication (GI) tags:

- *Kashmir hand-knotted pile carpet*: woven on a vertical loom; individual yarn knots (Persian/Senneh or Turkish/Ghiordes) tied around warp threads; patterns feature intricate Persian-Mughal floral motifs (poppies, chinar leaves, Shah Abbas flowers); wool-on-cotton or silk-on-silk.
- *Namdah*: a felted (not woven) floor rug made by pressing, matting, and rolling moist wool fibres; often decorated with chain-stitch embroidery using *aari* (hook needle).
- *Gabba*: made from recycled woollen blankets (*gabba*) cut into strips and embroidered/appliquéd with colourful designs.

Analysis: Option (A) is correct: hand-knotted pile carpets with Persian-Mughal

floral motifs + Namdah (felted) + Gabba (recycled wool embroidered) = the Kashmir floor-covering GI trio.

Why other options are wrong:

- Option (B): Kashmir has a rich pile-knotting tradition; the claim that all pile-knotting in India is confined to Rajasthan is false.
- Option (C): Kashmiri carpets can use horizontal looms, but they are not exclusively so; and "lotus petals from Ajanta" is not the motif tradition.
- Option (D): "Sozni" is indeed a GI-tagged Kashmir embroidery (fine needle-work), but it is an embroidery on pashmina/fabric, not a floor-covering pile technique.

Final Answer: Kashmir: hand-knotted pile carpets with Persian-Mughal motifs + GI-tagged Namdah (felted) + Gabba (embroidered recycled wool) $\Rightarrow$ A

Answer: (A) Go Back to Q 25

Q26.

Solution

Concept — Pochampally ikat (Telangana): Ikat is a textile dyeing and weaving technique in which individual yarns (warp, weft, or both) are resist-tied and dyed in specific sections *before* being mounted on the loom and woven. When the pre-patterned yarns are woven together, the dyed sections align (with characteristic slight bleeding at edges, the "ikat feather" effect) to produce geometric patterns. Pochampally (Bhoodan Pochampally), now officially renamed Bhoodan Pochampally, is a town in the Nalgonda district of Telangana known for its weft-ikat (and sometimes double-ikat) sarees and dress material. The characteristic patterns are geometric diamonds, chevrons, and lattice grids. It holds a GI tag (since 2004) and was featured on India's Postal stamps. The diagram in the question shows a repeating geometric diamond pattern in resist-dyed colours — exactly matching Pochampally ikat's signature motif.

Analysis: Option (B) is correct: Pochampally ikat, Telangana; yarns resist-tied and dyed before weaving; geometric diamond patterns; GI tag.

Why other options are wrong:

- Option (A): Kanjivaram (Tamil Nadu) uses plain uniformly dyed yarns with supplementary-weft zari patterns — not resist-dyed pre-patterned yarns showing diamond repeats.
- Option (C): Jamdani is a supplementary-weft brocade with discontinuous

extra weft threads inserted manually to form motifs — not a resist-dye pre-weave technique.
- Option (D): Patola (Patan, Gujarat) is indeed a double-ikat technique, but the question specifically identifies Pochampally's weft-ikat with its characteristic geometric repeat as shown.

Final Answer: The geometric diamond repeat from resist-dyed pre-patterned yarns = Pochampally ikat, Telangana (GI-tagged) ⇒ B

Answer: (B) Go Back to Q 26

Q27.

Solution

Concept — Bandhani (tie-and-dye): Bandhani (from Sanskrit *bandhan* = to tie) is one of the oldest textile resist-dyeing techniques in India. The process: (1) the fabric (silk, cotton, or chiffon) is dampened; (2) a craftsperson gathers tiny pinches of cloth and ties them tightly with fine thread at pre-marked points; (3) the cloth is immersed in a dye bath; (4) the tied areas resist dye penetration; (5) when untied after drying, these reserved areas appear as lighter dots, circles, or elongated forms against the dyed ground. Multiple dye baths with progressive tying and untying create multicoloured patterns. The resulting patterns — dots, waves, leheriya (diagonal wave), shikargah (hunting scene) — are instantly recognisable. The primary centres are Gujarat (Jamnagar, Kutch) and Rajasthan (Jodhpur, Jaipur, Sikar).

Analysis: Option (C) is correct: Bandhani/Bandhej; tie-and-dye; tiny tied pinches of cloth; Gujarat and Rajasthan; dots, waves, squares, stripes.

Why other options are wrong:

- Option (A): Kalamkari uses a bamboo/reed pen dipped in mordant to paint or draw on cloth, which is then mordant-dyed — a drawing technique, not a tie-resist technique.
- Option (B): Ajrakh uses carved wooden blocks dipped in clay resist (not tying) applied to both sides of cloth before natural dyeing — a block-printing resist, not a tying resist.
- Option (D): Shibori is indeed a Japanese tie-dye technique with similarities, but Bandhani is an independent indigenous Indian tradition; it was not introduced from Japan.

Final Answer: The described technique is Bandhani (Bandhej): tie-and-dye with tiny tied cloth pinches, practised in Gujarat and Rajasthan ⇒ C

Answer: (C) Go Back to Q 27

Q28.

Solution

Concept — Kutch mirror embroidery (Shisha work): Kutch district in Gujarat is home to a remarkable tradition of textile embroidery using *shisha* (small mirrors or pieces of mica/glass). The mirrors are anchored to the cloth using a framework of buttonhole and herringbone stitches, then surrounded by geometric and floral embroidery in brightly coloured silk or cotton thread. The craft is practised by multiple pastoral and agricultural communities of Kutch: Rabari, Ahir, Jat, Mutva, Halepotra, and Sodha, each with a slightly different stitch vocabulary and design aesthetic. Kutch embroidery (including its various sub-styles) holds a GI tag. The reflecting shisha mirrors are believed to ward off the evil eye.

Analysis: Option (D) is correct: shisha (mica/glass mirrors) stitched with colourful silk thread in geometric and floral designs, Kutch, Gujarat; GI-tagged; practised by Rabari, Ahir, and Mutva communities.

Why other options are wrong:

- Option (A): Phulkari (Punjab) is a running-darning stitch from the reverse side using silk thread on cotton khaddar — no mirrors are characteristically used.
- Option (B): Chikankari (Lucknow) is white-on-white shadow embroidery using satin, chain, and buttonhole stitches on muslin — mirrors are not a defining characteristic.
- Option (C): Zardozi (Lucknow/Delhi) is heavy metallic embroidery with gold/silver wire and sequins on velvet or silk — it uses flat metal discs (*sitara*) but not mica or glass shisha mirrors.

Final Answer: Stitching shisha (mica/glass mirrors) with colourful silk thread in geometric/floral designs = Kutch mirror embroidery (Shisha work), GI-tagged, Gujarat $\Rightarrow$ D

Answer: (D) Go Back to Q 28

Q29.

Solution

Concept — Pathfinder Boolean operations in Adobe Illustrator: Adobe Illustrator's Pathfinder panel provides six Boolean shape operations:

- *Unite*: merges all selected shapes into one compound shape.
- *Minus Front*: subtracts the front shape(s) from the back shape; the front shape is deleted and its area is removed from the back shape.
- *Intersect*: keeps only the overlapping area; all non-overlapping parts are deleted.
- *Exclude*: removes the overlapping area and keeps everything else.
- *Divide*: cuts all shapes at their intersecting edges into separate closed paths.
- *Trim/Merge/Crop/Outline*: various combinations of the above.

Minus Front specifically: selects two or more shapes $\rightarrow$ the topmost shape acts as a "cookie cutter" that cuts away its area from all shapes behind it, then deletes itself.

Analysis: Option (A) is correct: the front shape is subtracted from the back shape, creating a cutout; the front shape is deleted.

Why other options are wrong:

- Option (B): Merging based on opacity describes *Transparency effects* blending modes — not Minus Front.
- Option (C): Isolating only the overlap as a new shape describes the *Intersect* operation — not Minus Front.
- Option (D): Applying the front stroke as a clipping mask describes a *Clipping Mask* (Ctrl/Cmd+7) operation — not a Pathfinder operation.

Final Answer: Minus Front subtracts the front shape from the back shape (creating a cutout) and deletes the front shape entirely $\Rightarrow$ $\boxed{\text{A}}$

Answer: (A) Go Back to Q 29

Q30.

Solution

Concept — Image resolution: PPI/DPI for screen vs print: *PPI* (Pixels Per Inch) describes the pixel density of a digital image; *DPI* (Dots Per Inch) describes the dot density of a physical print output. For practical purposes they are used interchangeably when discussing print resolution. Key standards:

- *72–96 PPI*: the standard for screen/web display (computer monitors, smartphones); adequate for on-screen viewing; insufficient for print.
- *300 DPI*: the professional standard for photographic and general commercial print output (magazines, brochures, packaging); produces dots so fine they are invisible to the naked eye at normal reading distance.
- *600–1200 DPI*: used for fine-line artwork, technical drawings, and laser printing of text for maximum sharpness.

The diagram shows a 72 PPI image (visibly large, blocky pixel squares) versus a 300 DPI image (dots invisible to the eye, appearing smooth and sharp) — illustrating why 72 PPI files cannot be used for professional print.

Analysis: Option (B) is correct: 72 PPI = adequate for screen; produces pixelation when printed; 300 DPI = professional print standard; 600–1200 DPI for fine-line work.

Why other options are wrong:

- Option (A): 300 DPI is used for all standard print (A4, magazines, brochures) — not exclusively for billboards over 3 m wide. Billboards, paradoxically, can be printed at lower DPI (25–75) because they are viewed from a distance.
- Option (C): The 300 DPI image of the same physical size contains *more* total pixels than the 72 PPI image, not fewer.
- Option (D): The visual difference between the boxes is entirely due to pixel density (PPI/DPI), not the ICC colour profile.

Final Answer: 72 PPI is for screen display only; printing at 72 PPI produces pixelation. 300 DPI is the professional print standard for sharp photographic output $\Rightarrow$ $\boxed{\text{B}}$

Answer: (B) Go Back to Q 30

Q31.

Solution

Concept — PDF vs EPS file formats: Both PDF and EPS are vector-capable formats with roots in Adobe PostScript, but they serve different roles:

PDF (Portable Document Format): created by Adobe in 1993; designed for universal document exchange; supports multiple pages; embeds all fonts, vector graphics, and raster images in a single portable container; supports multiple colour spaces (RGB, CMYK, spot colours); natively viewable in virtually all operating systems without specialist software; supports layers, transparency, and metadata. The dominant standard for both print delivery and digital distribution.

EPS (Encapsulated PostScript): a legacy single-page PostScript-based vector format; historically used in professional print production for placing artwork (*logos, illustrations*) into page-layout programs (QuarkXPress, InDesign); cannot span multiple pages; limited transparency support; gradually being superseded by PDF/AI in modern workflows, but still encountered in traditional print environments.

Analysis: Option (C) is correct: PDF = multi-page, font-embedding, vector+raster, widely supported; EPS = legacy single-page PostScript vector, used in traditional print placement workflows.

Why other options are wrong:

- Option (A): PDF is not raster-only; it fully supports vector graphics. And EPS is not generically described as a "hybrid" raster/vector format in this way.
- Option (B): EPS is NOT the modern successor to PDF; PDF succeeded EPS. Browsers do not natively render EPS files.
- Option (D): PDF and EPS are not identical — they have different capabilities, particularly regarding multi-page support, transparency, and colour-space handling.

Final Answer: PDF is versatile, multi-page, embeds fonts/vectors/images, widely supported; EPS is a legacy single-page PostScript vector format used in traditional print workflows $\Rightarrow$ C

Answer: (C) Go Back to Q 31

Q32.

Solution

Concept — Smart Objects in Adobe Photoshop: A Smart Object is a special layer type in Photoshop that contains an embedded (or linked) reference to the original source data — whether a raster image (JPEG, PNG, TIFF), vector artwork (AI, EPS), or raw camera file. Key properties: (1) *Non-destructive transformation*: scaling, rotating, warping, and skewing the Smart Object does not permanently alter the original pixels; each transform is recorded as a set of instructions applied to the original on-the-fly; (2) *Smart Filters*: any filter applied to a Smart Object becomes a non-destructive Smart Filter that can be re-edited, reordered, or deleted without affecting the underlying image; (3) *Original preservation*: the original file is embedded inside the .psd — no matter how many times you scale it up and down, the original resolution is always available; (4) *Linked Smart Objects*: can reference external files, so editing the source automatically updates all instances.

Analysis: Option (D) is correct: Smart Objects store original content for non-destructive transform at any time; retains original resolution; Smart Filters can be re-edited.

Why other options are wrong:

- Option (A): Smart Objects do not automatically upscale JPEG resolution using AI interpolation on placement; that is a separate function (Super Resolution in Camera Raw/Lightroom).
- Option (B): Smart Objects do not "lock" layers from editing by other users; they can still be double-clicked to edit the embedded content.
- Option (C): While linked Smart Objects do update from a source file, this is a different feature (linked vs embedded); the primary advantage of Smart Objects is non-destructive transformation, not project-wide batch export.

Final Answer: Smart Objects preserve original embedded content for non-destructive scaling/transformation at any time and allow re-editable Smart Filters $\Rightarrow$ D

Answer: (D) Go Back to Q 32

Q33.

Solution

Concept — Pen-and-ink line variation with dip pens: Traditional pen-and-ink drawing uses dip pens with interchangeable metal nibs. Most high-quality nibs have a *split tine* construction: the nib is a thin flexible metal tongue with a central slit. When the artist applies *downstroke pressure*, the two tines of the nib flex apart, allowing more ink to flow out and depositing a broader, thicker stroke. On an *upstroke with light pressure*, the tines remain nearly closed, producing the finest possible hairline. This responsive pressure-sensitivity is the defining advantage of dip pens over ballpoint or roller-ball pens. Nib types: the *crow-quill* (or mapping pen) is the finest, used for intricate detailed linework; the *Gillott 303* and *Hunt 22B* are flexible general-purpose nibs; broad nibs are used for lettering and calligraphy.

Analysis: Option (A) is correct: pressure on flexible split nib = thick stroke (tines apart); light pressure = hairline (tines closed); crow-quill, mapping pen, broad lettering nib.

Why other options are wrong:

- Option (B): Rotating the pen to change line weight describes *calligraphy with a fixed-width chisel nib* (ruling pen or broad-edge nib) — not the standard pressure-variation mechanism of a flexible split nib.
- Option (C): A reservoir pen with a valve mechanism describes a ruling pen or technical drawing pen (Rotring Rapidograph) — these produce constant-width lines, the opposite of what is described.
- Option (D): Diluting ink with water to change thickness describes a wash-drawing approach; dip pen nibs do respond to pressure regardless of ink dilution.

Final Answer: Pen-and-ink line variation = pressure on flexible split nib; more pressure $\rightarrow$ tines apart $\rightarrow$ thicker stroke; less pressure $\rightarrow$ hairline $\Rightarrow$ $\boxed{\text{A}}$

Answer: (A) Go Back to Q 33

Q34.

Solution

Concept — Bistre wash drawing: Bistre (also spelled bister) is a warm, transparent brown ink made historically by boiling the tarry soot scraped from a wood-burning fireplace with water. The resulting liquid ranges from pale amber to rich brown depending on dilution and wood type (beechwood soot produces the finest bistre). When applied with a brush in transparent washes of varying dilution, bistre builds up rich tonal modelling — from pale washes for lights and mid-tones to dense, near-black applications for shadows. Because bistre is water-based and transparent, it does not obscure the paper and allows layered glazing. Many Old Master drawings (Rembrandt, Claude Lorrain, Guercino) combine bistre wash with pen-and-ink outlines. The technique is valued for its warmth and subtlety. In contemporary practice, diluted Vandyke brown, raw umber, or specially formulated sepia inks substitute for historical bistre.

Analysis: Option (B) is correct: bistre = warm brown ink from wood soot; diluted with water; applied as transparent washes with a brush; builds tonal range; Old Master drawing technique.

Why other options are wrong:

- Option (A): Heated wax applied with a palette knife describes *encaustic* painting technique — bistre has nothing to do with hot wax.
- Option (C): Brown conté sticks blended with a wet brush describes a conté/chalk technique — conté is a dry drawing medium, not an ink wash.
- Option (D): Opaque earth pigment applied in thick layers with highlights scraped out is an *impasto oil* or *gouache* technique — bistre is always transparent, never applied opaquely.

Final Answer: Bistre wash = warm brown ink (from wood soot) diluted with water and applied as transparent layered washes; Old Master tonal drawing technique $\Rightarrow$ B

Answer: (B) Go Back to Q 34

Q35.

Solution

Concept — Etching process: Etching is an *intaglio* printmaking technique (ink held in incised lines below the plate surface). The complete process:

(a) A metal plate (usually zinc, copper, or steel) is cleaned and polished.
(b) An acid-resistant *hard ground* (beeswax, resin, asphaltum) is applied evenly over the plate surface and smoked black for visibility.
(c) The artist draws through the ground with an etching needle, exposing bare metal without cutting into it (unlike drypoint).
(d) The plate is submerged in an acid bath (*mordant* — typically ferric chloride or nitric acid). The acid attacks only the exposed metal, biting lines into it; the ground protects the rest.
(e) After the desired depth is reached, the plate is removed, ground stripped off, the plate inked (ink forced into the bitten lines), the surface wiped clean, and damp paper pressed against the plate through an intaglio press.

Analysis: Option (C) is correct: acid-resistant ground applied; needle draws through ground to expose metal; acid bites exposed lines; ground removed; plate inked/wiped; damp paper pressed.

Why other options are wrong:

- Option (A): Drawing into wet ink on a bare plate and pressing describes a monotype or transfer process — not etching.
- Option (B): Light-sensitive photopolymer emulsion exposed under UV through a film positive describes *photopolymer (solar) plate etching* — a modern variant, not traditional etching with a hard ground.
- Option (D): Carving into linoleum with gouges describes *linocut* — a relief printing technique, the opposite of intaglio etching.

Final Answer: Etching: acid-resistant ground on metal plate $\rightarrow$ needle scratches through ground $\rightarrow$ acid bites exposed metal $\rightarrow$ ground removed $\rightarrow$ plate inked and printed $\Rightarrow$ C

Answer: (C) Go Back to Q 35

Q36.

Solution

Concept — Aquatint: Aquatint is an intaglio technique that creates *tonal areas* (as opposed to etching's lines). Process: powdered rosin or resin is dusted onto the metal plate, which is then heated so the granules melt and adhere as tiny acid-resistant islands. When the plate is immersed in acid, the acid attacks the metal surface *between* the rosin granules (the exposed metal), creating a finely pitted surface. When inked, these pits hold ink and print as a granular, aquatint tone. The longer the plate is left in acid, the deeper the bite and the darker the tone. Artists control tonal range by stopping out (covering) areas at successive acid bites. Francisco Goya (*Los Caprichos*) and Édouard Aquatint's great masters. In modern usage, spray lacquer (nail varnish) achieves the same granular resist as rosin.

Analysis: Option (D) is correct: powdered rosin dusted on plate, heated to adhere, acid bites between granules, creates granular tonal texture when printed.

Why other options are wrong:

- Option (A): Drypoint (scratching with a needle, raising a burr) does create soft tonal *lines* but cannot produce broad flat tonal areas like a wash or gradient.
- Option (B): Mezzotint (roughening with a rocker, then burnishing to lighten) is also a tonal intaglio technique, but the question asks for the technique matching the rosin/acid description — that is aquatint, not mezzotint.
- Option (C): Relief etching (leaving the design in raised relief) is the inverse of intaglio — ink is applied to the raised surface, not the bitten pits.

Final Answer: Aquatint: rosin granules adhere to plate, acid bites between them creating a granular tonal texture; tonal depth controlled by duration of acid biting $\Rightarrow$ D

Answer: (D) Go Back to Q 36

Q37.

Solution

Concept — Oil glazing technique: Glazing is one of the most sophisticated techniques in oil painting, developed and perfected by the Flemish masters (Jan van Eyck, Rogier van der Weyden) and adopted by Italian Renaissance painters (Leonardo, Raphael, Titian). The technique involves applying multiple thin, transparent layers of oil paint (each extended with a glazing medium such as linseed stand oil, damar varnish, or Liquin) over a fully dried opaque underpainting (*imprimatura* or *grisaille*). Each glaze is allowed to dry completely before the next is applied. The optical magic of glazing occurs because light penetrates through the transparent layers, reflects off the opaque ground layer beneath, and travels back through the glazes — mixing the colours *optically* (in the eye of the viewer) rather than physically (on the palette). This creates an incomparable depth, luminosity, and jewel-like richness of colour that cannot be replicated in a single alla-prima session.

Analysis: Option (A) is correct: thin transparent oil layers over dried underpainting; light passes through, reflects off opaque ground, returns through glazes; luminous depth; Flemish/Italian Renaissance technique.

Why other options are wrong:

- Option (B): Impasto is the opposite of glazing: thick, opaque, built-up paint with no transparency; associated with van Gogh and Rembrandt, not with the layered transparency shown in the diagram.
- Option (C): Grisaille is a monochromatic grey underpainting technique; it can be the first stage before glazing, but "grisaille" on its own refers only to the grey layer, not the glazing over it.
- Option (D): Sfumato ("smoky") is Leonardo da Vinci's specific technique of blending wet paint to create imperceptible tone transitions; it is not defined by transparent glaze layers as shown in the cross-section.

Final Answer: Oil glazing: transparent oil paint layers over dried opaque underpainting; light passes through and reflects back, creating luminous jewel-like colour depth $\Rightarrow$ A

Answer: (A) Go Back to Q 37

Q38.

Solution

Concept — Aquarelle vs buon fresco:

Aquarelle (transparent watercolour): the French term for true watercolour — finely ground pigments bound with gum arabic (a water-soluble plant resin), diluted with water, and applied to white paper. The binder keeps the pigment on the paper surface after the water evaporates. The technique is characterised by transparency (white of the paper acts as luminosity), layered washes, and a delicate freshness.

Buon fresco ("good" or true fresco): pigments ground in pure water (no binder) are applied directly onto a freshly laid, still-wet layer of lime plaster (the *intonaco*). As the lime carbonates (calcium hydroxide $\rightarrow$ calcium carbonate) during the drying process, the pigment particles are chemically incorporated into the wall surface. The pigments are literally locked into the plaster matrix, making the colours permanent and impossible to remove without destroying the wall. This is the technique used at the Sistine Chapel (Michelangelo), Ajanta caves, and throughout Italian Renaissance fresco cycles. It must be executed quickly before the plaster sets (within a *giornata* = one day's plastered area).

Analysis: Option (B) is correct: aquarelle = gum arabic + water + paper (indoor easel); buon fresco = no binder, water-based pigment on wet intonaco, lime carbonation locks pigment (outdoor plastered wall).

Why other options are wrong:

- Option (A): Aquarelle does not use egg yolk (that is tempera); buon fresco does not use gum arabic (no binder is added at all).
- Option (C): The techniques are not identical in pigment and binder; and buon fresco is done on plaster walls, not linen canvas.
- Option (D): Buon fresco is applied to *wet* (not dry) plaster — dry-plaster application is *fresco secco*; aquarelle is water-based, not oil-based.

Final Answer: Aquarelle = gum-arabic-bound watercolour on paper; buon fresco = water-based pigment (no binder) on wet lime plaster, chemically locked as lime carbonates $\Rightarrow$ B

Answer: (B) Go Back to Q 38

Q39.

Solution

Concept — Sgraffito technique: Sgraffito (from Italian *sgraffiare*, "to scratch") is a decorating technique in which a surface coating is scratched through to reveal a different colour or material beneath. In ceramics: a light-coloured slip is applied over a dark clay body (or vice versa); when leather-hard, the artist scratches a design through the slip layer to reveal the contrasting clay beneath; the result is a two-tone incised decoration. In architecture and fine art: the technique is also used on walls, where a layer of tinted or coloured plaster/stucco is applied over a differently coloured base plaster; scratching through the upper layer creates designs in the base colour. Examples: sgraffito facades of Renaissance Italian buildings, Roman sgraffito plasterwork, and modern ceramic studio work. The term is also applied to layered oil/acrylic painting when the top layer is scratched back to reveal the layer beneath.

Analysis: Option (C) is correct: sgraffito = scratching through a surface coating (slip/paint/plaster) to reveal a contrasting colour beneath; Italian origin *sgraffiare*; applied in ceramics and architecture.

Why other options are wrong:

- Option (A): Mishima involves *inlaying* contrasting slip into pre-incised channels and scraping back flush — the final surface is smooth, not incised like sgraffito.
- Option (B): "Graffito" applied only to fired glazes with a diamond-tipped tool is a restricted and incorrect description; the correct term for scratching through slip at the greenware stage is sgraffito.
- Option (D): Resist decoration uses wax or latex to prevent dye/slip adhesion — it is a resist technique, not a scratch-through technique.

Final Answer: Sgraffito = scratching through a surface coating to reveal a contrasting colour beneath; from Italian *sgraffiare* (to scratch); used in ceramics and architecture $\Rightarrow$ C

Answer: (C) Go Back to Q 39

Q40.

Solution

Concept — Impasto technique: Impasto (from Italian *impastare*, "to paste" or "to knead") is an oil or acrylic painting technique in which paint is applied in very thick, heavily built-up layers. The paint retains the physical marks of the brush or palette knife: ridges, peaks, furrows, and three-dimensional texture that remains permanently after drying. Materials: palette knife (creates flat planes and sharp ridges), stiff hog-bristle brush (creates directional texture), or paint applied directly from the tube. No extended medium is used; the paint may be mixed with impasto mediums (wax, alkyd) to add body. The thick paint scatters and reflects light differently from thin paint, creating a sculptural, tactile quality. The most celebrated impasto painter is Vincent van Gogh (1853–1890), whose energetic swirling strokes — particularly in *The Starry Night* (1889), *Sunflowers* (1888), and his numerous portraits — are virtually three-dimensional in their physical relief.

Analysis: Option (D) is correct: thick paint with palette knife/stiff brush; prominent raised ridges; three-dimensional after drying; most famously associated with van Gogh.

Why other options are wrong:

- Option (A): Fresco secco applies pigment to dry plaster; it does not produce the bold three-dimensional paint ridges shown, and is a wall painting technique, not canvas painting.
- Option (B): Scumbling drags a *small* amount of dry, semi-opaque paint loosely over a surface; it creates a broken, translucent film — not the bold raised ridges of impasto.
- Option (C): Wet-into-wet (*alla prima*) applies all paint in a single session while layers are still wet; colours blend smoothly — the opposite of the sharp, dried three-dimensional ridges shown in the diagram.

Final Answer: Impasto = very thick paint applied with palette knife/stiff brush; permanently raised three-dimensional ridges; most famously associated with Van Gogh's swirling brushwork $\Rightarrow$ $\boxed{\text{D}}$

Answer: (D) Go Back to Q 40

Answer Key

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