

The white European male viewer is offered a cornucopia of exotic/erotic delights, with the threat of racial and sexual otherness defused either by its transformation into whiteness or its veiling and class subordination (the covered eunuch, the objectified musician gazing upwards as if in an opium-induced stupor). Like Olympia's maid, the olive-skinned musician and reserved black servant function to highlight the available difference and, by comparison, supposed 'purity,' of the seemingly white odalisque: fleshy, open, penetrable, erotic.

"The harem, as contrived through the nineteenth-century French male imaginary, functions as the perfect site for the circulation of uninhibited desires (after all, European men viewed harems as equivalents to bordellos). As Malek Alloula has written, '[t]he phantasmatic value of the harem is a function of this presumed absence of limitation to a sexual pleasure lived in the mode of frenzy.' He adds that it is in the nature of pleasure 'to scrutinize its object detail by detail, to take possession of it in both a total and a fragmented fashion. It is an intoxication, a loss of oneself in the other through sight.' While the white European male produces an 'intoxication' in such images, proposing a 'loss' of the white male subject in the 'other through sight,' he also, as discussed, attempts to defuse the threat posed by such an intoxication through the colored ranking of bodies and through their hierarchical regimentation in space."

Question No.1 (Question Id - 2)

What genre of writing does the first paragraph of the passage belongs to :

- (A) ☐ eulogy
- (B) ☐ discourse
- (C) ☒ ekphrasis (Correct Answer)
- (D) ☐ epigraphy

Question No.2 (Question Id - 3)

The author Amelia Jones' discussion of harem painting is relevant to :

- (A) ☐ Rembrandt
- (B) ☐ Van Gogh
- (C) ☒ Delacroix (Correct Answer)
- (D) ☐ Chardin

Question No.3 (Question Id - 4)

The main point of Jones' turning to Malek Alloula is to :

- (A) ☒ Show how the gaze of the male artist objectifies women's bodies in paintings (Correct Answer)
- (B) ☐ Show the power of observation of the artists to paint women accurately
- (C) ☐ Show the role of pleasure in art and the depiction of female nudes
- (D) ☐ Show that all harem paintings are datable to nineteenth-century

Question No.4 (Question Id - 5)

By referring to Alloula's work on harem, Jones aimed to :

- (A) ☐ Prove the loss of the white male subjectivity in art
- (B) ☐ Show the correspondence between colored ranking of bodies and their hierarchical regimentation in space
- (C) ☐ Show that art can produce intoxication and a loss of oneself
- (D) ☒ Show the conflation of race and gender in the genre of nude painting (Correct Answer)

Question No.5 (Question Id - 6)

The art of painting is particularly suited to allow for the kind of voyeuristic pleasure described in the passage because :

- A. Paintings can be viewed from all directions
- B. Paintings can be possessed by individuals
- C. Paintings can be contemplated for a long time
- D. Paintings can "describe" physical reality in detail

Choose the **correct** answer from the options given below :

- (A) ☐ A, B, and C are correct
- (B) ☐ A, C and D are correct

comparison between the Greek gods and God as conceived by Christian ideas. The Greek god is not abstract but individual, closely related to the natural (human) form. The Christian God too is indeed a concrete personality, but is pure spirituality and is to be known as spirit and in spirit. His medium of existence is therefore essentially inner knowledge and the external natural form through which he can be represented only imperfectly and not in the whole profundity of his nature.

"But since art has the task of presenting the Idea to immediate perception in a sensuous shape and not in the form of thinking and pure spirituality as such, and, since this presenting has its value and dignity in the correspondence and unity of both sides, i.e. the Idea and its outward shape, it follows that the loftiness and excellence of art in attaining a reality adequate to its Concept will depend on the degree of inwardness and unit in which Idea and shape appear fused into one."

Question No.6 (Question Id - 20)

The author of this passage is:

- (A) ☐ Kant
- (B) ☒ Hegel (Correct Answer)
- (C) ☐ Winkelmann
- (D) ☐ Baumergarten

Question No.7 (Question Id - 21)

According to the author, art is not the higher form of representation because:

- A. It lacks thought and hence is neither true nor rational
 - B. It involves knowledge through sensory perception
- Select the most appropriate answer from the following:

- (A) ☐ A only
- (B) ☐ B only
- (C) ☐ Neither A nor B
- (D) ☒ Both A and B (Correct Answer)

Question No.8 (Question Id - 22)

The author makes a comparison between the Greek gods and Christian God to assert that

- (A) ☒ The conception of the Christian God is superior to Greek gods as it involves pure spirituality (Correct Answer)
- (B) ☐ The conception of Greeks gods is superior to the Christian God, as Greek gods lend themselves to sensuous artistic representation
- (C) ☐ Greek gods have less concrete personality than the Christian God
- (D) ☐ Both Christian God and Greek gods are equal when Concept and Idea fuse together

Question No.9 (Question Id - 23)

For the author, the loftiness and excellence of art result when:

- (A) ☐ Art takes the form of pure thinking
- (B) ☒ Idea and shape appear fused into one (Correct Answer)
- (C) ☐ Art takes the form of pure spirituality
- (D) ☐ Idea is reduced to a sensuous shape

Question No.10 (Question Id - 24)

The author proposes that the task of art is to translate the Idea

- (A) ☒ in terms of a sensuous shape to immediate perception (Correct Answer)
- (B) ☐ in the form of thinking to perception
- (C) ☐ in terms of pure spirituality to the viewer
- (D) ☐ in terms of pure transcendence to immediate perception

Case Study - 11 to 15 (Question Id - 7)

Read the following passage and answer the following questions.

Does it really matter who owns a particular antiquity-whether it is a museum in the first world or a nation in the third world ? Museums own antiquities (and all works of art in their collections) only in so far as they hold them in trust for the public they serve. They are not in the collections of the art museum for the art museum. They are there for the public. And that public, which of course in the first instance is local, ultimately comprises anyone and everyone who might in some way come into contact with the museum's collections or with knowledge informed by those collections. This is why museums preserve antiquities.

So, does it mean that antiquities can best be preserved only in their presumed countries of origin ? We have too many examples where that has proven not to be the case: Afghanistan and Iraq, only most recently. Critics, of course, will rightly point to the destruction of antiquities in Berlin museums during the Second World War. But is that an argument not to allow for the removal of antiquities from their place of origin ? Isn't it more reasonable to allow for the maximum dispersal of antiquities, along the lines of general risk management: disperse rather than concentrate the risk ? For many decades in the late nineteenth and early twentieth centuries, archaeological finds were shared between the excavating party and the local, host country through partage. This is how the great Ghandaran collection got to the MuséeGuimet in Paris (shared with Afghanistan), (and) the Assyrian collection got to the British Museum in London.

- ☐ Statements I and II are true and III and IV are false
☐ Statements I and III are true and II and IV are false
☐ Statements II and III are true and I and IV are false (Correct Answer)
☐ Statements III and IV are true and I and II are false

Question No.12 (Question Id - 9)

Partage is :

- ☐ A practice of sharing archaeological finds (Correct Answer)
☐ A technique of archaeological excavation
☐ A method of dating archaeological finds
☐ A method of conserving archaeological finds

Question No.13 (Question Id - 10)

"Critics, of course, will rightly point to the destruction of antiquities in Berlin museums during the Second World War." The argument of the critics that the author is anticipating is :

- ☐ The Berlin museums should have done more to safeguard their art during the second world war
☐ The Berlin museums should not have taken antiquities from other sites
☐ The Berlin museums had a vulnerable location
☐ The Berlin museums are no safer than museums in Iraq or Afghanistan (Correct Answer)

Question No.14 (Question Id - 11)

Why are Afghanistan and Iraq cited to prove that ?

- ☐ countries that have rich heritage should be generous in sharing it with others
☐ countries that are underdeveloped do not have the resources to build good museums
☐ countries that are not popular tourist sites do not get a sufficiently large audience for their artefacts
☐ countries that are politically unstable put their heritage at risk (Correct Answer)

Question No.15 (Question Id - 12)

How does the author conceive of the 'public' for these art works ?

- ☐ those who rightfully can claim it as their heritage
☐ those who have invested effort in understanding its historical context
☐ those who come into contact with the artefacts or with knowledge generated about them (Correct Answer)
☐ all of the above

Case Study - 16 to 20 (Question Id - 13)

Read the following passage and answer the following questions.

A school of art and design which had rather a short life, although was the most famous school art school of 20th century, playing key roles in establishing the relationship between design and industrial techniques and in breaking down the hierarchy that had previously divided "Fine" from "Applied" arts. The school was founded in 1919, in Weimar and its founder, coined the name for the school, deriving from the word "Building House ". He had formulated three main aims for the school: first to unite the arts so that painters, sculptors, and craftsmen could in future embark on co-operative projects, combining all their skills harmoniously; second to raise the status of the crafts to that enjoyed by the fine arts; and thirdly, to establish 'constant contact with the leaders of the crafts and industries of the country' (an important factor in a country that was in economic chaos after the war). The school had an enormous influence on art education in the western world and on visual creativity in general: 'The look of the modern environment is unthinkable without it. It left an indelible mark on activities as varied as photography and newspaper design and achieved a language of design liberated from the historicism of previous hundred years'. The school was created when its founder united two art schools together and made them into one. All students took a six month preliminary course in which they studied form and colour, became familiar with materials and after that they moved on to workshop training in the field of their choice. The school had a remarkable collection of teachers, which included some illustrious painters. After the Second World War, the school building were left derelict, and was faithfully restored back in 1976 for the 50th anniversary and after the reunification of Germany in 1990 it was reopened as a design institution.

Question No.16 (Question Id - 14)

The name of the school referred in the above passage is :

- ☐ Berlin University of Arts

Question No.18 (Question Id - 16)

Which famous painter was among the remarkable teachers at the school referred in the above passage ?

- (A) ☐ Jean-Michel Basquiat
 (B) ☐ Pablo Picasso
 (C) ☐ **Paul Klee (Correct Answer)**
 (D) ☐ Jackson Pollock

Question No.19 (Question Id - 17)

To create the art and design school, its founder united which of the following art schools together ?

- (A) ☐ Berlin University of the Arts and University of Bonn
 (B) ☐ University of Weimar and Dresden University of technology
 (C) ☐ Berlin University of Arts and Dresden University of technology
 (D) ☐ **Kunstgewerbeschule Arts and Crafts School and Hochschule für Bildende Kunst Institute of Fine arts (Correct Answer)**

Question No.20 (Question Id - 18)

Which of the following, the founder of the school in Weimar was himself famous for :

- (A) ☐ Painting
 (B) ☐ Sculpture
 (C) ☐ **Architecture (Correct Answer)**
 (D) ☐ Photographer

SECTION 2 - PART II

Question No.1 (Question Id - 54)

The scholarship of Warburg (1866-1929) in context of art historiography is significantly important, therefore :

- A. Warburg Library in the University of London accumulated data based on works of Warburg.
 B. He is acknowledged as the pioneering art historian and theorist.
 C. He is also known as a cultural Semiotician.
 D. He is also acknowledged as a pioneer in the theory and study of collective memory.

Choose the **correct** answer from the options given below :

- (A) ☐ Only A, B and D
 (B) ☐ Only C and D
 (C) ☐ **Only B, C and D (Correct Answer)**
 (D) ☐ Only A, C and D

Question No.2 (Question Id - 64)

An art group refers to an association of artists who may work (or live) communally, for the purpose of facilitating the creation of art. Art groups typically were formed by established artists, operating with an ideology towards the collective goal and outcome through their individual or collective expression.

Heinz Mack and Otto Piene were founders of which art group mentioned below ?

- (A) ☐ **The Zero Group (Correct Answer)**
 (B) ☐ The Progressive Art Group
 (C) ☐ Sculptor's Guild
 (D) ☐ The Guerrilla Girls

Question No.3 (Question Id - 27)

Given below are two statements : one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A :

Zero (often styled as ZERO) was an artist group founded in Düsseldorf and described as "a zone of silence and of pure possibilities for a new beginning."

Question No.4 (Question Id - 55)

The western Art critic Sir George Birdwood is known for his critical writings on Indian Arts.

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- A. He denigrated a Dhyani Buddha image as "boiled suet pudding".
- B. Coomaraswamy opposed his opinions regarding Indian Art.
- C. Birdwood Judged Indian Art with Western Perspective.
- D. Birdwood had a better knowledge and Understanding of Indian Art.

Choose the **correct** answer from the options given below :

- (A) ☐ Only A, C and D
- (B) ☒ **Only A, B and C (Correct Answer)**
- (C) ☐ Only B and C
- (D) ☐ Only B, C and D

Question No.5 (Question Id - 56)

"Would someone kindly explain to M. Renoir that a woman's torso is not a mass of decomposing flesh with green and purplish blotches that indicate a state of complete putrefaction in a corpse..."

- A. The above criticism was made by Albert Wolff in Le Figaro
- B. The above criticism was made on Renoir's *Nude in the Sunlight*,
- C. Renoir received above comment on his style of painting of Women in all of his paintings.
- D. 1846 is the specific year when Renoir was criticised with the above remarks.

Choose the **correct** answer from the options given below :

- (A) ☐ Only B, C and D
- (B) ☐ Only A and C
- (C) ☐ Only A, B and D
- (D) ☒ **Only A and B (Correct Answer)**

Question No.6 (Question Id - 46)

What is literature review ?

- (A) ☐ A review of the literature received from primary sources.
- (B) ☐ A review of the literature received from secondary sources.
- (C) ☒ **Review of the thesis or research by the examiner (Correct Answer)**
- (D) ☐ A critical and in-depth evaluation of previous research.

Question No.7 (Question Id - 25)

The term minimalism is used to describe a trend in art, design and architecture in which the subject is reduced to its necessary elements.

Which artists from the below options represented the influential movement of Minimalism ?

- (A) ☐ Piet Mondrian and Constantin Brancusi
- (B) ☐ Paul Klee and Kandinsky
- (C) ☐ Francis Bacon and Andy Warhol
- (D) ☒ **Frank Stella and Agnes Martin (Correct Answer)**

Question No.8 (Question Id - 52)

Arrange the correct order of the following art movements according to their time line.

- A. Elementarism
- B. Der Blaue Reiter
- C. Abstract Creation Group
- D. De Stijle

Choose the **correct** answer from the options given below :

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D. Mar Chagun
Erich Heckel
D. Andy Warhol

E. Giorgio Chirico

Choose the **correct** answer from the options given below :

- (A) ☐ A, C, D, E, B
(B) ☐ B, D, A, C, E
(C) ☒ C, B, E, A, D (Correct Answer)
(D) ☐ D, E, A, B, C

Question No.10 (Question Id - 38)

Given below are two statements :

Statement I :

Contemporary art is the overall production of art made after World War II. The terminology often points to similarities between late modernism and post-modernism, although there are differences.

Statement II :

Modern art, radical movements in Modernism, and radical trends regarded as influential and potentially as precursors to late modernism and postmodernism emerged around World War I and particularly in its aftermath

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☒ Both **Statement I** and **Statement II** are correct (Correct Answer)
(B) ☐ Both **Statement I** and **Statement II** are incorrect
(C) ☐ **Statement I** is correct but **Statement II** is incorrect
(D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.11 (Question Id - 39)

Given below are two statements :

Statement I :

Pop art presented a challenge to traditions of fine art by including aspects of mass culture, such as advertising, comic books, and mundane, cultural objects in its work.

Statement II :

The pop art movement began in the 1970s and one of the goals of pop art was to create the boundaries between "high" art and "low" art.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct
(B) ☐ Both **Statement I** and **Statement II** are incorrect
(C) ☒ **Statement I** is correct but **Statement II** is incorrect (Correct Answer)
(D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.12 (Question Id - 42)

Match **List - I** with **List - II** :

List - I	List - II
A. Air Blower	I. Sculpture
B. Recipes	II. Terracotta
C. Earthenware	III. Ceramics
D. Welding	IV. Casting

Choose the **correct** answer from the options given below :

- (A) ☐ A - IV, B - II, C - III, D - I
(B) ☐ A - II, B - III, C - IV, D - I

- (A) ☐ **A - II, B - I, C - IV, D - III (Correct Answer)**
(B) ☐ A - I, B - IV, C - III, D - II
(C) ☐ A - III, B - I, C - IV, D - II
(D) ☐ A - IV, B - II, C - III, D - I

Question No.14 (Question Id - 30)

Given below are two statements : one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A :

Maquette is essential for a large size monumental sculpture for the purpose of measurement.

Reason R :

For the purpose of life size life study maquette is also essential.

In the light of the above statements, choose the **correct** answer from the options given below :

- (A) ☐ Both **A** and **R** are true and **R** is the correct explanation of **A**
(B) ☐ Both **A** and **R** are true and **R** is NOT the correct explanation of **A**
(C) ☐ **A is true but R is false (Correct Answer)**
(D) ☐ **A** is false but **R** is true

Question No.15 (Question Id - 33)

Given below are two statements :

Statement I :

Video art relies on moving pictures and is comprised of video and/or audio data. Many artists found video more appealing than film, particularly when the medium's greater accessibility was coupled with technologies able to edit or modify the video image.

Statement II :

Video art came into existence during the late 1980s and early 1990s as new technology became available outside corporate broadcasting.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct
(B) ☐ Both **Statement I** and **Statement II** are incorrect
(C) ☐ **Statement I is correct but Statement II is incorrect (Correct Answer)**
(D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.16 (Question Id - 53)

Art historiography is not about

- A. Intellectual biography of art historians
B. Obituaries of the art historians
C. Anecdotal account of the art historians
D. Methodologies of art historians

Choose the **correct** answer from the options given below :

- (A) ☐ **Only A, B and C (Correct Answer)**
(B) ☐ Only A, C and D
(C) ☐ Only B, C and D
(D) ☐ Only C and D

Question No.17 (Question Id - 40)

Given below are two statements :

Question No.18 (Question Id - 36)

Given below are two statements :

Statement I :

Environmental art refers to art that has been created to exist in a gallery place, for a specific exhibition. Typically, the artist takes the interior of the gallery into account while planning and creating the artwork.

Statement II :

Site-specific art cannot be linked with environmental art, Earth art, or land art. Site-specific art works does not include landscaping combined with sculptural elements.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

(A) ☐ Both **Statement I** and **Statement II** are correct

(B) ☐ **Both Statement I and Statement II are incorrect (Correct Answer)**

(C) ☐ **Statement I** is correct but **Statement II** is incorrect

(D) ☐ **Statement I** is incorrect but **Statement II** is correct

Question No.19 (Question Id - 29)

Given below are two statements : one is labelled as **Assertion A** and the other is labelled as **Reason R**.

Assertion A :

Print making has its root in Graphic art :

Reason R :

Because print making took a bipartite recourse towards pure visual expression.

In the light of the above statements, choose the **correct** answer from the options given below :

(A) ☐ **Both A and R are true and R is the correct explanation of A (Correct Answer)**

(B) ☐ Both **A** and **R** are true and **R** is NOT the correct explanation of **A**

(C) ☐ **A** is true but **R** is false

(D) ☐ **A** is false but **R** is true

Question No.20 (Question Id - 48)

Pick the correct format of the reference :

(A) ☐ Title of the chapter/article, title of the book/Journal, First name, Last name, publication, place, year, page no.

(B) ☐ **Last name (of the Author), First name (of the Author), title of the chapter/article, title of the book/Journal, publication, place, year, page no.**

(Correct Answer)

(C) ☐ Title of the chapter, First name, Last name, article, title of the book/Journal, publication, place, year, page no.

(D) ☐ Title of the book/Journal, title of the chapter, First name, Last name, article, publication, place, year, page no.

Question No.21 (Question Id - 34)

Given below are two statements :

Statement I :

The characteristics of postmodernism, such as collage, pastiche, appropriation, and the destruction of barriers between fine art and popular culture, can be applied to sculptural works.

Statement II :



(B) ☐ Method of reading and writing

(C) ☐ Research to be evaluated and writing a report on it

(D) ☐ Criticism of the research writing.

Question No.23 (Question Id - 57)

Match **List - I** with **List - II**.

List - I	List - II
A. Henry Tuckermann	I. German Art Historian
B. Erwin Panofsky	II. British Art Historian
C. Ernst Gombrich	III. Italian Art Historian
D. Giorgio Vasari	IV. American Art Historian

Choose the **correct** answer from the options given below :

(A) ☐ A - IV, B - II, C - III, D - I

(B) ☐ A - II, B - III, C - IV, D - I

(C) ☒ A - IV, B - I, C - II, D - III (Correct Answer)

(D) ☐ A - III, B - IV, C - II, D - I

Question No.24 (Question Id - 41)

Match **List - I** with **List - II** : Match the Brands with their Slogans.

List - I	List - II
A. Priya Gold	I. Dimag ki Batti Jala de
B. Navratna Oil	II. Haq Se Maango
C. HDFC Life	III. Thanda Thanda Cool Cool
D. Mentos	IV. Sar Uthakar Jiyo

Choose the correct answer from the options given below :

(A) ☐ A - I, B - IV, C - II, D - III

(B) ☒ A - II, B - III, C - IV, D - I (Correct Answer)

(C) ☐ A - III, B - II, C - I, D - IV

(D) ☐ A - I, B - II, C - III, D - IV

Question No.25 (Question Id - 49)

Arrange the correct order of Bibliography :

A. Publication

B. Last name, first name

C. Title of book

D. Place, year

Choose the **correct** answer from the options given below :

(A) ☐ D, C, A, B

(B) ☒ B, C, A, D (Correct Answer)

(C) ☐ C, A, B, D

(D) ☐ A, D, B, C

Question No.26 (Question Id - 59)

Question No.27 (Question Id - 37)

Given below are two statements :

Statement I :

Often showing the influence of Western styles, modern Indian art tends to be inspired by Indian themes and images. Toward the end of the 19th century, The Progressive Art Group helped to reconnect Indian artisans and craftsmen with their heritage past.

Statement II :

After India gained independence, The Progressive Artist's Group, comprised of six Indian artists from Bombay, profoundly revolutionized art in India by pushing the boundaries of thought and self-expression.

In the light of the above statements, choose the **most appropriate** answer from the options given below :

- (A) ☐ Both **Statement I** and **Statement II** are correct
 (B) ☐ Both **Statement I** and **Statement II** are incorrect
 (C) ☐ **Statement I** is correct but **Statement II** is incorrect
 (D) ☐ **Statement I is incorrect but Statement II is correct (Correct Answer)**

Question No.28 (Question Id - 63)

Existentialism grew into a philosophy that placed stress on individual ethics and on the authentic experience of selfhood, on freedom and choice and contributed to discussions of figurative art in the post-war period.

Which of the following Artists were heavily persuaded by the ideologies of Existentialism ?

- (A) ☐ **Francis Bacon and Alberto Giacometti (Correct Answer)**
 (B) ☐ Van Gogh and Paul Cezanne
 (C) ☐ Picasso and Matisse
 (D) ☐ Jeff Koons and Andy Warhol

Question No.29 (Question Id - 61)

Match **List - I** with **List - II**.

List - I	List - II
A. La Gazette	I. Started publishing in 1819
B. The Tatler	II. A literary and social journal founded in 1701
C. The Daily Courant	III. First published in 1702
D. The Imperial Magazine	IV. First printed in 1631

Choose the **correct** answer from the options given below :

- (A) ☐ A - II, B - III, C - I, D - IV
 (B) ☐ A - I, B - IV, C - III, D - II
 (C) ☐ A - III, B - I, C - IV, D - II
 (D) ☐ **A - IV, B - II, C - III, D - I (Correct Answer)**

Question No.30 (Question Id - 43)

In research, hypothesis is :

- (A) ☐ Guesses of the end result which is proved right in the end.
 (B) ☐ Misconceptions which are to be tested through analysis.
 (C) ☐ Facts and lies used in research writing.
 (D) ☐ **Assumption tested by collecting information and concluded whether assumptions were right.**

(Correct Answer)

Question No.31 (Question Id - 44)

What is Harvard and Chicago referencing style :

- (A) ☐ References taken from Harvard University

In the light of the above statements, choose the **correct** answer from the options given below :

- (A) ☐ Both **A and R are true and R is the correct explanation of A. (Correct Answer)**
 (B) ☐ Both **A and R** are true but **R** is NOT the correct explanation of **A**.
 (C) ☐ **A** is true but **R** is false.
 (D) ☐ **A** is false but **R** is true.

Question No.33 (Question Id - 32)

Select the correct sequence of Bronze Casting :

- A. Burnout
 B. Waxing
 C. Spruing and Venting Arrangements
 D. Pouring
 E. Melting Metal

Choose the **correct** answer from the options given below :

- (A) ☐ E, D, A, B, C
 (B) ☐ **B, C, A, E, D (Correct Answer)**
 (C) ☐ D, C, A, B, E
 (D) ☐ B, C, D, E, A

Question No.34 (Question Id - 35)

Given below are two statements :

Statement I :

French artist Henry De Toulouse-Lautrec paved the way for the conceptualists, by elevating advertising to the status of a fine art.

Statement II :

Conceptual artists began a far more radical interrogation of art than was previously possible. One of the first and most important things they questioned was the common assumption that the role of the artist was to create special kinds of material objects. Among others, French artist Marcel Duchamp paved the way for the conceptualists, providing examples of prototypically conceptual works such as his ready-mades.

In the light of the above statements, choose the **most appropriate** answer from the options given below.

- (A) ☐ Both **Statement I** and **Statement II** are correct
 (B) ☐ Both **Statement I** and **Statement II** are incorrect
 (C) ☐ **Statement I** is correct but **Statement II** is incorrect
 (D) ☐ **Statement I is incorrect but Statement II is correct (Correct Answer)**

Question No.35 (Question Id - 58)

Match **List - I** with **List - II**.

List - I	List - II
A. Partha Mitter	I. The Social Function of Art
B. A.L. Basham	II. Much Maligned Monsters
C. E.B. Havell	III. The Wonder that was India
D. Radha Kamal Mukerjee	IV. Ideals of Indian Art

Choose the **correct** answer from the options given below :

- (A) ☐ A - IV, B - II, C - III, D - I

C. Uma Chakravarti

III. One of the earliest Indian feminists. Started the first school for girls in the subcontinent.

D. Neera Desai

IV. An Indian historian and film maker who wrote extensively on Indian history indulging with issues relating to gender, caste, and class.

Choose the **correct** answer from the options given below :

- (A) ☐ A - II, B - IV, C - III, D - I
 (B) ☐ A - IV, B - II, C - I, D - III
 (C) ☐ **A - III, B - I, C - VI, D - II (Correct Answer)**
 (D) ☐ A - I, B - III, C - II, D - IV

Question No.37 (Question Id - 50)

Arrange the correct order of the Harvard referencing System for books :

- A. Authors surname (alphabetically), followed by their initials
 B. Title of book in italics
 C. Date of publication
 D. Place of publication, Publisher

Choose the **correct** answer from the options given below :

- (A) ☐ D, C, B, A
 (B) ☐ B, C, A, D
 (C) ☐ **A, C, B, D (Correct Answer)**
 (D) ☐ C, A, D, B

Question No.38 (Question Id - 51)

Arrange the correct order of :

- A. Romanticism
 B. Neo Classicism
 C. Rococo Era
 D. Pre-Raphaelite

Choose the **correct** answer from the options given below :

- (A) ☐ A, C, D, B
 (B) ☐ B, C, D, A
 (C) ☐ D, B, A, C
 (D) ☐ **B, A, C, D (Correct Answer)**

Question No.39 (Question Id - 45)

Primary data is the data collected by the researcher which does not include :

- (A) ☐ **Diaries and Letters (Correct Answer)**
 (B) ☐ observation
 (C) ☐ life histories
 (D) ☐ questionnaires and interview

Question No.40 (Question Id - 26)

The Progressive Artist's Group, a group aimed at establishing new ways of expressing Indian art in the post-colonial era was profoundly influential in changing the idiom of Indian art.

Who among the below mentioned were among the founders of "The Progressive Art Group" ?

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