

**Samson Bakare**

Lagos-based artist Samson Bakare describes his paintings as "time machines," as they **venture** back into the past and depict an African society that **(1)** ---- had history taken a different turn. He paints Black people **(2) on / in** positions of power, in full control of their surroundings. He explains how he hopes that by rewriting history, he can project a better future. Based **out of** Lagos, the city where he grew up, Samson Bakare has spent the last few years building a unique painting practice that **(3)** ---- Black life through portraits that rewrite a more positive history for it. He focuses on Black figures, showing them **enjoying** moments of leisure as a way **to challenge** Western art histories that have long marginalized them.

**1. Choose the best option to fill in the blank.**

- A) might have existed
- B) should have existed
- C) must have existed
- D) can't have existed
- E) will have existed

**3. Choose the best option to fill in the blank.**

- A) denounces
- B) exaggerates
- C) celebrates
- D) remembers
- E) underrates

**Samson Bakare A**

Lagos-based artist Samson Bakare describes his paintings as "time machines," as they venture back into the past and depict an African society that might have existed had history taken a different turn. He paints Black people in positions of power, in full control of their surroundings. He explains how he hopes that by rewriting history, he can project a better future. Based out of Lagos, the city where he grew up, Samson Bakare has spent the last few years building a unique painting practice that celebrates Black life through portraits that rewrite a more positive history for it. He focuses on Black figures, showing them enjoying moments of leisure as a way to challenge Western art histories that have long marginalized them.

**4. Which of the following questions cannot be answered according to the text?**

- A) Can works of art serve a purpose other than aesthetics?
- B) Why does being in positions of power matter?
- C) What has Samson Bakare been doing lately?
- D) What is the purpose of Samson Bakare in his depictions?
- E) How do Western art historians view Black figures?

**Samson Bakare B**

Bakare sees his paintings **(1) for / as** "time machines." "My work is really about theories of time. I hope I can provide a platform for people **(2) to reimagine / reimagining** the past and project a better future," he says. "**(3) ----**, these paintings are anti-imperialist, and I like to include Pan-Africanist thought as a part of the **(4) narrative.**" Pan-Africanism is the school of thought that believes people of African **(5) descent** should join together as one, and it emerged to counter the centuries-long traditions that erased, misplaced or misinterpreted the culture and art of African people on the continent and in the diaspora.



**3. Choose the best option to fill in the blank.**

- A) For instance  
B) In contrast  
C) In short  
D) In a sense  
E) In other words

**4. " narrative " is closest in meaning to ----.**

- A) account  
B) resort  
C) extension  
D) harvest  
E) refutation

**5. " descent " is closest in meaning to ----.**

- A) successor  
B) fraud  
C) affluence  
D) bestowment  
E) lineage

**Samson Bakare B**

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**6.What could be inferred from this passage?**

- A) The unity among those of African descent may have given rise to Pan-Africanist thought.
- B) Without theories of time it is not possible to imagine a better future.
- C) What erased, misplaced or misinterpreted the culture and art of African people is their own lack of interest in them.
- D) There were times when the art of African people on the continent and in the diaspora were held with high esteem.
- E) It is not the past but the future that the pictures as time machines intend to take their viewers to.



**Samson Bakare C**

Bakare’s anti-imperialist **(1) stance / aim** can be seen in paintings like *Circa 1885* (2021). The large portrait’s title is a reference to the Berlin Conference of 1884, also known as the “Scramble for Africa,” which involved major European Powers **(2) ----** claim to territory on the continent, leading later to the legitimizing of colonialism. In Bakare’s painting, an aristocratic Black couple *stand* front and center in a royal court, framed by Black cherubic angles with multicolored hair. A domesticated leopard *standing* between this Lord and Lady is a **(3) ----** to the court of the Benin Empire where the Oba (king) kept these animals in the palace as pets as a way to show their power **(4) of / over** the wilderness.

**2. Choose the best option to fill in the blank.**

- |              |                 |
|--------------|-----------------|
| A) laying    | B) allowing     |
| C) demanding | D) confiscating |
| E) repelling |                 |

**3. Choose the best option to fill in the blank.**

- |                |              |
|----------------|--------------|
| A) charm       | B) contrast  |
| C) familiarity | D) reference |
| E) resistance  |              |



*Circa 1885*



**Samson Bakare D**

Bakare's own introduction to art began early and his biggest influence is his architect dad. He grew up in a home filled with hand-drawn renders and sketchbooks at a time long before AutoCAD and other digital drawing tools **(1) took hold**. "Watching my dad **(2) to sketch /sketch** pencil drawings was something really profound to witness growing up. I wanted to copy him and this made me curious about drawing," he says. In his Family Portrait series, which began in 2019, he focused on imagining an **(3) abundance / scarcity** of wealth and a higher social status for Black individuals **(4) ----** history had taken a different turn. This was his response to the **(5) earth-shattering** events of colonialism and the transatlantic slave trade, and he sees painting as a way to **(6) ----** past injustices and suggest new Black futures. "Our strategy should not only be to confront empire but to lay siege to it," he says. "To restore pride, to heal the broken and retell the stories."



1. " **took hold** " is closest in meaning to ----.

- |                |              |
|----------------|--------------|
| A) emerged     | B) generated |
| C) rooted      | D) promoted  |
| E) disappeared |              |

4. Choose the best option to fill in the blank.

- |           |            |
|-----------|------------|
| A) if     | B) when    |
| C) as     | D) because |
| E) though |            |

5. " **earth-shattering** " is closest in meaning to ----.

- |                 |              |
|-----------------|--------------|
| A) enlightening | B) fateful   |
| C) broad        | D) appealing |
| E) incongruous  |              |

6. Choose the best option to fill in the blank.

- |               |             |
|---------------|-------------|
| A) eradicate  | B) elicit   |
| C) discourage | D) evaluate |
| E) reconcile  |             |

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7. What is the tone of Samson Bakare at the end of this passage?

- A) antagonistic
- B) constructive
- C) resentful
- D) cynical
- E) provocative

**Samson Bakare A KEY**

1. A
2. in
3. C
4. B

**Samson Bakare B KEY**

1. as
2. to reimagine
3. D
4. A
5. E
6. E

**Samson Bakare C KEY**

1. stance
2. A
3. D
4. over

**Samson Bakare D KEY**

1. C
2. sketch
3. abundance
4. A
5. B
6. E
7. B

[https://wepresent.wetransfer.com/story/samson-bakare/?utm\\_source=wetransfer&utm\\_medium=wallpaper&utm\\_campaign=backfill#:~:text=Bakare%E2%80%99s%20own%20introduction,drawing%2C%E2%80%9D%20he%20says.](https://wepresent.wetransfer.com/story/samson-bakare/?utm_source=wetransfer&utm_medium=wallpaper&utm_campaign=backfill#:~:text=Bakare%E2%80%99s%20own%20introduction,drawing%2C%E2%80%9D%20he%20says.)