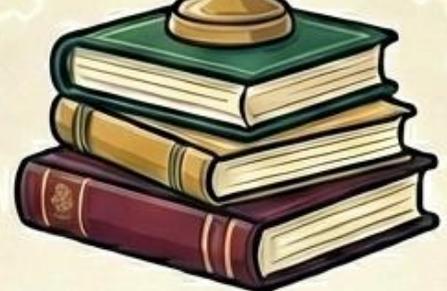




$$A = \frac{m}{(m^2 + c)^2}$$



NIOS PYQ's SOLUTIONS

$$\sqrt{a} = bc^2$$

$$\sqrt{h-x^2}$$

PREVIOUS YEARS' QUESTIONS & ANSWERS



APRIL-2025

Your Path to Success

SECTION - A

Q1 - What are found all-over the Pachmarhi hills?

- (A) Temples and forts (B) Ancient manuscripts
(C) Rock shelters with paintings (D) Buddhist Stupas

Answer - (C) Rock shelters with paintings

Q 2 - The earliest examples of Pala miniature paintings are found in which Buddhist text?

- (A) Jataka tales (B) Astasahasrika-Prajnaparamita
(C) Vinaya Pitaka (D) Dhammapada

Answer - (B) Astasahasrika-Prajnaparamita

Q 3 - What happens to the moisture as the plaster sets?

- (A) It turns into oil (B) It evaporates
(C) It gets absorbed into the pigment (D) It remains in the painting

Answer - (B) It evaporates

Q 4- What themes are commonly depicted in Ajanta paintings?

- (A) Only royal battles (B) Scenes and motifs related to Buddha
(C) Mythological war scenes (D) Abstract and modern designs

Answer - (B) Scenes and motifs related to Buddha



Q 5 - What is the medium of the work 'Bear, Tiger and Birds'?

- (A) Mural
- (B) Thumb Printing
- (C) Acrylic on canvas
- (D) Watercolor

Answer – (B) Thumb Printing

Q 6 - How long have human beings been painting, as evident from rock paintings?

- (A) More than 10000 years
- (B) More than 20000 years
- (C) More than 30000 years
- (D) More than 40000 years

Answer – (C) More than 30000 years

Q 7 - Who were traditionally the primary artists of Madhubani paintings?

- (A) Male sculptors
- (B) Royal court painters
- (C) Women from the Mithila region
- (D) British colonial artists

Answer – (C) Women from the Mithila region

Q 8 - What is the central theme depicted in the Kalighat painting 'Sita with Luv-Kush'?

- (A) A war scene from the Ramayana
- (B) A moment of love and warmth between Sita and her sons
- (C) The coronation of Lord Rama
- (D) The abduction of Sita by Ravana

Answer – (B) A moment of love and warmth between Sita and her sons



SECTION - B

Q 9 - Read the passage and answer the following questions :

Ajanta Cave Painting

The most famous paintings are found in the Ajanta caves. Ajanta caves are situated over the winding bed of the Waghora river, a small tributary of the Tapti river, sixty miles northeast of Aurangabad district in Maharashtra state. The caves are named after the nearby village Ajintha. Ajanta caves extend a rocky hill some 260 feet high and cut out of its sides along a stretch of 540 yards. There are thirty caves, including an unfinished one. Caves 9, 10, 19, 26 and 29 are Chaitya halls (worshipping places). Others were used as Viharas (Monasteries) where the monks lived. Ajanta caves were discovered in 1819 by some of the officers of the Madras regiment. One of them is Major John Smith. The first report on the Ajanta caves was sent to the Royal Asiatic Society by Lt. JeE. Alexandra in 1824.

Fill up the blanks :

- (a) Ajanta caves are situated over the winding bed of the _____ river.
- (b) The Waghora river is a small tributary of the _____ river.
- (c) Ajanta caves are located in _____ district of Maharashtra.
- (d) The caves are named after the nearby village _____ .

Answer –

- (a) Waghora
- (b) Tapti
- (c) Aurangabad
- (d) Ajintha



Q 10 – Read the passage and answer the following questions :

Fresco

Fresco is a technique of mural painting in which the painting is executed upon freshly-laid or wet lime plaster. Water or water mixed with lime is used for the pigment to merge with the plaster. As the plaster sets, the moisture evaporates, and the calcium in the lime turns into a fine layer of calcium carbonate on the surface of the painting. This protects the colours. Frescos are executed on surfaces rich in lime and the pigments also use lime as a binder, the colour palette becomes limited because chemicals present in pigments react to the calcium present in lime. Hence the Indian painter used Ramraj, Hirmich, Hingul, ochre, indigo, lamp soot or coal dust and various combinations for frescos. The pigments were powdered in a pestle, sieved, mixed with water and kept as liquids. Hingul, sindoor etc. were ground with sheep's milk and clarified with lemon juice.

Fill up the blanks :

- (a) Fresco is a technique of _____ where the painting is executed upon freshly laid or wet lime plaster.
- (b) Water is used so that the _____ merges with the plaster.
- (c) The pigments were powdered in a pestle, sieved, mixed with water, and kept as _____.
- (d) _____ and _____ were ground with sheep's milk and clarified with lemon juice.

Answer –

- (a) Mural Painting
- (b) Pigment
- (c) liquids
- (d) Hingul and Sindoor



Q 11 – Read the passage and answer the following questions :

Warli painting-Palghat Devi Chauk

Palghat Devi Chauk painting is made on the main interior wall of the house for wedding related rituals. A figure of Palghat Devi, the Warli goddess of fertility, is painted in the center of a large rectangle called Chauk. On the top two corners, representational figures of the sun and the moon or Basing, the ceremonial crown worn by the bride and the groom are painted. Below the figure of the goddess are painted auspicious figures. The chowk is then surrounded by wedding scenes and everyday activities. These include the bridegroom riding a mare, men and women dancing, hunting and farming scenes, and drawing of toddy, flora and fauna. Married women invariably execute the Chowk, but after that, enthusiastic younger women cover the wall with a veritable collage of real and imaginary scenes from life.

Fill up the blanks :

- (a) The central figure in the Chauk is _____ the Warli goddess of fertility.
- (b) The Chauk is a _____ painted as part of the _____.
- (c) The Palghat Devi Chauk is an integral part of Warli art, which is a tribal painting style from _____.
- (d) This form of painting primarily uses _____ made from _____ on a mug base.

Answer –

- (a) Palghat Devi
- (b) Large Rectangle , wedding Rituals
- (c) Maharashtra
- (d) White pigment, Rice flour



SECTION - C

Answer the following questions (in minimum 30 words each) :

Q 12 – What role did bird motifs play in Indus valley civilization pottery designs?

Answer – Bird motifs were not just aesthetic but had symbolic and cultural significance:

1. Aesthetic Enhancement – Bird motifs added visual appeal to pottery. Stylized forms, often geometric or abstract, made the pots distinctive and elegant.

2. Cultural Representation – Birds reflected the close observation of nature by the Harappan people and their connection with the environment, including rivers, forests, and animals.

Q 13 – Write about the development of company painting in India.

Answer – Company painting developed in India during the late 18th and 19th centuries under the influence of the British East India Company. It was a fusion of traditional Indian miniature painting styles with European techniques, especially watercolor, perspective, and realism. Indian artists adapted their skills to cater to British patrons, who wanted portraits, landscapes, flora, fauna, and everyday life scenes as souvenirs.

Q 14 – Explain the key characteristics of Jain miniature paintings.

Answer – Jain miniature painting developed and was mainly patronized in Gujarat. These paintings were primarily executed on palm leaves, which also served as a surface for calligraphy. The style followed the tradition of wall paintings but clearly incorporated elements of local folk art, giving it a distinctive appearance . The subject matter mainly focused on religious themes, depicting Tirthankaras and important Jain spiritual stories.

Or



What are the main subjects depicted in the Mirzapur rock paintings?

Answer – The Mirzapur rock paintings primarily depict human figures, animals, hunting scenes, daily activities, dancing, warfare, and rituals, reflecting the lifestyle, culture, and beliefs of early prehistoric communities in the region.

Answer the following question (in minimum 70 words) :

Q 15 – Analyze the artistic and religious significance of the painting 'Vishvarupa I' in the Chamba style.

Answer – The Chamba painting 'Vishvarupa I' portrays Lord Vishnu's cosmic form, illustrating his omnipresence and infinite power. Artistically, it showcases the Chamba style's delicate lines, bright colors, and intricate detailing, blending narrative and symbolism. Religiously, it conveys divine protection, universal order, and devotion, serving both as a spiritual guide and an object of worship, reflecting the fusion of Himalayan regional aesthetics with Vaishnavite theology.

Or

Describe the artistic style and subject matter of the Palanquin painting in the company school.

Answer – The Palanquin painting of the Company School depicts a decorative, portable palanquin often used in royal or ceremonial processions. Artistically, it combines Indian miniature detailing with European realism and perspective. The painting emphasizes bright colors, fine outlines, and meticulous patterns, capturing intricate designs of the palanquin, its ornaments, and attendants. The subject reflects colonial India's social life, ceremonies, and elite culture, serving as both documentation and aesthetic artwork.



Answer the following questions (in minimum 90 words each) :

Q 16 – What are the key characteristics of M.F. Husain's style in 'Nand Swaram,' and how does it reflect his artistic vision?

Answer – M.F. Husain, one of India's most celebrated modern artists, is known for his vibrant, dynamic, and expressive style. The main characteristics of his style in 'Nand Swaram' are:

1. **Bold and flowing lines** : The lines of figures and forms convey a sense of movement and vitality.
2. **Vivid and contrasting colours** : Bright colours make the painting attractive and rhythmic.
3. **Stylized figures** : Human forms focus more on emotion and energy than on realism.
4. **Fusion of styles** : A combination of folk art, traditional Indian painting, and modern abstract style.
5. **Cultural themes** : The painting reflects Indian myths, music, and everyday life.

Or

Discuss the use of bold colors, stylized figures, and intricate detailing in 'Krishna with a Companion' from the Basohli tradition.

Answer – In the Basohli school painting 'Krishna with a Companion' exemplifies the hallmark features of the Basohli tradition. The artist employs bold, vibrant colors, particularly reds, blues, and yellows, to create a dramatic and lively effect. The figures are highly stylized, with elongated limbs, expressive faces, and exaggerated gestures, emphasizing emotion and narrative over realism. Intricate detailing is evident in the ornate clothing, jewelry, and decorative background elements, showcasing meticulous craftsmanship. Together, these features convey intense devotional sentiment, narrative clarity, and the energetic aesthetic that defines the Basohli style.



Q 17 – Write about any two styles of Pahari painting. Explain the themes and characteristic features of the styles of the painting.

Answer – Pahari painting, from the Himalayan hill states, is known for its vibrant colors, lyrical style, and devotional or romantic themes. Different schools developed distinctive regional aesthetics. Two styles of Pahari painting are :

1. Basohli Style : The Basohli style is one of the earliest schools of Pahari painting, which developed in Basohli in the Jammu region. This style is known for its deep colours, dramatic expression, and stylized figures.

- (i) Bold and vibrant colours – Such as red, blue, and yellow.
- (ii) Stylized, expressive figures – With elongated eyes and dynamic postures.
- (iii) Decorative details in costumes – Fine ornamentation in garments and jewellery.
- (iv) Dramatic compositions – Which create a strong emotional impact.

2. Kangra School : The Kangra style is a well-known and highly developed school of Pahari painting, which developed in the Kangra region of Himachal Pradesh. This style is known for its delicacy, fine line work, and poetic expression.

- (i) Soft and light colours - Such as pink, green, blue, and pastel tones.
- (ii) Natural and gentle figures - With soft faces and expressive postures.
- (iii) Natural backgrounds - Beautiful depiction of mountains, rivers, trees, and flowers.
- (iv) Poetic and romantic compositions - Expressing feelings of peace, love, and devotion.

Or

Discuss the contribution of any two contemporary Indian artists to modern art.

Answer – Contemporary Indian artists have given a new dimension to modern Indian art, where a combination of traditional themes and modern techniques is seen, reflecting both cultural heritage and a contemporary outlook.

1. M.F. Husain (1915–2011) : M. F. Husain is called the “Picasso of India.” He gave international recognition to modern Indian art.



- (i) A combination of Indian folk art, traditional themes, and modern abstract style.
- (ii) Depiction of Indian myths, music, cinema, and scenes from everyday life in his paintings.
- (iii) Effective use of vibrant colours and bold, flowing lines.

2. **F.N. Souza (1924–2002)** : F. N. Souza was a powerful and fearless modern Indian artist and a founding member of the Progressive Artists' Group.

- (i) Gave a modern and expressive form to post-independence Indian art.
- (ii) Bold portrayal of human emotions, social issues, and reality.
- (iii) A modernist vision expressed through angular, distorted figures and intense colours.





Thank you!



We hope you found this material helpful. We wish you the very best for your examination.



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