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**Visual Studies 900**

**Group Number :** 1  
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**Section I**

**Section Id :** 12820632  
**Section Number :** 1  
**Section type :** online  
**Mandatory or Optional:** Mandatory  
**Number of Questions:** 5  
**Number of Questions to be attempted:** 5  
**Section Marks:** 75  
**Display Number Panel:** Yes  
**Group All Questions:** No

**Sub-Section Number:** 1  
**Sub-Section Id:** 12820674  
**Question Shuffling Allowed :** Yes

**Question Id :** 1282061687 **Question Type :** COMPREHENSION **Sub Question Shuffling Allowed :** Yes **Group Comprehension Questions :** No

**Question Numbers :** (1 to 5)

**Question Label :** Comprehension

ernism is not, of course, simply a visual experience. In what Arjun Appadurai has called the 'complex, overlapping, disjunctive order of postmodernism, such tidiness is not to be expected. Nor can it be found in past epochs, whether one looks at the eighteenth-century coffee-house public culture celebrated by Jurgen Habermas, or the nineteenth-century print capitalism of newspapers and publishing described by Benedict Anderson. In the same way that these authors highlighted one particular characteristic of a period as a means to analyse it, despite the vast range of alternatives, visual culture is a tactic with which to study the genealogy, definition and functions of postmodern everyday life. The disjunctured and fragmented culture that we call postmodernism is best imagined and understood visually, just as the nineteenth century was classically represented in the newspaper and the novel.

Western culture has consistently privileged the spoken word as the highest form of intellectual practice and seen visual representations as second-rate illustrations of ideas. Now, however, the emergence of visual culture as a subject has contested this hegemony, developing what W.J.T. Mitchell has called 'picture theory'. In this view, Western philosophy and science now use a pictorial, rather than textual, model of the world, marking a significant challenge to the notion of the world as a written text that dominated so much intellectual discussion in the wake of such linguistics-based movements as structuralism and poststructuralism. In Mitchell's view, picture theory stems from the realization that *spectatorship* (the look, the gaze, the glance, the practices of observation, surveillance and visual pleasure) may be as deep a problem as various forms of *reading* (decipherment, decoding, interpretation, etc.) and that 'visual experience' or 'visual literacy' might not be fully explicable in the model of textuality.

#### Sub questions

Question Number : 1 Question Id : 1282061688 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

Which text by Benedict Anderson discusses nineteenth century print capitalism?

- The Nation and its Fragments
- Imagined Communities
- Orientalism
- Work of Art in the Age of Mechanical Reproduction

Options :

1282066673. A  
1282066674. B  
1282066675. C  
1282066676. D

Question Number : 2 Question Id : 1282061689 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

- a. Contests the dominance of the spoken word
- b. Complements the dominance of the spoken word
- c. Explains the dominance of the spoken word
- d. Extolls the dominance of the spoken word

Options :

- 1282066677. A
- 1282066678. B
- 1282066679. C
- 1282066680. D

Question Number : 3 Question Id : 1282061690 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

According to the aforementioned passage,

- i. textuality dominates intellectual discussion in post modern times
  - ii. post modernism is best imagined and understood visually
- a. both i. and ii. are true
  - b. both i. and ii. are false
  - c. i. is true and ii. is false
  - d. i. is false and ii. is true

Options :

- 1282066681. A
- 1282066682. B
- 1282066683. C
- 1282066684. D

Question Number : 4 Question Id : 1282061691 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

Does the 'complex, overlapping, disjunctive order' of postmodernism indicate that:

- a. image is illustrative of textual ideas
- b. image offers a pictorial model of the world
- c. image is subservient to word
- d. image is fully explicable in the model of textuality

Options :

- 1282066685. A
- 1282066686. B
- 1282066687. C
- 1282066688. D



The following authors are described as contributing to post-modern discourse in the above passage:

- a. Arjun Appadurai and W. J. T. Mitchell
- b. Jurgen Habermas and Benedict Anderson
- c. W. J. T. Mitchell and Jurgen Habermas
- d. Benedict Anderson and Arjun Appadurai

Options :

- 1282066689. A
- 1282066690. B
- 1282066691. C
- 1282066692. D

Question Id : 1282061693 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (6 to 10)

Question Label : Comprehension

“At the Venice Biennale of 1993, the Austrian pavilion featured an audio installation, Garden Program, created by the artist Andrea Fraser, that allowed visitors an unusual peep into an important meeting of the Biennale’s national commissioners as they debated whether the principle of national representation, the central organizing principle of the world’s oldest and most canonical biennial, still had a raison d’être in a rapidly globalizing, post-Cold War world. Fraser’s ingenious work was a tongue-in-cheek collage of sound clips with recordings from the deliberations surrounding plans for the 45<sup>th</sup> Biennale di Venezia, the first since the end of the Cold War. The recordings usher us into a moment of uncertainty, a roomful of confused, contradicting voices, each looking for ways to handle the challenges with which a transformed geopolitical condition confronted the institutions of the art world.”

Sub questions

Question Number : 6 Question Id : 1282061694 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

The artist Andrea Fraser is offering us a critique of the following:

- a) of art institutions
- b) of post-Cold-War art
- c) of the Biennale visitors
- d) of the Biennale canons

Options :

- 1282066693. A
- 1282066694. B
- 1282066695. C

Question Number : 7 Question Id : 1282061695 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

What does the author aim to establish by citing Fraser's artwork:

- a) that in 1993, the principle of national representation as the central organizing principle was outmoded
- b) Fraser made fun of the moment of uncertainty and confusion experienced by the public
- c) Fraser represented Austria and drew attention of the viewers to this nation state
- d) Fraser proposed a new organizing principle in 1993 which audio installation should dominate

Options :

1282066697. A

1282066698. B

1282066699. C

1282066700. D

Question Number : 8 Question Id : 1282061696 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The significance of 45<sup>th</sup> Venice Biennale for Fraser and the author:

- a) This was the first Venice Biennale since the end of the Cold War
- b) It represented the division of the global south from the global north
- c) It was the first time that the main artistic director was from Latin America
- d) It allowed a woman artist like Fraser to take part in the Austrian Pavilion

Options :

1282066701. A

1282066702. B

1282066703. C

1282066704. D

Question Number : 9 Question Id : 1282061697 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The form of art that Andrea Fraser is associated with is:

- a) sound installation
- b) institutional critique
- c) environmental sculpture
- d) body art

Options :

1282066705. A



Question Number : 10 Question Id : 1282061698 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

Name a Biennale which is not from the Global South:

- a. Havana Biennale
- b. Kochi Biennale
- c. Johannesburg Biennale
- d. Venice Biennale

Options :

1282066709. A  
1282066710. B  
1282066711. C  
1282066712. D

Question Id : 1282061699 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (11 to 15)

Question Label : Comprehension

“In their logical quantity all judgments of taste are *singular* judgments. For, since I must present the object immediately to my feeling of pleasure or displeasure, and that, too, without the aid of concepts, such judgments cannot have the quantity of judgments with objective general validity. Yet by taking the singular representation of the Object of the judgment of taste, and by comparison converting it into a concept according to the conditions determining that judgment, we can arrive at a logically universal judgment. For instance, by a judgment of taste I describe the rose at which I am looking as beautiful.

“The judgment, on the other hand, resulting from the comparison of a number of singular representations: Roses in general are beautiful, is no longer pronounced as a purely aesthetic judgment, but as a logical judgment founded on one that is aesthetic. Now the judgment, ‘The rose is agreeable’ (to smell) is also, no doubt, an aesthetic and singular judgment, but then it is not one of taste but of sense. For it has this point of difference from a judgment of taste, that the latter imports an *aesthetic quantity* of universality, i.e. of validity for every one which is not to be met with in a judgment upon the agreeable. It is only judgments upon the good which, while also determining the delight in an object, possess logical and not mere aesthetic universality; for it is as involving a cognition of the Object that they are valid of it, and on that account valid for everyone.”

Sub questions

Question Number : 11 Question Id : 1282061700 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

- a. Kant
- b. Hegel
- c. Winkelmann
- d. Baumergarten

Options :

1282066713. A

1282066714. B

1282066715. C

1282066716. D

Question Number : 12 Question Id : 1282061701 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The title of the source book of this passage is

- a. *Critique of Pure Reason*
- b. *Metaphysica*
- c. *Aesthetica*
- d. *Critique of Judgment*

Options :

1282066717. A

1282066718. B

1282066719. C

1282066720. D

Question Number : 13 Question Id : 1282061702 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

For this author, all judgments of taste are *singular* judgments because

- a. Aesthetic judgment belongs to a logical category
- b. Aesthetic judgment is essentially non-cognitive
- c. Aesthetic judgment is a matter of objective general validity
- d. Aesthetic judgment essentially involves a single person liking a single object

Options :

1282066721. A

1282066722. B

1282066723. C

1282066724. D

Question Number : 14 Question Id : 1282061703 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0



- a. It is not a matter of sense
- b. Everyone is capable of the same judgment
- c. The sense of smell is higher than sight
- d. It lacks validity for everyone

Options :

- 1282066725. A
- 1282066726. B
- 1282066727. C
- 1282066728. D

Question Number : 15 Question Id : 1282061704 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

Aesthetic experience described here is from the perspective of

- a. The person making the judgment
- b. The artist who admires a beautiful rose
- c. The museum going public
- d. Art historian who is interested in the genre of rose painting

Options :

- 1282066729. A
- 1282066730. B
- 1282066731. C
- 1282066732. D

Question Id : 1282061705 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (16 to 20)

Question Label : Comprehension

Many readers new to the analysis of *rasa* -- and some in the tradition itself -- react unfavorably not only to its apparent numerological obsession, its mania for counting and listing, but also to the very supposition that emotional phenomena can be listed and counted. Yet making sense of emotion in literature is partly about making sense of emotion as such, and thus defining and delimiting it. This is all the more the case for authors and actors, who are concerned with making emotion, not just making sense of it. Every tradition of inquiry into the emotions, ancient Greek or imperial Chinese or early or late-modern European, has sought to define and list them, especially those held to be basic. If we think carefully about the list of eight in the Treatise -- desire, amusement, grief, anger, determination, fear, revulsion, and amazement -- we will recognize that it comprises only those that can actually be communicated in performance. For "literature meant to be seen," one descriptor coined early on and perhaps in the Treatise itself for distinguishing drama from other types of *belles lettres*, emotion that can be seen was naturally counted as basic.



Question Number : 16 Question Id : 1282061706 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author of this passage is

- a. Makarand Paranjape
- b. Radhavallabh Tripathi
- c. David Shulman
- d. Sheldon Pollock

Options :

1282066733. A

1282066734. B

1282066735. C

1282066736. D

Question Number : 17 Question Id : 1282061707 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The new readers of *rasa* theory are perturbed by the following:

- a. Its attention to classification and that emotions can be studied and listed
- b. The very limited number of rasas that are listed in the texts
- c. That there is a lack of distinction between different rasas
- d. That it fails to acknowledge emotions as an unreliable category in art

Options :

1282066737. A

1282066738. B

1282066739. C

1282066740. D

Question Number : 18 Question Id : 1282061708 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author justifies the traditional acknowledgement of rasas to 8 as follows:

- a. Only 8 are recognized by the text as capable of being communicated in visual arts
- b. Only 8 are recognized by the text as worthy of theorization
- c. Only 8 are recognized by the text as involving human emotions
- d. Only 8 are recognized by the text as capable of being communicated in performance

Options :

1282066741. A

1282066742. B

1282066743. C

Question Number : 19 Question Id : 1282061709 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author draws our attention to the importance of the distinction the text makes between "literature meant to be seen," and:

- a. "literature meant to be heard,"
- b. "literature meant to be read,"
- c. "literature meant to be sung,"
- d. "literature meant to be appreciated,"

Options :

1282066745. A

1282066746. B

1282066747. C

1282066748. D

Question Number : 20 Question Id : 1282061710 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The "Treatise" referred to in the passage is:

- a) the *Rasamanjari*
- b) the *Rasapanchadhyayi*
- c) the *Rasikapriya*
- d) None of the above

Options :

1282066749. A

1282066750. B

1282066751. C

1282066752. D

Question Id : 1282061711 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (21 to 25)

Question Label : Comprehension

the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. This unique existence of the work of art determined the history to which it was subject throughout the time of its existence. This includes the changes which it may have suffered in physical condition over the years as well as the various changes in its ownership. The traces of the first can be revealed only by chemical or physical analyses which is impossible to perform on a reproduction; changes of ownership are subject to a tradition which must be traced from the situation of the original.

The situations into which the product of mechanical reproduction can be brought may not touch the actual work of art, yet the quality of its presence is always depreciated. This holds not only for the art work but also, for instance, for a landscape which passes in review before the spectre in a movie. In the case of the art object, a most sensitive nucleus - namely, its authenticity - is interfered with whereas no natural object is vulnerable on that score. The authenticity of a thing is the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced, since the historical testimony rests on the authenticity, the former, too, is jeopardised by reproductions when substantive duration ceases to matter. And what is really jeopardised when the historical testimony is affected is the authority of the object. One might subsume the eliminated element in the term 'aura' and go on to say: that which withers in the age of mechanical reproduction is the aura of the work of art.

#### Sub questions

Question Number : 21 Question Id : 1282061712 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0

The above passage is from the essay titled:

- a. 'What do Pictures Want?'
- b. 'The Work of Art in the Age of Mechanical Reproduction'
- c. 'What do Pictures Really Want'
- d. 'The Social Life of Things'

#### Options :

- 1282066753. A
- 1282066754. B
- 1282066755. C
- 1282066756. D

Question Number : 22 Question Id : 1282061713 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 3 Wrong Marks : 0



- a. W. J. T. Mitchell
- b. Benedict Anderson
- c. Ernst Gellner
- d. Walter Benjamin

Options :

- 1282066757. A
- 1282066758. B
- 1282066759. C
- 1282066760. D

Question Number : 23 Question Id : 1282061714 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The tone of the Author as expressed in the passage can be best described as:

- a. Thick description
- b. humorous and light hearted
- c. narrative
- d. critical and anxious

Options :

- 1282066761. A
- 1282066762. B
- 1282066763. C
- 1282066764. D

Question Number : 24 Question Id : 1282061715 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

The author believes that an 'aura' is *not* possessed by:

i. the original work of art; or ii. the mechanically reproduced image of the work of art

- a) both i. and ii.
- b) only i.
- c) only ii.
- d) neither i. nor ii.

Options :

- 1282066765. A
- 1282066766. B
- 1282066767. C
- 1282066768. D

Question Number : 25 Question Id : 1282061716 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

i. Its presence in time and space; ii. its unique existence; iii. its authenticity; iv. its authority

- a) i, ii, iii and iv
- b) i, ii, iii but not iv
- c) i, ii, but not iii and iv
- d) i and iv but not ii and iii

Options :

1282066769. A

1282066770. B

1282066771. C

1282066772. D

## Section II

Section Id :	12820653
Section Number :	2
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	13
Number of Questions to be attempted:	13
Section Marks:	25
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number:	1
Sub-Section Id:	12820675
Question Shuffling Allowed:	Yes

Question Number : 26 Question Id : 1282061715 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
 Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

‘The Art Museum as Ritual’ was written by:

- a. Carol Duncan
- b. Benedicte Savoy
- c. Allan Wallach
- d. Andrew MacClellan

Options :

1282066773. A

1282066774. B

1282066775. C

1282066776. D

Manohar was the son of:

- a) Devidas
- b) Daulat
- c) Basawan
- d) Surjiv Gujarati

Options :

1282066777. A

1282066778. B

1282066779. C

1282066780. D

Question Number : 28 Question Id : 1282061719 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0



Which of the following scholars has *not* written about this painting:

- a) Martin Heidegger
- b) Meyer Schapiro
- c) Jacques Derrida
- d) Gilles Deleuze

Options :

1282066781. A

1282066782. B

1282066783. C

1282066784. D

Question Number : 29 Question Id : 1282061720 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0



- a) B N Goswamy
- b) Milo Beach
- c) Naval Krishna
- d) Pratapaditya Pal

Options :

- 1282066785. A
- 1282066786. B
- 1282066787. C
- 1282066788. D

Question Number : 30 Question Id : 1282061721 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

. Which of these is a Vajrayana Tathāgata (Dhyani Buddha):

- a) Dalai Lama
- b) Rimpoche
- c) Amoghasiddhi
- d) Riddhi Siddhi.

Options :

- 1282066789. A
- 1282066790. B
- 1282066791. C
- 1282066792. D

Question Number : 31 Question Id : 1282061722 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Which of these is not a shape for a true arch:

- a) ogee
- b) corbelled
- c) voussoir
- d) cusped

Options :

- 1282066793. A
- 1282066794. B
- 1282066795. C
- 1282066796. D

Question Number : 32 Question Id : 1282061723 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

- a) Chunar
- b) Palnad
- c) Sikri
- d) Katni

Options :

- 1282066797. A
- 1282066798. B
- 1282066799. C
- 1282066800. D

Question Number : 33 Question Id : 1282061724 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Famous text Chitrastuta is a part of:

- a) Vishnu Puran.
- b) Agni Puran.
- c) Vayu Puran.
- d) Vishnudharmottara Puran

Options :

- 1282066801. A
- 1282066802. B
- 1282066803. C
- 1282066804. D

Question Number : 34 Question Id : 1282061725 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

The great sixteen Mahajanpadas are mentioned in the following texts:

- a) Mahabharata.
- b) Ramayana.
- c) Pramanvartikam.
- d) Buddhist Nikayas

Options :

- 1282066805. A
- 1282066806. B
- 1282066807. C
- 1282066808. D

Question Number : 35 Question Id : 1282061726 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

- a) Siddhartha Ghosh
- b) Surendranath Bannerjee
- c) Jyotirindranath Tagore
- d) Bankim Chandra Chatterjee

Options :

- 1282066809. A
- 1282066810. B
- 1282066811. C
- 1282066812. D

Question Number : 36 Question Id : 1282061727 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0

**Buddhist caves were occupied later by the Nath cult at:**

- a) Jogeshvari
- b) Elephanta
- c) Mahad
- d) Panhale-Kaji

Options :

- 1282066813. A
- 1282066814. B
- 1282066815. C
- 1282066816. D

Question Number : 37 Question Id : 1282061728 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 2 Wrong Marks : 0

**Which is the odd one out:**

- a) Cochineal
- b) Tyrian purple
- c) Mummy brown
- d) Indigo

Options :

- 1282066817. A
- 1282066818. B
- 1282066819. C
- 1282066820. D

Question Number : 38 Question Id : 1282061729 Question Type : MCQ Option Shuffling : No Display Question Number : Yes  
Single Line Question Option : No Option Orientation : Vertical  
Correct Marks : 1 Wrong Marks : 0



2. Which important sculptor's 100th centenary was celebrated with an exhibition organised at the National Gallery of Modern Art, New Delhi? [www.FirstRanker.com](http://www.FirstRanker.com)

- a) Satish Gujral
- b) Dhanraj Bhagat
- c) Ramkinkar Baij
- d) V Balan

Options :

1282066821. A

1282066822. B

1282066823. C

1282066824. D

[www.FirstRanker.com](http://www.FirstRanker.com)