

National Testing Agency

Question Paper Name: Visual Studies 27th May 2019 Shift 1 SET 1
Subject Name: Visual Studies
Creation Date: 2019-05-27 15:06:19
Duration: 180
Total Marks: 100
Display Marks: Yes
Share Answer Key With Delivery Engine: Yes
Actual Answer Key: Yes

Visual Studies

Group Number : 1
Group Id : 1282068
Group Maximum Duration : 0
Group Minimum Duration : 180
Revisit allowed for view? : No
Revisit allowed for edit? : No
Break time: 0
Group Marks: 100

Section I

Section Id : 12820615
Section Number : 1
Section type : Online
Mandatory or Optional: Mandatory
Number of Questions: 5
Number of Questions to be attempted: 5
Section Marks: 72
Display Number Panel: Yes
Group All Questions: No

Sub-Section Number: 1
Sub-Section Id: 12820616
Question Shuffling Allowed : Yes

Question Id : 128206428 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (1 to 5)

Question Label : Comprehension

“There has also been no abiding consensus about the limits or boundaries of art history’s object-domain. For some, that domain was properly the corpus of traditional luxury items comprising the ‘fine arts’ of painting and sculpture, and the architecture of ruling classes or hegemonic institutions. Such a domain of attention was normally justified by reference either to shared criteria of demonstrable skill in execution or to what was documented (or postulated) as self-conscious aesthetic intent.

Characteristically, this excluded the greater mass of images, objects, and buildings produced by human societies. For others, the purview of disciplinary attention ideally incorporated the latter, the conventional fine arts occasionally forming a distinguishable subset or idealized *canon* of historical artefacts.”

Sub questions

Question Number : 1 Question Id : 128206429 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) Merleau Ponty
- b) Donald Preziosi
- c) Carol Duncan
- d) Eugene Kleinbauer

Options :

1282061701. A

1282061702. B

1282061703. C

1282061704. D

Question Number : 2 Question Id : 128206430 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 category of ‘fine arts’ excluded a large mass of images, objects, and buildings produced by human societies because:

- a) The objects postulated self-conscious aesthetic intent
- b) It dealt with useful objects which played important role in human societies
- c) It satisfied the love for luxury among ruling classes or hegemonic institutions
- d) There was a shortage of space for display in the hegemonic institutions created by the ruling

Options :

1282061705. A

1282061706. B

1282061707. C

1282061708. D

Question Number : 3 Question Id : 128206431 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 main interest of the author was to:

- a) trace the disciplinary history of art history through its inclusions and exclusions
- b) narrate the history of taste among ruling classes through their hegemonic institutions
- c) track social and cultural hierarchies through the history of collecting of luxury items of art
- d) set up limits or boundaries of art history's object-domain.

Options :

1282061709. A

1282061710. B

1282061711. C

1282061712. D

Question Number : 4 Question Id : 128206432 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

In the context of this passage, the word “canon” means:

- a) a set of rules by which artworks are judged
- b) the authoritative critics who determine the value of artworks
- c) the disagreements among experts in the field about the value of artworks
- d) the formation of new yardsticks of art appreciation that displace older standards.

Options :

1282061713. A

1282061714. B

1282061715. C

1282061716. D

Question Number : 5 Question Id : 128206433 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 kind of scholarship represented by this passage can be described as:

- a) formalistic
- b) connoisseurly
- c) historiographic
- d) iconological

Options :

- 1282061717. A
- 1282061718. B
- 1282061719. C
- 1282061720. D

Sub-Section Number: 2
Sub-Section Id: 12820617
Question Shuffling Allowed : Yes

Question Id : 128206434 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (6 to 10)

Question Label : Comprehension

“Discourses, whatever their status, form, or value, and regardless of our manner of handling them, would unfold in a pervasive anonymity. No longer the tiresome repetitions: ‘Who is the real author?’ ‘Have we proof of his authenticity and originality?’ ‘What has he revealed of his most profound self in his language?’ New questions will be heard:

‘What are the modes of existence of this discourse?’ ‘Where does it come from; how is it circulated; who controls it?’ ‘What placements are determined for possible subjects?’ ‘Who can fulfil these diverse functions of the subject?’

Behind all these questions we would hear little more than the murmur of indifference: ‘What matter who’s speaking?’”

Sub questions

Question Number : 6 Question Id : 128206435 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) Levi Strauss
- b) Jacques Derrida
- c) Erwin Panofsky
- d) Michel Foucault

Options :

- 1282061721. A
- 1282061722. B
- 1282061723. C
- 1282061724. D

Question Number : 7 Question Id : 128206436 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 tired of old questions about authorship because:

- a) They are too obsessed with originality and authenticity and do not engage with discourse
- b) They are too concerned with pervasive anonymity
- c) They are more interested in language of the author and not his profound self
- d) The author is tired of celebrating the author

Options :

1282061725. A

1282061726. B

1282061727. C

1282061728. D

Question Number : 8 Question Id : 128206437 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 questions are more engaging to the author because they :

- a) Relate with the nexus of power and knowledge that the author is a part of
- b) They bring out the real author and his intentions underlying what he speaks
- c) They help us in arriving at the real meaning intended by the author
- d) They enable us to understand exactly who is speaking

Options :

1282061729. A

1282061730. B

1282061731. C

1282061732. D

Question Number : 9 Question Id : 128206438 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 mean by “discourse”:

- a) the underlying theoretical framework of statements
- b) the sum total of articulations within a text
- c) a historically contingent social system that produces knowledge and meaning
- d) the speech of elite classes

Options :

1282061733. A

1282061734. B

1282061735. C

1282061736. D

Question Number : 10 Question Id : 128206439 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 “murmur of indifference” mean?

- a) utterance is more important than the author
- b) the speech is of no value
- c) grammatical forms overwhelm the content
- d) indifference to the meaning of the statements

Options :

1282061737. A

1282061738. B

1282061739. C

1282061740. D

Sub-Section Number: 3
Sub-Section Id: 12820618
Question Shuffling Allowed : Yes

Question Id : 128206440 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (11 to 14)

Question Label : Comprehension

The Buddha’s birth as Siddhartha is depicted as a dream of Maya Devi, at Bharhut in a medallion, in which she is reclining on a bed while a large-sized elephant is hovering above. The scene is inscribed on the stone as *bhagavato ukranti*. (Sanskrit: *garbhavokranti*). It is significant that in the written descriptions, the Buddha as the elephant enters his mother’s womb whereas in the relief, the sleeping woman and the elephant hovering above her indicate the dream of the conception. Since the actual birth is not shown at Bharhut and the label implies descent, this Bharhut relief may signify both conception and birth, or could it be that the representation of the birth had not yet been fixed, because even at Sanchi, the birth has not been depicted in the way it was in later centuries. The labels which invariably accompany the reliefs at Bharhut have been an important phenomenon which has enabled the identification of the sculptures probably even before the Jataka or other texts became known. Thus, these Bharhut labels have given rise to the whole area of scholarship of identification of subject matter in Indian sculpture, with the help and study of the textual sources, canonical and mythological.

Sub questions

Question Number : 11 Question Id : 128206441 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 inscribed word ukranti connotes:

- a) Revolution
- b) Birth
- c) Conception
- d) None of the above

Options :

- 1282061741. A
- 1282061742. B
- 1282061743. C
- 1282061744. D

**Question Number : 12 Question Id : 128206442 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 Bharhut relief is identified as showing both the Buddha's conception and birth because:

- a) The elephant is shown entering the womb.
- b) The hovering elephant is shown with the reclining lady.
- c) The Jataka text's description of the event matches the scene.
- d) None of the above.

Options :

- 1282061745. A
- 1282061746. B
- 1282061747. C
- 1282061748. D

**Question Number : 13 Question Id : 128206443 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 Bharhut sculptures opened up scholarship on Buddhist art because:-

- a) They are in relief
- b) They show the conception of Buddha
- c) The use of label inscriptions.
- d) The presence of donative inscriptions.

Options :

- 1282061749. A
- 1282061750. B
- 1282061751. C
- 1282061752. D

**Question Number : 14 Question Id : 128206444 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 of the following statements accurately reflects the content of the passage:

- a) The birth of the Buddha in the sculpture is signified by the pose of Queen Maya.
- b) The birth of the Buddha is not shown in the sculpture but is implied by the presence of the elephant which symbolizes conception.
- c) There is no visual element in the sculpture that relates to the birth of the Buddha.
- d) The Jataka texts are the only reliable source for understanding the depiction of the themes of the birth of the Buddha .

Options :

1282061753. A

1282061754. B

1282061755. C

1282061756. D

Sub-Section Number:	4
Sub-Section Id:	12820619
Question Shuffling Allowed :	Yes

Question Id : 128206445 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (15 to 19)

Question Label : Comprehension

‘Two dominant portraits of medieval elite Muslim women emerge from early modern histories and convey a “skewed” analysis of their personas. The women are either prescient “feminists” such as the Mughal empress NūrJahan (1577-1645) who was willing to defy the strictures of a strictly orthodox and “misogynistic” society to advance her own political agenda, or they are portrayed as oppressed, sexualized and ineffectual members of the imperial *haram*. While the first “caricature” forces medieval Muslim women into a modern European or American “ideal” of womanhood the second perspective ignores or politicizes their position and personas.’

Sub questions

Question Number : 15 Question Id : 128206446 Question Type : MCQ Option Shuffling : No Display Question Number : Yes Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 3 Wrong Marks : 0

In the above passage the “portraits” the author is referring to are:

- a) as left by travellers accounts
- b) as painted by visiting European artists
- c) as recorded by early modern historians
- d) as inferred from photographic evidence

Options :

1282061757. A

1282061758. B
1282061759. C
1282061760. D

**Question Number : 16 Question Id : 128206447 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 error pointed out by the author can be described as

- a) presentism
- b) absenteeism
- c) neo-imperialism
- d) neo-colonialism

Options :

1282061761. A
1282061762. B
1282061763. C
1282061764. D

**Question Number : 17 Question Id : 128206448 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 links the “European or American ideal of womanhood” with a
“caricature” because:

- a) the author is patriarchal and disapproves of feminism
- b) the author feels there is a distinct Eastern model of feminism
- c) the author feels these models are not applicable to women of an earlier era
- d) the author feels the women of an earlier era were unable to live up to these
ideals

Options :

1282061765. A
1282061766. B
1282061767. C
1282061768. D

**Question Number : 18 Question Id : 128206449 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 description of women “as oppressed, sexualized and ineffectual members of
the imperial *haram*” is described as a politicization of their position and personas
because:

- a) Men and women were in fact equal in the imperial household
- b) This was an age of slavery
- c) This description of imperial life propagates an Orientalist fantasy
- d) It provokes women to rise up and ask for liberation

Options :

1282061769. A

1282061770. B
1282061771. C
1282061772. D

**Question Number : 19 Question Id : 128206450 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 3 Wrong Marks : 0**

Why does the author think both the representations of women that emerge from early modern histories are skewed:

- a) they depict women as fitting into one or other of pre-established stereotypes
- b) they represent only a small proportion of the women in society
- c) both a and b
- d) neither a or b

Options :

1282061773. A
1282061774. B
1282061775. C
1282061776. D

Sub-Section Number:	5
Sub-Section Id:	12820620
Question Shuffling Allowed :	Yes

Question Id : 128206451 Question Type : COMPREHENSION Sub Question Shuffling Allowed : Yes Group Comprehension Questions : No

Question Numbers : (20 to 24)

Question Label : Comprehension

An imaginative parallel has been drawn between the two nineteenth-century “sciences” of taxidermy and history. The common end to which both aspired was that of lifelike reproduction, the reconstitution of the material remnant into a semblance of its original state. The whole restorative exercise in either case rested on the fact of death and loss. A prior state had to be recognized as lost for the restoration to be effected. Therefore, the taxidermist had as his material the dead beast or bird; the historian/archaeologist, the decayed object from which all original meaning and value had been drained. The challenge for the science of taxidermy was to reconstitute the creature as it really was, not by faking an exact copy with alien substances but by using the actual skin of the dead being. In the simulation of life, the dead itself had to be rendered lifelike. In becoming more “scientific” over the early nineteenth century, taxidermy evolved newer possibilities for the preservation and simulation of the dead being—for instance, soaking the skin in a solution of chemicals and alcohol, which preserved it against shrinkage and deterioration and left it ready for the taxidermist’s operation.

The stone fragment from the past, it could be argued, became similar malleable material in the hands of the archaeologist. If it could not be physically remade like the carcass, it could nonetheless be mentally elasticized and cast within a larger conjectured whole, whether a monument, a series, or an epoch. The detailed anatomical knowledge of the taxidermist had its parallel, here, in the archaeologist’s historical expertise on script, style, substance, period, and region. This expertise is what gave him his re-creative powers over “the dissected carcass of the historic past.” Like the beast or the bird, the past needed to be brought alive from the surviving material remnant. Hence the aura and wonder that surrounded the original artifact within the museum, which disempowered the cast or the copy except as an extension and elaboration of the original.

Sub questions

Question Number : 20 Question Id : 128206452 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 parallels between archaeology and taxidermy because of three of the following four statements:

- i. both use remnants of dead or decayed things;
- ii. both reconstruct an image of what had once been alive;
- iii. both require scientific expertise
- iv. neither was related to the study of museums

The following statements are true:

- a) i, ii, iii
- b) ii, iii, iv
- c) i, iii, iv
- d) i, ii, iv

Options :

1282061777. A

1282061778. B

1282061779. C

1282061780. D

**Question Number : 21 Question Id : 128206453 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 “actual skin” of the dead animal is equated with

- a) skeletal finds at the site
- b) stone fragments
- c) both of the above
- d) none of the above

Options :

1282061781. A

1282061782. B

1282061783. C

1282061784. D

**Question Number : 22 Question Id : 128206454 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 prior state had to be recognized as lost for the restoration to be effected.” By this the author means that:

- a) the restoration is effective only when the prior state cannot be realized.
- b) the desire to realize a prior state undermines the motivation for the restoration
- c) an understanding of the prior state is necessary for restoration
- d) the effectiveness of the restoration does not depend on the accuracy of the achievement of the prior state.

Options :

- 1282061785. A
- 1282061786. B
- 1282061787. C
- 1282061788. D

Question Number : 23 Question Id : 128206455 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 common aim of the science of taxidermy and archaeology was

- a) reconstitution
- b) distortion
- c) dissection
- d) falsification

Options :

- 1282061789. A
- 1282061790. B
- 1282061791. C
- 1282061792. D

Question Number : 24 Question Id : 128206456 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 contends that the original has an aura that the copy lacks because:

- a) the copy can never be perfectly executed
- b) the original is not allowed to enter the museum
- c) the original is composed of actual remnants surviving from the past
- d) none of the above

Options :

- 1282061793. A
- 1282061794. B
- 1282061795. C
- 1282061796. D

Section II

Section Id :	12820616
Section Number :	2
Section type :	Online
Mandatory or Optional:	Mandatory
Number of Questions:	14
Number of Questions to be attempted:	14
Section Marks:	28
Display Number Panel:	Yes
Group All Questions:	No

Sub-Section Number: 1
Sub-Section Id: 12820621

Question Number : 25 Question Id : 128206457 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 tallest Jaina image is found at-

- a) Darasuram
- b) Shravana Belagola
- c) Halebid
- d) Ellora.

Options :

1282061797. A

1282061798. B

1282061799. C

1282061800. D

Question Number : 26 Question Id : 128206458 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 artists' works were included in the 2018 edition of the Kochi Muziris Biennale:

- a) Tamsüyanger Longkumer
- b) Desire Machine Collective
- c) Prithpal Singh Ladi
- d) Dilip Tamuly

Options :

1282061801. A

1282061802. B

1282061803. C

1282061804. D

Question Number : 27 Question Id : 128206459 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

What visual feature is often used to distinguish important figures in a battle scene such as the figures of Haider Ali and Tipu Sultan in the murals painted at Daria Daulat Bagh in Srirangapatna near Mysore?

- a) Lavish ornamentation
- b) Disguised appearance
- c) Frontal pose
- d) Hierarchy of Scale

Options :

1282061805. A

1282061806. B

1282061807. C

1282061808. D

Question Number : 28 Question Id : 128206460 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 exhibition was set up in 1955 to counter the fascist ideology of Nazi era Germany ?

- a) The Whitney Biennial
- b) The Frankfurt Book Fair
- c) The Documenta
- d) SkulpturProjekteMünster

Options :

1282061809. A

1282061810. B

1282061811. C

1282061812. D

Question Number : 29 Question Id : 128206461 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 archaeologist was responsible for carrying away the documents from the “library cave” of Dhunhuang, China and where are most of these documents now housed?

- a) Aurel Stein, The British Museum
- b) William Jones, The Metropolitan Museum of Art, New York
- c) James Prinsep, The Indian Museum, Kolkata
- d) Alexander Cunningham, The Louvre Museum, Paris

Options :

1282061813. A

1282061814. B

1282061815. C

1282061816. D

Question Number : 30 Question Id : 128206462 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 correct chronological order of the listed artists in terms of the beginning of their working-life:

- a) Amrita Sher-Gil, Mangalabai Tamapuratti, Latika Katt, Pilloo Pochkhanwala
- b) Pilloo Pochkhanwala, Amrita Sher-Gil, Latika Katt, Mangalabai Tamapuratti
- c) Pilloo Pochkhanwala, Latika Katt, Mangalabai Tamapuratti, Amrita Sher-Gil
- d) Mangalabai Tamapuratti, Amrita Sher-Gil, Pilloo Pochkhanwala Latika Katt

Options :

1282061817. A

1282061818. B
1282061819. C
1282061820. D

**Question Number : 31 Question Id : 128206463 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 author of “Framing the Gaze in Ottoman, Safavid and Mughal Palaces” is

- a) Ebba Koch
- b) Camal Kafadar
- c) Gulru Necipoglu
- d) Priscilla Soucek

Options :

1282061821. A
1282061822. B
1282061823. C
1282061824. D

**Question Number : 32 Question Id : 128206464 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 Gulshan Album is:

- a) a compilation of melodies
- b) a compilation of song lines
- c) a compilation of photographs
- d) None of the Above

Options :

1282061825. A
1282061826. B
1282061827. C
1282061828. D

**Question Number : 33 Question Id : 128206465 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical
Correct Marks : 2 Wrong Marks : 0**

Michael Baxandall’s developed the concept of the:

- a) period eye
- b) good eye
- c) beautiful eye
- d) aesthetic eye

Options :

1282061829. A
1282061830. B
1282061831. C
1282061832. D

Question Number : 34 Question Id : 128206466 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 *dharmachakrapravartanamurti* references which sacred pilgrimage spot:

- a) Bodh Gaya
- b) Sarnath
- c) Ajanta
- d) Kushinagar

Options :

1282061833. A

1282061834. B

1282061835. C

1282061836. D

Question Number : 35 Question Id : 128206467 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 regarded as an aedicular element on temple walls?

- a. *gavaksha*
- b. *ardha-mandapa*
- c. *mulamurti*
- d. *utsava murti*

Options :

1282061837. A

1282061838. B

1282061839. C

1282061840. D

Question Number : 36 Question Id : 128206468 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

Who were the chief photographers for the *People of India* (1869) series?

- a) John Forbes Watson and John William Kaye
- b) Samuel Bourne and John Forbes Watson
- c) Felice Beato and Samuel Bourne
- d) William and Thomas Daniells

Options :

1282061841. A

1282061842. B

1282061843. C

1282061844. D

Question Number : 37 Question Id : 128206469 Question Type : MCQ Option Shuffling : No Display Question Number : Yes
Single Line Question Option : No Option Orientation : Vertical

Correct Marks : 2 Wrong Marks : 0

“Women are not historically significant artists...because they did not have the innate nugget of genius (the phallus) which is the natural property of men.” Who is credited for this quote?

- a) Whitney Chadwick
- b) Judith Bulter
- c) Laura Mulvey
- d) Griselda Pollock

Options :

1282061845. A

1282061846. B

1282061847. C

1282061848. D

Question Number : 38 Question Id : 128206470 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 is not a style of Perso-Arabic Calligraphy:

- a) Naskh
- b) Naskhabi
- c) Nastaliq
- d) Taliq

Options :

1282061849. A

1282061850. B

1282061851. C

1282061852. D