

C A R O L E F R E E M A N
Selections 2012 – 2016



August 4 – 27, 2016

Price List

DEAR ART WORLD

<i>Critic in his Own Words</i> , 2013, acrylic and graphite on mylar, 82 x 42 inches	\$ 4000
<i>After Ingres: International Curator as Napoleon</i> , 2013, acrylic and graphite on mylar, 11 x 8.5 inches (unframed)	\$ 1750
<i>Connoisseur</i> , 2013, acrylic and graphite on mylar, 11 x 8.5 inch sheet (unframed)	\$ 1750
<i>After Bronzino: American Philanthropist as Cosimo de Medici</i> , 2013, graphite and acrylic on mylar, 11 x 8.5 inch sheet (unframed)	\$ 1750
<i>After Vigee Le Brun: Businesswoman as Marie Antoinette</i> , 2013, acrylic and graphite on mylar, 11 x 8.5 inch sheet (unframed)	\$ 1750
<i>After Van Der Weyden: New York Art Patron as a Lady</i> , 2013, acrylic and graphite on mylar, 11 x 8.5 inch sheet (unframed)	\$ 1750
<i>For Sale</i> , 2012, acrylic and graphite on mylar, 11 x 8.5 inch sheet (unframed)	\$ 1750
<i>Man With A Blue Scarf II</i> , 2014, acrylic and graphite on mylar, 11 x 8.5 inches (unframed)	\$ 1750
<i>Hat, Brolly, Masks</i> , 2014, acrylic and graphite on mylar, 11 x 8.5 inch sheet (unframed)	\$ 1750
<i>Artist, Officer, Chevalier: Charles Pachter</i> , 2011-16, oil on mylar, 42 x 78 inches	\$ 6500

GREEN COUCH

Sleep Of No Reason , 2015, acrylic on archival paper, 50 x 70 inches	\$ 5000
Sitter, Sloucher, Hopper , 2014, acrylic on archival paper, 22 x 30 inches (unframed)	\$ 3000

SOMETHING ABOUT WINNIPEG

Hidden , 2015, oil on linen, 14 x 20 inches	\$ 3000
Found , 2015, oil on linen, 20 x 20 inches	\$ 3000
It began with a death, Van Gogh, and a pirate , 2016, oil on canvas, 54 x 84 inches (2 stretchers 54 x 42 inches each)	\$ 12,000
Something About Winnipeg , 2015-16, oil on canvas, 60 x 110 inches	\$ 16,000
48 Portraits (Panel A), 2016, acrylic on mylar on panel, 48 attached panels – 7 x 5.5 inches each	\$ 5400
Father of Invention , 2012-16, acrylic on mylar, 126 x 82 inches (3 panels 42 x 82 inches each)	\$ 13,500



From left to right: *Found*, 2015, oil on linen, 20 x 20 inches; *Sleep Of No Reason*, 2015, acrylic on archival paper, 50 x 70 inches; *Connoisseur*, 2013, acrylic and graphite on mylar, 11 x 8.5 inch sheet (unframed)

SELECTIONS 2012 - 2016 is curated from three bodies of work:

Something About Winnipeg

(previewing November, 2016 solo exhibition at Gurevich Fine Art, Winnipeg)

Winnipeg émigré, Carole Freeman, investigates and surrenders to her hometown's enduring significance and influence through a selection from 48 gray-scale portraits of prominent 'Peggers' (with a nod to Gerhard Richter's *48 Portraits*), portraits of meaningful objects, a triptych about her father - surgeon and inventor, and a large history painting.

The Green Couch

Situated in an art studio, the green couch created curious tableaux and mise-en-scenes of teenage behaviours. The positions and gestures of present-day figures with historical artworks as backdrops generate both intended and accidental meanings.

Dear Art World

Salutation, term of endearment, price (monetary, psychological), or exclamation? *Dear Art World* is Freeman's pictorialization of the contemporary world of art in six parts: *The Artists*, *The Dealers*, *The Critics*, *Collectors and Curators*, *Conversations*, and *The Fairs*. The selections for this exhibition depict prominent art world figures as counterparts to sitters in historic master paintings, art fair attendees with contemporary art, a critic with his words, and a portrait of an iconic Canadian artist.

Bio



CAROLE FREEMAN is a painter of people and narrative pictures. Her imagery combines clinical study, empathy, humour, and ironic juxtaposition, sometimes referencing Old and Modern Masters.

Born in St. Boniface (now Winnipeg), Canada, Carole Freeman holds an MA from the School of Painting, Royal College of Art, London, England, which included a residency at the Cite Internationale des Arts, Paris.

Freeman has participated in art fairs, solo and group exhibitions in London, New York, Toronto, Montreal, and Winnipeg, as well as two recent Los Angeles shows with work by Helen Frankenthaler, Elizabeth Peyton, Picasso, Matisse, Lautrec, Klimt, and David Hockney. Past solo exhibitions in Toronto include three shows of celebrity portraits featured during the *Toronto International Film Festival* (2010 and 2011) and an exhibition of 196 portraits sourced from social media profile photos, *Portraits of Facebook*, Edward Day Gallery (2011-2012). Freeman presented her art practice at *The Canadian Arts Summit* (2012), The Banff Centre, Banff, Canada, as a member of the panel *Making Art in the Age of New Media*, moderated by Janet Carding, former Director CEO, Royal Ontario Museum. Paintings have been commissioned by film director Morgan Spurlock and for the collection of Lord and Lady Glentoran, Ireland.

"Surprise Appearances", a sixteen-page profile of Freeman's paintings, written by Gary Michael Dault, will be published in *Arabella*, Summer Issue, 2016. Freeman's work has also been featured in *The Globe and Mail*, *The National Post*, and *Now Magazine*, as well as blogs and websites such as *ArtDaily Newsletter*, *ArtSlant*, *Akimbo Art and Tech Blog*, *ArtStars*, *Berkshire News*, *Los Angeles Magazine*, *Visual Art Source*, and *Canadian Art Database*. Freeman is the recipient of several awards and grants including the Canada Council. Her work is represented in private, corporate, and public collections in the U.S.A., Canada, England, Ireland, Italy, and Australia.

Freeman presently lives and works in Toronto, Canada. *Something About Winnipeg* opens November 4, 2016, Gurevich Fine Art, Winnipeg, Canada.

CAROLE FREEMAN

www.carole-freeman.com

EDUCATION

- 1990 *Bachelor of Education*, University of Toronto, Canada.
1980 *Master of Arts*, School of Painting, Royal College of Art, London, England.
1977 *Bachelor of Fine Arts Honors* (Dean's Honors List), University of Manitoba, Winnipeg.

SOLO EXHIBITIONS

- 2016 *Carole Freeman 2012-2016*, Walnut Contemporary, Toronto, Canada.
Something About Winnipeg, Gurevich Fine Art, Winnipeg, Canada.
2011-12 *Portraits of Facebook*, Edward Day Gallery, Toronto, Canada,
Keynote Speaker: Jordan Banks, Managing Director, Facebook Canada.
Doing the Docs, Hyatt Regency Hotel (Toronto International Film Festival Headquarters), Toronto, Canada.
2010 *If the Paparazzi Could Paint II*, Hyatt Regency Hotel (Toronto International Film Festival Official Headquarters), Toronto, Canada.
If the Paparazzi Could Paint I, Rebecca Gallery, Toronto, Canada.

GROUP EXHIBITIONS

- 2015 *ArtToronto*, Gurevich Fine Art, Toronto, Canada.
2014 *ArtToronto*, Gurevich Fine Art, Toronto, Canada.
Classical Values: Modern and Contemporary Drawing, Leslie Sacks Fine Art, Los Angeles, California. (with work by Picasso, Matisse, Hockney +)
Celebration of Women's Art, Gurevich Fine Art, Winnipeg, Canada.
Juno Awards Exhibition, Gurevich Fine Art, Winnipeg, Canada.
2013 *Women's Art Now*, Leslie Sacks Fine Art, Los Angeles, California,
Keynote speaker: Judy Larson, former Director of National Museum of Women in the Arts, Washington, D.C. (with work by Frankenthaler, Peyton, Graves +).
2009 *The Zoomer Show*, Propeller Centre for the Arts, Curated by Moses Znaimer, Toronto, Canada.
1985 *Fourth Faculty of Fine Arts Biennale*, Concordia University, Montreal, Quebec.
1983 *Aids Research Exhibition and Auction*, Galerie John Schweitzer, Montreal, Quebec.
1979 *British Petroleum Invitational*, London, England.
1977 Group Exhibitions, Janet Ian Cameron Gallery and Gallery III, Winnipeg, Canada.

COMMISSIONS

- 2014 *Twins Series*, Private Collection, Toronto, Canada.
2012 *Portrait of Leslie Sacks* for "African Art from the Leslie Sacks Collection", Skira, 2013.
2010-11 *Nine Drawings of Man Friday*, Commissioned by Blue Leaf Gallery for Lord and Lady Glentorran, Dublin, Ireland.
Portraits of Norman Jewison, David Mirvish, and Ucal Powell, Harold Green Theatre Company, Toronto, Canada.
Four Paintings of Bert, Private Collection, Toronto, Canada.
Portrait of Jeremy Chilnick, Private Collection, Commissioned by Morgan Spurlock, New York, NY.
2009-10 *The Globe and Mail (Facts and Arguments)*, Editorial Illustrations.
Portrait of John, Private Collection, Tuscany, Italy.

1980-86 *Montreal Magazine, Feminin Pluriel, Saturday Night Magazine, Quill and Quire* - Editorial Illustrations.

CONFERENCES WORKSHOPS

- 2012 *Canadian Arts Summit*, Guest Panelist, *Making Art in the Age of New Media*, moderated by Janet Carding, Director and CEO Royal Ontario Museum, The Banff Centre, Banff, Canada.
Portrait Painting Party, Edward Day Gallery, Toronto, Canada.
2011 *Portrait Workshop*, Central Commerce Collegiate, Toronto, Canada.

AWARDS GRANTS RESIDENCIES

- 1990 *Visual Art Award*, Faculty of Education, University of Toronto, Toronto, Canada.
1982 *Project Cost Grant*, Canada Council.
1980 *La Cite Internationale des Arts*, Four Month Residency, Paris, France.
1979 *Travel Award - Italy*, Royal College of Art.
1978 *Project Cost Grant*, Canada Council.

COLLECTIONS

Art Bank, Ottawa, Canada.
Continental Oil Company, London, England.
Royal College of Art, London, England.
University of Manitoba, Winnipeg, Canada.
York University, Toronto, Canada.
Private Collections: England, Canada, USA, Italy, Australia.

BIBLIOGRAPHY / MEDIA

Globe and Mail

Carole Freeman Finds Her Muse on Facebook. 2 December 2011.
Carole Freeman's Facebook Friends. December 2, 2011.

The National Post

Portraits from Pokes. 1 December 2011.
Celebrity Apprentice. 9 September 2010.

Berkshire Fine Arts

Friend Me: Portraits and Projects, Carole Freeman. 22 January 2012.

Canadian Jewish News

Getting Friendened With a Paintbrush. 15 December 2011.

Blogs

Carole Freeman Unplugged. Akimbo Art and Tech Blog, James Fowler, April 10, 2012.
Global Paint Party. Otino Corsano Blogspot. 5 January 2012.
Carole Freeman. ArtStars by Nadja Sayej, 2 December 2011.
Pretty As a Picture. The Star Blogs, 15 September 2011.

Radio

Friend Me at The Edward Day Gallery. Here and Now, CBC Radio, 1 December 2011.

Galleries

Carole Freeman Friend Me Portraits of Facebook. Edward Day Gallery, 1 December 2011.
Carole Freeman If the Paparazzi Could Paint. Rebecca Gallery, 10 February 2012.

VISUAL ARTS

Finding her muse on Facebook

Toronto painter Carole Freeman has turned 200 of her online friends into a portrait show – and that's just the beginning

JAMES ADAMS

There are emerging artists and then there's Carole Freeman who, at 57, likes to call herself a "re-emerging artist."

Born and raised in Winnipeg, Freeman graduated from the Royal Academy of Arts in London in 1980, intending to forge a career as a figurative painter. "Then circumstances took me elsewhere," she said in an interview the other day.

The most decisive circumstance was finding herself pregnant and single and having to get an education degree in Toronto to take care of her daughter. Later, when she might have resumed her art, she was stricken by an unspecified chronic illness that left her unable to pick up a brush and hampered her ability to walk and talk.

But by 2008 Freeman had recovered enough to return to painting. And this weekend she's having a solo show at Toronto's Edward Day Gallery displaying her particular adaptation of one of the art world's oldest genres, to the digital world's most popular forum for self-exposure, the Facebook page. In the past 16 to 18 months, Freeman has painted portraits of more than 200 of her 1,400 Facebook friends, based on the images they've posted online.

Titled *Friend Me*, the show is a potpourri of artists and musicians, arts administrators and journalists, writers and filmmakers from around the globe, some famous, others almost-so, the rest not so much. All Freeman's subjects have seen her treatments of them and, she says, "the responses have been nothing but positive."

Also supportive is Facebook Canada managing director Jordan Banks, who was scheduled to appear at the opening of Freeman's show earlier this week. "I was moved by Carole's story," he said in an e-mail, "and by hearing how Facebook has inspired her beautiful portraits." The Facebook phenomenon, he says, "minimizes isolation, fosters so-



"Here's this limitless, ever-changing source of fabulous faces and characters who want to share!" says Freeman, left, of her Facebook "aha" moment. Above, Morgan Spiveck and Kanye West.

ACEY DORON/THE GLOBE AND MAIL

ONLINE

More portraits

See a photo gallery of Freeman's *Friend Me* series [lglobe.ca/arts](http://globe.ca/arts)

was scouting for other artistic types with social-media inclinations.

"Really, it was about opening up the art world to me," she says. "It floored me that someone like [British art superstar] Tracey Emin or Damien Hirst were there and I could actually message them, whereas in real life ... well, maybe I could meet them in London, but even that was highly doubtful."

As Freeman made more and



more connections, she became intrigued by their Facebook portraits – the way one was funny, another serious, the next highly artistic. One day it hit her:

"Here's this limitless, ever-changing source of fabulous faces and characters who want to share!" Painting them, she realized she was not only "taking the virtual wall back to tradition" there was also the potential, for her, of "getting back to the gallery wall."

But she's also had another friend helping out. Her ex-husband, Michael Bain, who advises on Canadian and U.S. artists, helped get Freeman one of her first Toronto exhibitions, of showbiz portraits at the Park Hyatt Hotel during the 2000 Toronto International Film Festival. It was Bain, too, who was instrumental in persuading Mary Sue Rankin, founder/curator of Edward Day Gallery, to take on *Friend Me*.

Being a big-picture guy, Bain sees *Friend Me* as something more than an art show. Indeed, the Edward Day event is just one element of something called *Friend Me Projects*, "a global ini-

tiative," in Bain's words, "to promote connection, friendship and common humanity."

In concrete terms, this means trying to get Freeman's work into other cities and having her conduct portraiture workshops in which high-school students visit Edward Day, then paint their friends and Facebook the results. Planned for later this month is Face the World: Global Paint Party, a campaign whose "ultimate goal will be to have 800 million users of Facebook painting each other and connecting in ways they normally wouldn't think of."

Whatever comes of the project, Freeman feels blessed after years of hardship to finally have an exhibition "in a top-tier gallery in a cosmopolitan city." Watching the show's installation, "I started getting fairly emotional because this has been what I have always wanted. ... Maybe," she said, "this is finally my time."

Friend Me: Portraits of Facebook runs at Toronto's Edward Day Gallery until Jan. 7 (edwarddaygallery.com).



AVENUE



PORTRAITS FROM POKES

Toronto artist turns to Facebook's profile photos for new 'Friend Me' project

By [Name]

When you scroll through Facebook's profile photos, you see a mix of faces. Some are familiar, some are not. It's a digital gallery of people, each with their own story.

For Toronto artist [Name], these faces are the inspiration for a new project called 'Friend Me'. The artist has taken profile photos from Facebook and turned them into oil paintings. The project is a commentary on the way we connect with people in the digital age.

The artist says that the project is a way to explore the human condition in a digital world. It's about the way we see ourselves and others through a screen. It's about the way we connect and disconnect.

Each face is a story, and the artist is trying to capture that story in a painting. It's a way to bring a little bit of the digital world into the physical world.

The artist says that the project is a way to explore the human condition in a digital world. It's about the way we see ourselves and others through a screen. It's about the way we connect and disconnect.

The artist says that the project is a way to explore the human condition in a digital world. It's about the way we see ourselves and others through a screen. It's about the way we connect and disconnect.





These skulls are wearing two of the more than 20 new bone-setting appliances developed by Capt. Joe Freeman, Canadian dental surgeon. Made from the plastic windows salvaged from wrecked Canadian training planes, these splints are being used to mend the broken facial bones of the flyers who were injured in the crashes.



The splints are composed of Perspex, a plastic that is easily shaped under warm water, and then quickly regains its rigidity once it has been permitted to dry.

SPLINTS made from the plastic windows salvaged from cracked-up Canadian training planes are being used to mend the broken facial bones of the very flyers who have been injured in the crashes. Seeking a substitute for war-scarce metal, Capt. Joe Freeman, dental surgeon of Winnipeg, Canada, discovered that Perspex, a Canadian plastic, could be easily shaped under water, and that it becomes as firm as metal as soon as it has dried. Besides being lighter to wear than all-metal bone-setting appliances, the new splints are much less expensive to manufacture and can be quickly "tailor-made" for unusual types of fractures. Freeman has professionally announced his discovery through the Canadian and American dental journals.

ARE YOU WIRED TO BE AN ELECTRICIAN?

SMART CAREER

JOBS AND OPPORTUNITIES IN MANITOBA



CAROLE FREEMAN
**facebook
artist**



**MANITOBA'S
Outstanding Olympians**



**Opportunities
in
LAW
ENFORCEMENT**





WOMEN'S ART NOW

A benefit exhibition for Women's Voices Now

Kelly Berg	Minjung Kim
Pat Berger	Samella Lewis
Cheryl Ekstrom	Jamie Oxman
Helen Frankenthaler	Beverly Pepper
Carole Freeman	Elizabeth Peyton
Zhenya Gershman	Judy Pfaff
Nancy Graves	Susanna Schulten
Bay Hallowell	Julie Brown Smith
JD Hansen	Pat Steir

January 19 - February 25, 2013

Reception for the Artists
Saturday, January 19, 4-7pm

Keynote Speaker, Judy L. Larson

Former Director, National Museum of Women in the Arts, Washington, D.C.

All gallery proceeds will be donated to **Women's Voices Now**
www.womensvoicesnow.org

LESLIE SACKS FINE ART
Brentwood

11640 San Vicente Boulevard, Los Angeles, California 90049
(310) 820-9448 info@lesliesacks.com

www.lesliesacks.com

PRESS RELEASE
FOR IMMEDIATE DISTRIBUTION

WOMEN'S ART NOW

an exhibition benefiting
Women's Voices Now

Kelly Berg Pat Berger Cheryl Ekstrom Helen Frankenthaler Carole Freeman
Zhenya Gershman Nancy Graves Bay Hallowell JD Hansen Minjung Kim
Samella Lewis Jamie Oxman Elizabeth Peyton Beverly Pepper Judy Pfaff
Susanna Schultan Julie Brown Smith Pat Steir

LESLIE SACKS FINE ART

Brentwood

11640 San Vicente Blvd. L.A., CA 90049 310.820.9448 info@lesliesacks.com www.lesliesacks.com

January 19 – February 18, 2013

Reception for the Artists: Saturday, January 19, 4-7 PM
Installation photo opportunity 3:30 PM

Keynote Speaker, Judy L. Larson

Former Director, National Museum for Women in the Arts, Washington, D.C.
Director, Ridley-Tree Museum of Art, Santa Barbara, California

WOMEN'S ART NOW shines a vivid light on what's long been missing from the socio-cultural and socio-political equations at work in much of the world today: that missing factor being equal input from women. Thus all the works in this exhibition, though not necessarily about women, are by women.

The only other criteria for the selection of artworks is that they be masterfully executed, authentic expressions of the artists' identities and consequent points of view. The field from which the artists were selected was defined in an equally simple manner - the artists have either crossed paths with the gallery and/or the gallery has collected their work.

Having cast this modest curatorial net absent of an aesthetic agenda other than artistry and authenticity, this show nevertheless exhibits a broad cross-section from the canons of modernism, post-modernism, feminism and post-feminism. Styles range from literal to abstract, geometric to expressionist; media range from traditional painting, graphics and sculpture to conceptual and other "avant-garde" forms.

WOMEN'S ART NOW will benefit **Women's Voices Now**, a not-for-profit organization concerned with advancing women's rights to free expression in Muslim societies. The Women's Voices Now website hosts the largest existing collection of films by women and about women living in Muslim societies: 98 films from 40 countries. The website also supports an interactive online community of contributors from a wide range of national, ethnic, religious and economic backgrounds. All gallery proceeds from this exhibition will be donated to Women's Voices Now.

For further information about Women's Voices Now, please visit www.womensvoicesnow.org or contact heidi@womensvoicesnow.org. For further information about **WOMEN'S ART NOW** contact info@lesliesacks.com. Images and captions for a small selection of works from the exhibition are included below. Images and information for additional works are available upon request and will be viewable on the gallery's website prior to and during the exhibition.

CLASSICAL VALUES

Modern and Contemporary Drawings

Frank Auerbach
Carole Freeman
Nancy Graves
Shane Guffogg
David Hockney
Gustav Klimt
Aristide Maillol
Marino Marini
Henri Matisse
Henry Moore
Jules Pascin
Pablo Picasso
Alex Segal
Henri de Toulouse-Lautrec
Édouard Vuillard

Extended through September 27

LESLIE SACKS FINE ART



CELEBRITY APPRENTICE

Stars come out en masse for Conde Nast's if the Paparazzi Could Paint

By Christopher Lasnik

When Conde Nast's *Vanity Fair* magazine announced in 2007 that it was launching a new series of portraits of celebrities, the idea was to create a visual record of the lives of the stars. The portraits were to be painted by a team of artists, and the magazine was to publish them in its pages. The idea was to create a visual record of the lives of the stars. The portraits were to be painted by a team of artists, and the magazine was to publish them in its pages.

The first portrait of a celebrity was of Madonna. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007. The portrait was a portrait of Madonna. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007.

The second portrait of a celebrity was of Beyoncé. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007. The portrait was a portrait of Beyoncé. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007.

The third portrait of a celebrity was of Brad Pitt. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007. The portrait was a portrait of Brad Pitt. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007.

The fourth portrait of a celebrity was of Angelina Jolie. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007. The portrait was a portrait of Angelina Jolie. The portrait was painted by the artist John Currall. The portrait was published in the magazine in 2007.

Getting 'friended' with a paintbrush

Laura Freeman
Special to The CN

Adding friends on Facebook has gained a new meaning with Canadian artist Carole Freeman's latest exhibit, *Friend Me: Portraits of Facebook*.

The exhibit, which runs until Jan. 7 at the Edward Day Gallery in Toronto, features almost 200 portraits of people's Facebook profile pictures, some of them well known in the art world. They include artists Judith Sussan, Susan Hobbs, Margaret Drago and Jim Ferragamo. Freeman also painted a portrait of actor James Franco and media mogul Arianna Huffington.

The idea for the project came after Freeman had been caring for her sick mother in Winnipeg for several months. She would play Scrabble daily with her family there, and she discovered she could continue

playing Scrabble on Facebook when she returned to Toronto. She soon became interested in the images people chose for their profile pictures.

"When I started looking closely at friends' profile pictures, I realized there was this infinite number of faces to look at, and then I started 'friending' people because of what their profile pictures looked like," Freeman said.

Freeman, who graduated from the Royal College of Art in London, England, in 1980, is rapt about the response she has had from this exhibit. She sent messages to people on Facebook asking for permission to paint them, and then sent them a JPEG of the finished painting. She's received Facebook chat messages from people around the world saying that they love the work, and even that they would like to purchase it.

"Everybody loves it and they feel hon-

oured to be included," Freeman said. "It brings people together."

Studying the profile pictures of others has made Freeman think more about the image she uses for her profile.

"Usually I use Facebook to promote my work, and right now, that's how I choose my profile image," she said. "I think I would continue to keep changing the profile photo to a profile I painted of someone else since I don't like to put in photos of myself."

The exhibit opened on Dec. 1, and Freeman said that since that was World AIDS Day, it was a perfect day to begin the charity work she wanted to achieve with her *Friend Me* project, whose goal is to inspire and engage the 800 million Facebook members to paint their friends, as a global initiative to promote connection, friendship and our common humanity through art, social media, education and technology.

One of the charitable organizations she partnered with was the Stephen Lewis Foundation Arts Fund, which supports the art of African people living with HIV/AIDS and thus helps bring hope to their lives. Executive director of the fund Ilana Landsberg-Lewis spoke at the exhibition opening.

Jordan Banks, managing director of Facebook Canada also spoke at the opening, about Facebook's commitment to the *Friend Me* project. He said the project illustrates one of the reasons why Facebook could be inspirational.

"One person has the ability to influence and connect with people all around the world who share like interests," Banks said. "They use Facebook to drive and amplify their voices."

Freeman was a teacher for many years, and will be visiting classrooms to run arts workshops where the kids will get the chance to paint one of their face-



Carole Freeman

book friends.

She painted a lot as a child, and she has always been interested in painting faces. Painting heads has need to be creative.

"It's my passion in life and about the only thing I love doing," she said. "People's lives are in their faces, so it could be very beautiful or handsome or a face with a lot of character in it. Whatever makes me so interesting."

Freeman is always thinking about how the project might expand. She is considering travelling to meet some of the Facebook friends she has never met and painting them in their homes. She also hoped to meet some of her Facebook friends at the exhibit's opening. She added that forming connections with people was another benefit to the project.

"We're making more friends," she said.

The exhibit runs until Jan. 7 at the Edward Day Gallery, 952 Queen St. W., Suite 201. For more information, "Like" *Friend Me Projects* on Facebook.