

## PAPER-III VISUAL ARTS

### Signature and Name of Invigilator

1. (Signature) \_\_\_\_\_

(Name) \_\_\_\_\_

2. (Signature) \_\_\_\_\_

(Name) \_\_\_\_\_

**J 7 9 1 2**

Time : 2 ½ hours]

OMR Sheet No. : .....

(To be filled by the Candidate)

Roll No. 

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(In figures as per admission card)

Roll No. \_\_\_\_\_

(In words)

[Maximum Marks : 150

Number of Pages in this Booklet : 16

Number of Questions in this Booklet : 75

### Instructions for the Candidates

1. Write your roll number in the space provided on the top of this page.
2. This paper consists of seventy five multiple-choice type of questions.
3. At the commencement of examination, the question booklet will be given to you. In the first 5 minutes, you are requested to open the booklet and compulsorily examine it as below :
  - (i) To have access to the Question Booklet, tear off the paper seal on the edge of this cover page. Do not accept a booklet without sticker-seal and do not accept an open booklet.
  - (ii) **Tally the number of pages and number of questions in the booklet with the information printed on the cover page. Faulty booklets due to pages/questions missing or duplicate or not in serial order or any other discrepancy should be got replaced immediately by a correct booklet from the invigilator within the period of 5 minutes. Afterwards, neither the Question Booklet will be replaced nor any extra time will be given.**
  - (iii) After this verification is over, the OMR Sheet Number should be entered on this Test Booklet.
4. Each item has four alternative responses marked (A), (B), (C) and (D). You have to darken the circle as indicated below on the correct response against each item.  
**Example :** (A) (B) (C) (D)  
where (C) is the correct response.
5. Your responses to the items are to be indicated in the **OMR Sheet given inside the Booklet only**. If you mark at any place other than in the circle in the OMR Sheet, it will not be evaluated.
6. Read instructions given inside carefully.
7. Rough Work is to be done in the end of this booklet.
8. If you write your Name, Roll Number, Phone Number or put any mark on any part of the OMR Sheet, except for the space allotted for the relevant entries, which may disclose your identity, or use abusive language or employ any other unfair means, you will render yourself liable to disqualification.
9. You have to return the test question booklet and Original OMR Sheet to the invigilators at the end of the examination compulsorily and must not carry it with you outside the Examination Hall. You are, however, allowed to carry duplicate copy of OMR Sheet on conclusion of examination.
10. Use only Blue/Black Ball point pen.
11. Use of any calculator or log table etc., is prohibited.
12. There is no negative marks for incorrect answers.

### परीक्षार्थियों के लिए निर्देश

1. पहले पृष्ठ के ऊपर नियत स्थान पर अपना रोल नम्बर लिखिए ।
2. इस प्रश्न-पत्र में पचहत्तर बहुविकल्पीय प्रश्न हैं ।
3. परीक्षा प्रारम्भ होने पर, प्रश्न-पुस्तिका आपको दे दी जायेगी । पहले पाँच मिनट आपको प्रश्न-पुस्तिका खोलने तथा उसकी निम्नलिखित जाँच के लिए दिये जायेंगे, जिसकी जाँच आपको अवश्य करनी है :
  - (i) प्रश्न-पुस्तिका खोलने के लिए उसके कवर पेज पर लगी कागज की सील को फाड़ लें । खुली हुई या बिना स्टीकर-सील की पुस्तिका स्वीकार न करें ।
  - (ii) **कवर पृष्ठ पर छपे निर्देशानुसार प्रश्न-पुस्तिका के पृष्ठ तथा प्रश्नों की संख्या को अच्छी तरह चेक कर लें कि ये पूरे हैं । दोषपूर्ण पुस्तिका जिनमें पृष्ठ/प्रश्न कम हों या दुबारा आ गये हों या सीरियल में न हों अर्थात् किसी भी प्रकार की त्रुटिपूर्ण पुस्तिका स्वीकार न करें तथा उसी समय उसे लौटाकर उसके स्थान पर दूसरी सही प्रश्न-पुस्तिका ले लें । इसके लिए आपको पाँच मिनट दिये जायेंगे । उसके बाद न तो आपकी प्रश्न-पुस्तिका वापस ली जायेगी और न ही आपको अतिरिक्त समय दिया जायेगा ।**
  - (iii) इस जाँच के बाद OMR पत्रक की क्रम संख्या इस प्रश्न-पुस्तिका पर अंकित कर दें ।
4. प्रत्येक प्रश्न के लिए चार उत्तर विकल्प (A), (B), (C) तथा (D) दिये गये हैं । आपको सही उत्तर के वृत्त को पेन से भरकर काला करना है जैसा कि नीचे दिखाया गया है ।  
**उदाहरण :** (A) (B) (C) (D)  
जबकि (C) सही उत्तर है ।
5. प्रश्नों के उत्तर केवल प्रश्न पुस्तिका के अन्दर दिये गये OMR पत्रक पर ही अंकित करने हैं । यदि आप OMR पत्रक पर दिये गये वृत्त के अलावा किसी अन्य स्थान पर उत्तर चिह्नांकित करते हैं, तो उसका मूल्यांकन नहीं होगा ।
6. अन्दर दिये गये निर्देशों को ध्यानपूर्वक पढ़ें ।
7. कच्चा काम (Rough Work) इस पुस्तिका के अन्तिम पृष्ठ पर करें ।
8. यदि आप OMR पत्रक पर नियत स्थान के अलावा अपना नाम, रोल नम्बर, फोन नम्बर या कोई भी ऐसा चिह्न जिससे आपकी पहचान हो सके, अंकित करते हैं अथवा अभद्र भाषा का प्रयोग करते हैं, या कोई अन्य अनुचित साधन का प्रयोग करते हैं, तो परीक्षा के लिये अयोग्य घोषित किये जा सकते हैं ।
9. आपको परीक्षा समाप्त होने पर प्रश्न-पुस्तिका एवं मूल OMR पत्रक निरीक्षक महोदय को लौटाना आवश्यक है और परीक्षा समाप्ति के बाद उसे अपने साथ परीक्षा भवन से बाहर न लेकर जायें । हालांकि आप परीक्षा समाप्ति पर OMR पत्रक की डुप्लीकेट प्रति अपने साथ ले जा सकते हैं ।
10. केवल नीले/काले बाल प्वाइंट पेन का ही इस्तेमाल करें ।
11. किसी भी प्रकार का संगणक (कैलकुलेटर) या लाग टेबल आदि का प्रयोग वर्जित है ।
12. गलत उत्तरों के लिए कोई अंक काटे नहीं जाएँगे ।

**VISUAL ARTS  
PAPER – III**

**Note :** This paper contains **seventy five (75)** objective type questions of **two (2)** marks each. **All** questions are compulsory.

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|--|---|
| <p>1. Name the painter of “The Scream”<br/>                 (A) Edvard Munch<br/>                 (B) James Ensor<br/>                 (C) Frans Hals<br/>                 (D) Salvador Dali</p> <p>2. Who created the famous sculpture ‘the Thinker’ ?<br/>                 (A) Marcel Duchamp<br/>                 (B) Jean Arp<br/>                 (C) Calder<br/>                 (D) August Rodin</p> <p>3. Which provincial Indo-Islamic style is represented by the famous monument Jahaj Mahal ?<br/>                 (A) Imperial Delhi (B) Malwa<br/>                 (C) Deccan (D) Gujarat</p> <p>4. In which museum famous Gupta sculpture Govardhandhari is housed ?<br/>                 (A) National Museum, New Delhi<br/>                 (B) Bharat Bhawan, Bhopal<br/>                 (C) Bharat Kala Bhawan, Varanasi<br/>                 (D) Kala Bhawan, Shantiniketan</p> <p>5. Nat Mandap of Konark Sun Temple is located separately on a high plinth. Where is it ?<br/>                 (A) In front of Jagmohan<br/>                 (B) South of the Garbhgriha<br/>                 (C) North of Garbhgriha<br/>                 (D) In the backyard of Garbhgriha</p> <p>6. Who wrote the first review of art exposition called Salon de Refuser ?<br/>                 (A) Roger Fry<br/>                 (B) Le Roy<br/>                 (C) Claude Monet<br/>                 (D) Herbert Read</p> <p>7. Burning of marble could be expressed through the formula<br/> <math display="block">\text{CaCO}_3 + \text{heat} \rightarrow \text{CaO} + \text{CO}_2 \uparrow</math>                 The stone mass converts into<br/>                 (A) Cement<br/>                 (B) Lime<br/>                 (C) Marble dust<br/>                 (D) Carborundum powder</p> | <p>8. Plaster of Paris is made of<br/>                 (A) Sandstone<br/>                 (B) Limestone<br/>                 (C) Gypsum<br/>                 (D) Marble stone</p> <p>9. Melting temperature for bronze<br/>                 (A) 700 °C (B) 980 °C<br/>                 (C) 1400 °C (D) 1800 °C</p> <p>10. Marx Earnst associated with<br/>                 (A) Surrealism<br/>                 (B) Futurism<br/>                 (C) Post-modernism<br/>                 (D) Dadaism</p> <p>11. The artists those initially formed the calcutta Group were<br/>                 (A) Nandalal Bose, Asit Haldar, Jamini Roy, Abani Sen<br/>                 (B) Nirode Mazumdar, Gopal Ghose, Rathin Maitra, Subho Tagore<br/>                 (C) Abanindranath Tagore, Sunayani Debi, Hemanta Misra, Jamini Roy<br/>                 (D) Ramkinkar Baij, Gobardhan Ash, Ramendranath Chakraborty, Somenath Hore</p> <p>12. ‘Gates of Paradise’ was created by<br/>                 (A) Auguste Rodin<br/>                 (B) Lorenzo Ghiberti<br/>                 (C) Masaccio<br/>                 (D) Brunelleschi</p> <p>13. After the drawing on litho stone the washout solution is spread, so that<br/>                 (A) stone gets smooth<br/>                 (B) drawing black pigments come out and grease set in the stone<br/>                 (C) drawing image carved<br/>                 (D) stone becomes more sensitive</p> <p>14. Aluminium is etched by<br/>                 (A) Caustic soda<br/>                 (B) Nitric acid<br/>                 (C) Ferric chloride<br/>                 (D) Sulphuric acid</p> |
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**दृश्य कलाएँ**  
**प्रश्नपत्र – III**

नोट : प्रश्नों की संख्या (75) है। प्रश्नों में से 20 प्रश्नों का उत्तर देना है। सभी प्रश्नों का अंक 1 है।

1. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
2. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
3. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
4. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
5. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
6. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
7. निम्नलिखित में से सही उत्तर चुनिए :  
 $CaCO_3 + \text{heat} \rightarrow CaO + CO_2 \uparrow$   
यदि  $CaCO_3$  का द्रव्यमान 100 ग्राम है तो  $CO_2$  का द्रव्यमान कितना होगा ?  
(A) 44 ग्राम (B) 56 ग्राम  
(C) 100 ग्राम (D) 144 ग्राम

8. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
9. निम्नलिखित में से सही उत्तर चुनिए :  
(A) 700 °C (B) 980 °C  
(C) 1400 °C (D) 1800 °C
10. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
11. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
12. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
13. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$
14. निम्नलिखित में से सही उत्तर चुनिए :  
(A)  $2x + 3y = 7$  (B)  $3x + 2y = 7$   
(C)  $x + y = 7$  (D)  $2x - 3y = 7$

15. Soft ground process is used for  
 (A) fine drawing  
 (B) transfer the texture from textural material  
 (C) polishing plate  
 (D) separating grease from ink
16. First movable types was invented by  
 (A) Homer  
 (B) Eric Gill  
 (C) Carol Summer  
 (D) John Guttenberg
17. In wood-cut sometime print-maker take advantage in his design.  
 (A) wood hardness  
 (B) wood softness  
 (C) natural wood texture  
 (D) wood smoothness
18. Acid used for copper plate etching  
 (A) Hydrochloric acid  
 (B) Ferric chloric acid  
 (C) Sulphuric acid  
 (D) Nitric acid
19. The major weakness of T.V. as an advertising medium is  
 (A) limited audience  
 (B) too many ads grouped together  
 (C) they are too expensive  
 (D) they are too boring
20. The most important element of an ad's copy is  
 (A) the competitive edge  
 (B) the buyer benefit  
 (C) the message  
 (D) the headline
21. SWOT analysis is best appreciated in context of  
 (A) campaign planning  
 (B) public relations  
 (C) profit performance  
 (D) marketing analysis
22. The most important objective of an ad is  
 (A) the promise it makes  
 (B) its originality  
 (C) its ability to appeal  
 (D) its professionalism
23. Campaign planning has been incorporated in adv. from  
 (A) Military Planning  
 (B) Social Planning  
 (C) Economic Planning  
 (D) Political Planning
24. "Tag line" is also known as  
 (A) Jaw line (B) Punch line  
 (C) Fix line (D) Thin line
25. In which year Picasso worked for his blue period ?  
 (A) 1900 – 1901  
 (B) 1901 – 1904  
 (C) 1904 – 1908  
 (D) 1905 – 1910
26. "Line has the power of colour", who said ?  
 (A) Corot (B) Degas  
 (C) Paul Gauguin (D) Goya
27. "Painting is the art of hollowing a surface" said by  
 (A) Goya (B) Manet  
 (C) Degas (D) Seurat
28. Who said the colour is perspective ?  
 (A) Cezanne (B) Corot  
 (C) Goya (D) Redon
29. The famous artist who painted 'Three Women' in oil.  
 (A) Jamini Roy  
 (B) Amrita Shergil  
 (C) Raja Ravi Verma  
 (D) A.N. Tagore
30. What is the title of Pran Nath Mago's painting ?  
 (A) Catching Fish  
 (B) Haldi Grinder  
 (C) Mother and Child  
 (D) Autumn
31. **Assertion (A) :** For every work of fine art appropriate combination of imagination, abstraction and expression are essential.  
**Reason (R) :** In creation of art, imagination helps to make image, abstraction is concerned with structure of form and expression is responsible for emotion.  
 (A) (A) is not correct, (R) is correct.  
 (B) (A) and (R) both are correct.  
 (C) (A) is correct, (R) is not correct.  
 (D) (A) and (R) both are not correct.



**32. Assertion (A) :** Early rock cut architecture in India clearly bears the imprint of wooden architecture.

**Reason (R) :** Because in the period between end of Harappa and

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40. **Assertion (A)** : Persistence of vision explains that images if shown in fast succession, the human eye would perceive them as moving.  
**Reason (R)** : Persistence of vision is a phenomenon used for flip books.  
 (A) (A) and (R) are correct.  
 (B) (A) is correct (R) is not correct.  
 (C) (A) and (R) are not correct.  
 (D) (A) is not correct (R) is correct.
41. **Assertion (A)** : Tertiary colours are also referred to as analogous colours with respect to the colour wheel.  
**Reason (R)** : Tertiary colours are situated between the primary and secondary colours with respect to the colour wheel.  
 (A) (A) is correct and (R) is not correct.  
 (B) (A) and (R) are correct.  
 (C) (A) is not correct and (R) is correct.  
 (D) (A) and (R) are not correct.
42. **Assertion (A)** : In design, balance, emphasis, rhythm, unity and contrast are the principles with which design is made.  
**Reason (R)** : In design line, shape, texture space, size and value are the elements determining how the design is made.  
 (A) (A) and (R) are not correct.  
 (B) (A) is correct and (R) is not correct.  
 (C) (A) is not correct and (R) is correct.  
 (D) (A) and (R) both are correct.
43. **Assertion (A)** : Prehistoric rock paintings reflect mostly hunting scenes and wild animals.  
**Reason (R)** : Because life of primitive society was largely based on hunting animals.  
 (A) (A) is incorrect and (R) is correct.  
 (B) (A) is incorrect and (R) is incorrect.  
 (C) (A) is correct and (R) is correct.  
 (D) (A) is correct and (R) is incorrect.
44. **Assertion (A)** : Dry brush stroke technique is used in oil and water colour painting.  
**Reason (R)** : Dry brush strokes create a special texture on surface.  
 (A) (A) is correct and (R) is correct.  
 (B) (A) is incorrect and (R) is correct.  
 (C) (A) is incorrect and (R) is incorrect.  
 (D) (A) is correct and (R) is incorrect.
45. **Assertion (A)** : In Mughal painting of Akabari period horizon is always drawn higher as compared to later painting.  
**Reason (R)** : During the Akbar period Mughal empire expanding, so in painting he wanted to capture ground activities going on in his domain.  
 (A) (A) is correct and (R) is incorrect.  
 (B) (A) is correct and (R) is correct.  
 (C) (A) is incorrect and (R) is incorrect.  
 (D) (A) is incorrect and (R) is correct.
46. Select the correct sequence of the structure of Buddhist Stupa from bottom to top :  
 (A) Chhatravali, Harmika, Andbhag, Medhi  
 (B) Medhi, Andbhag, Harmika, Chhatravali  
 (C) Medhi, Harmika, Andbhag, Chhatravali  
 (D) Medhi, Chhatravali, Andbhag, Harmika
47. Select the correct chronological sequence of the western monuments :  
 (A) Parthenon of Acropolis, Colloseum of Rome, Hagia Sophia, Cathedral of Rheims  
 (B) Colloseum of Rome, Hagia Sophia, Cathedral of Rheims, Parthenon of Acropolis  
 (C) Cathedral of Rheims, Parthenon of Acropolis, Colloseum of Rome, Hagia Sophia  
 (D) Hagia Sophia, Cathedral of Rheims, Parthenon of Acropolis, Colloseum of Rome





48. Select the correct sequence of painting on Sistine Chapel according to Bible :
- (A) Creation of Eve, Creation of Adam, Fall and Expulsion from Paradise, The sacrifice of Noah  
 (B) Creation of Adam, Creation of Eve, Fall and Expulsion from Paradise, The sacrifice of Noah  
 (C) Creation of Eve, Fall and Expulsion from Paradise, Creation of Adam, The sacrifice of Noah  
 (D) The Sacrifice of Noah, Creation of Adam, Creation of Eve, Fall and Expulsion from Paradise
49. Choose the correct sequence of artists in chronological order :
- (A) Donatello, Luca Della Robbia, Bernini, Medardo Rosso.  
 (B) Luca Della Robbia, Donatello, Bernini, Medardo Rosso.  
 (C) Luca Della Robbia, Bernini, Donatello, Medardo Rosso.  
 (D) Donatello, Bernini, Luca Della Robbia, Medardo Rosso.
50. Choose the correct sequence in chronological order :
- (A) Renaissance Art, Roman Art, Romanesque Art, Byzantine Art  
 (B) Roman Art, Renaissance Art, Byzantine Art, Romanesque Art.  
 (C) Romanesque Art, Roman Art, Renaissance Art, Byzantine Art  
 (D) Roman Art, Byzantine Art, Romanesque Art, Renaissance Art
51. Select the correct sequence in chronological order :
- (A) Cubism, Impressionism, Constructivism, Dadaism  
 (B) Impressionism, Cubism, Constructivism, Dadaism  
 (C) Constructivism, Cubism, Impressionism, Dadaism  
 (D) Dadaism, Constructivism, Impressionism, Cubism
52. Select the correct chronological sequence of the print makers :
- (A) Vilas Shinde, Rini Dhumal, Kavita Nayar, Palaniappan  
 (B) Rini Dhumal, Vilas Shinde, Palaniappan, Kavita Nayar  
 (C) Rini Dhumal, Palaniappan, Vilas Shinde, Kavita Nayar  
 (D) Palaniappan, Kavita Nayar, Vilas Shinde, Rini Dhumal
53. Select the correct sequence of material used for aquatint :
- (A) Nitric acid, Printing, Ground, Resin dust  
 (B) Resin dust, Ground, Nitric acid, Printing  
 (C) Printing, Ground, Resin dust, Nitric acid  
 (D) Ground, Resin dust, Nitric acid, Printing
54. Select the correct sequence of material used in lithography :
- (A) Carborundum powder, Arabic gum, Tusche, Wash out solution  
 (B) Wash out solution, Arabic gum, Tusche, Carborundum powder  
 (C) Tusche, Wash out solution, Arabic gum, Carborundum powder  
 (D) Arabic gum, Tusche, Carborundum powder, Wash out solution
55. Correct sequence :  
 The main verbal elements in print ad are :
- (A) Body copy, Sub-headline, Slogan, Headline  
 (B) Slogan, Sub-headline, Body copy, Headline  
 (C) Sub Headline, Body copy, Slogan, Headline  
 (D) Headline, Sub-headline, Body copy, Slogan
56. Rearrange in order of communication process :
- (A) Encoding, Sender, Receiver, Channel  
 (B) Channel, Sender, Encoding, Receiver  
 (C) Sender, Encoding, Channel, Receiver  
 (D) Channel, Receiver, Sender, Encoding
57. Arrange the correct sequence from cool to warm colour :
- (A) Blue, Crimson, Green, Vermilion  
 (B) Crimson, Blue, Green, Vermilion  
 (C) Blue, Green, Crimson, Vermilion  
 (D) Green, Blue, Vermilion, Crimson
58. Select the correct sequence according to chronological order :
- (A) Dali, Jackson Pollock, Monet, Gauguin  
 (B) Gauguin, Monet, Dali, Jackson Pollock  
 (C) Monet, Gauguin, Dali, Jackson Pollock  
 (D) Jackson Pollock, Dali, Gauguin, Monet



59. Select the correct sequence in chronological order according to their creation :

- (A) Mahapurana, Razm-nama, Hamzanama, Kalpsutra  
 (B) Kalpsutra, Mahapurana, Hamzanama, Razm-nama  
 (C) Razm-nama, Hamzanama, Mahapurana, Kalpsutra  
 (D) Hamzanama, Mahapurana, Kalpsutra, Razm-nama

60. Select the correct chronological sequence of the Indian Painting's school :

- (A) Ajanta, Garhwal, Bengal, Kangara  
 (B) Garhwal, Bengal, Kangara, Ajanta  
 (C) Ajanta, Kangara, Bengal, Garhwal  
 (D) Ajanta, Kangara, Garhwal, Bengal

61. Match monuments to their sites :

- (a) Tomb of Sher Shah Suri (i) Mandu  
 (b) Atala Masjid (ii) Delhi  
 (c) Tomb of Ghiyas-ud-Din Tughlaq (iii) Sasaram, Bihar  
 (d) Hindola Mahal (iv) Jaunpur

Codes :

- (A) (a) (b) (c) (d)  
 (iv) (i) (ii) (iii)  
 (B) (iv) (i) (iii) (ii)  
 (C) (i) (iii) (ii) (iv)  
 (D) (iii) (iv) (ii) (i)

62. Match the famous paintings to their respective artists :

- (a) Raft of Medusa (i) Raphael  
 (b) Scream (ii) Edward Munch  
 (c) Lunch on the Grass (iii) Gericault  
 (d) School of Athens (iv) Manet

Codes :

- (A) (a) (b) (c) (d)  
 (i) (ii) (iii) (iv)  
 (B) (iii) (ii) (iv) (i)  
 (C) (ii) (i) (iv) (iii)  
 (D) (iii) (iv) (i) (ii)

63. Match the authors with their work :

- (a) Benjamin Rowland (i) Survey of Indian Sculpture  
 (b) V.S. Agrawal (ii) Indian Architecture  
 (c) Percy Brown (iii) The Art and Architecture of India  
 (d) S.K. Saraswati (iv) Indian Art

Codes :

- (A) (a) (b) (c) (d)  
 (iii) (iv) (ii) (i)  
 (B) (i) (ii) (iii) (iv)  
 (C) (iv) (iii) (ii) (i)  
 (D) (ii) (iii) (i) (iv)

64. Match the following :

- (a) Pyrometric cone (i) Terracotta  
 (b) Pointed Chirel (ii) Wood carving  
 (c) Gouge (iii) Bronze casting  
 (d) Luto (iv) Stone carving

Codes :

- (a) (b) (c) (d)  
 (A) (iv) (ii) (i) (iii)  
 (B) (iii) (i) (ii) (iv)  
 (C) (i) (iv) (ii) (iii)  
 (D) (ii) (iii) (i) (iv)

65. Match the following :

- (a) The Louvre (i) London  
 (b) Baptistery of S. Giovanni (ii) Greece  
 (c) Victoria and Albert Museum (iii) Paris  
 (d) The Parthenon (iv) Florence

Codes :

- (a) (b) (c) (d)  
 (A) (iii) (iv) (i) (ii)  
 (B) (ii) (iii) (iv) (i)  
 (C) (i) (iv) (ii) (iii)  
 (D) (iv) (i) (ii) (iii)

66. Match the following sculptors with their relevant cities :

- (a) Balan Nambiar (i) Delhi  
 (b) Rabindra Reddy (ii) Shillong  
 (c) Prithpal Laddy (iii) Bangalore  
 (d) Mrinalini Mukherjee (iv) Hyderabad

Codes :

- (a) (b) (c) (d)  
 (A) (ii) (iii) (i) (iv)  
 (B) (iv) (i) (ii) (iii)  
 (C) (i) (ii) (iii) (iv)  
 (D) (iii) (iv) (ii) (i)

67. Match the following :

- (a) Chitta Prasad (i) Metal foil  
 (b) Devyani Krishna (ii) Wood intaglio  
 (c) Jayant Parikh (iii) Lino-cut  
 (d) Sanat Kar (iv) Colour etching

Codes :

- (a) (b) (c) (d)  
 (A) (iv) (iii) (ii) (i)  
 (B) (iii) (iv) (i) (ii)  
 (C) (i) (ii) (iii) (iv)  
 (D) (i) (iv) (iii) (ii)

59. \* \* \* \* \* ?  
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60. \* \* \* \* \* ?  
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61. \* \* \* \* \* ?  
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64. \* \* \* \* \* ?  
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 (B) (iii) (i) (ii) (iv)  
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65. \* \* \* \* \* ?  
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 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
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 (A) (iii) (iv) (i) (ii)  
 (B) (ii) (iii) (iv) (i)  
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66. \* \* \* \* \* ?  
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 (B) (iv) (i) (ii) (iii)  
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67. \* \* \* \* \* ?  
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- कूट :  
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 (A) (iv) (iii) (ii) (i)  
 (B) (iii) (iv) (i) (ii)  
 (C) (i) (ii) (iii) (iv)  
 (D) (i) (iv) (iii) (ii)

68. (a) Levigator (i) Wood cut  
 (b) Squeeze (ii) Intaglio  
 (c) Bunin (iii) Silk Screen  
 (d) Rulet (iv) Lithography

**Codes :**

- (a) (b) (c) (d)  
 (A) (iv) (iii) (ii) (i)  
 (B) (i) (iii) (ii) (iv)  
 (C) (ii) (iii) (iv) (i)  
 (D) (iv) (iii) (i) (ii)

69. Match the following :

- (a) Iron-Perchloride (i) Fore ground  
 (b) Snake stone (ii) Viping  
 (c) Tallow (iii) Etching  
 (d) French Chalk (iv) Creation of stone drawing

**Codes :**

- (a) (b) (c) (d)  
 (A) (iv) (iii) (ii) (i)  
 (B) (i) (ii) (iii) (iv)  
 (C) (ii) (i) (iv) (iii)  
 (D) (iii) (iv) (i) (ii)

70. Match the communication methods from primitive to modern :

- (a) Audio (i) Primitive  
 (b) Print (ii) Modern  
 (c) Audio-visual (iii) Gutenberg  
 (d) Non-verbal (iv) Early 1920's

**Codes :**

- (a) (b) (c) (d)  
 (A) (i) (ii) (iv) (iii)  
 (B) (iv) (iii) (ii) (i)  
 (C) (iii) (iv) (i) (ii)  
 (D) (ii) (iii) (iv) (i)

71. Select the correct match :

- (a) Banner Advertising (i) Magazine  
 (b) Centre Page Advertising (ii) David Ogilvy  
 (c) Father of Advertising (iii) Letter Press Printing  
 (d) Direct Printing (iv) Web Page

**Codes :**

- (a) (b) (c) (d)  
 (A) (i) (iv) (iii) (ii)  
 (B) (ii) (i) (iv) (iii)  
 (C) (iii) (ii) (i) (iv)  
 (D) (iv) (i) (ii) (iii)

72. Match the following :

- (a) Newspaper (i) Brand name  
 (b) Dubble Spread Ad (ii) Gutter space  
 (c) Packaging (iii) Outdoor Advertising  
 (d) Sandwich Board (iv) Magazine

**Codes :**

- (a) (b) (c) (d)  
 (A) (iv) (i) (ii) (iii)  
 (B) (i) (iv) (iii) (ii)  
 (C) (iii) (ii) (i) (iv)  
 (D) (ii) (iv) (i) (iii)

73. Match the following ...isms and artists :

68. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
 (c) \* \* \* \* \* (iii) \* \* \* \* \*  
 (d) \* \* \* \* \* (iv) \* \* \* \* \*

कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (ii) (iii) (iv)  
 (C) (ii) (iii) (iv) (i)  
 (D) (iv) (iii) (i) (ii)

69. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
 (c) \* \* \* \* \* (iii) \* \* \* \* \*  
 (d) \* \* \* \* \* (iv) \* \* \* \* \*

कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (ii) (iii) (iv)  
 (C) (ii) (i) (iv) (iii)  
 (D) (iii) (iv) (i) (ii)

70. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
 (c) \* \* \* \* \* (iii) \* \* \* \* \*  
 (d) \* \* \* \* \* (iv) \* \* \* \* \*

कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (ii) (iv) (iii)  
 (C) (iii) (iv) (i) (ii)  
 (D) (ii) (iii) (iv) (i)

71. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
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कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (iv) (iii) (ii)  
 (C) (ii) (i) (iv) (iii)  
 (D) (iii) (ii) (i) (iv)  
 (D) (iv) (i) (ii) (iii)

72. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
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कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (iv) (iii) (ii)  
 (C) (iii) (ii) (i) (iv)  
 (D) (ii) (iv) (i) (iii)

73. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
 (c) \* \* \* \* \* (iii) \* \* \* \* \*  
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कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (ii) (iii) (iv)  
 (C) (iii) (i) (iv) (ii)  
 (D) (ii) (iii) (i) (iv)

74. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) \* \* \* \* \*  
 (b) \* \* \* \* \* (ii) \* \* \* \* \*  
 (c) \* \* \* \* \* (iii) \* \* \* \* \*  
 (d) \* \* \* \* \* (iv) \* \* \* \* \*

कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (ii) (iii) (iv)  
 (C) (iii) (i) (iv) (ii)  
 (D) (iv) (iii) (ii) (i)

75. \* \* \* \* \* :  
 (a) \* \* \* \* \* (i) 1912  
 (b) \* \* \* \* \* (ii) 1922  
 (c) \* \* \* \* \* (iii) 1910  
 (d) \* \* \* \* \* (iv) 1917

कूट :

- (A) (a) (b) (c) (d)  
 (B) (i) (ii) (iii) (iv)  
 (C) (iv) (iii) (ii) (i)  
 (D) (iii) (i) (iv) (ii)

