

Whole, bold and strong

Laura Facey's newest creation embodies the artist's deep faith and peace

By Searlina Bodden

Cayman has caught artist Laura Facey at exactly the right time.

"I am energized and excited that my work has a voice and now I want to share my world," she states.



Grace in the face of controversy – Laura Facey. Photo: Supplied

Her contribution to *Rousings*, 'Indigo Prayer', was produced at a workshop in Curacao where the essential aim was to create a work in answer to the country's

environment and history. What was produced looks like an ethereal, jewell-toned interpretation of Christ's crucifixion.

"The workshop participants saw the head slave of the rebellion in this piece and I was glad they had their own

and took the form of Chula, the famous beheaded slave of Curacao. Facey wrote a poem entitled Indigo Prayer and read it in papiamentu (the language of Curacao), Spanish and English. The fact that Facey was willing to let another culture read their own meaning into a work so close to her own faith and heart speaks to the artist's deep sense of tolerance.

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"My passion for Christ is really strong and so it tends to creep into many of my works. But I saw a need in those people and it was very healing for them," she states.

Facey's arrival at this jubilant point in her career and her life has been a "gradual awakening". Prompted by a desire to find meaning in her life, seven

years ago she began studying the life and words of Christ.

"I kept asking, why am I here? I'm not meant to be. I began looking for ways to be stronger and realised that I was imbalanced."

Through meditation, prayer, counselling and, of course, her art, Facey has realised a life that is "sweet" beyond her dreams.

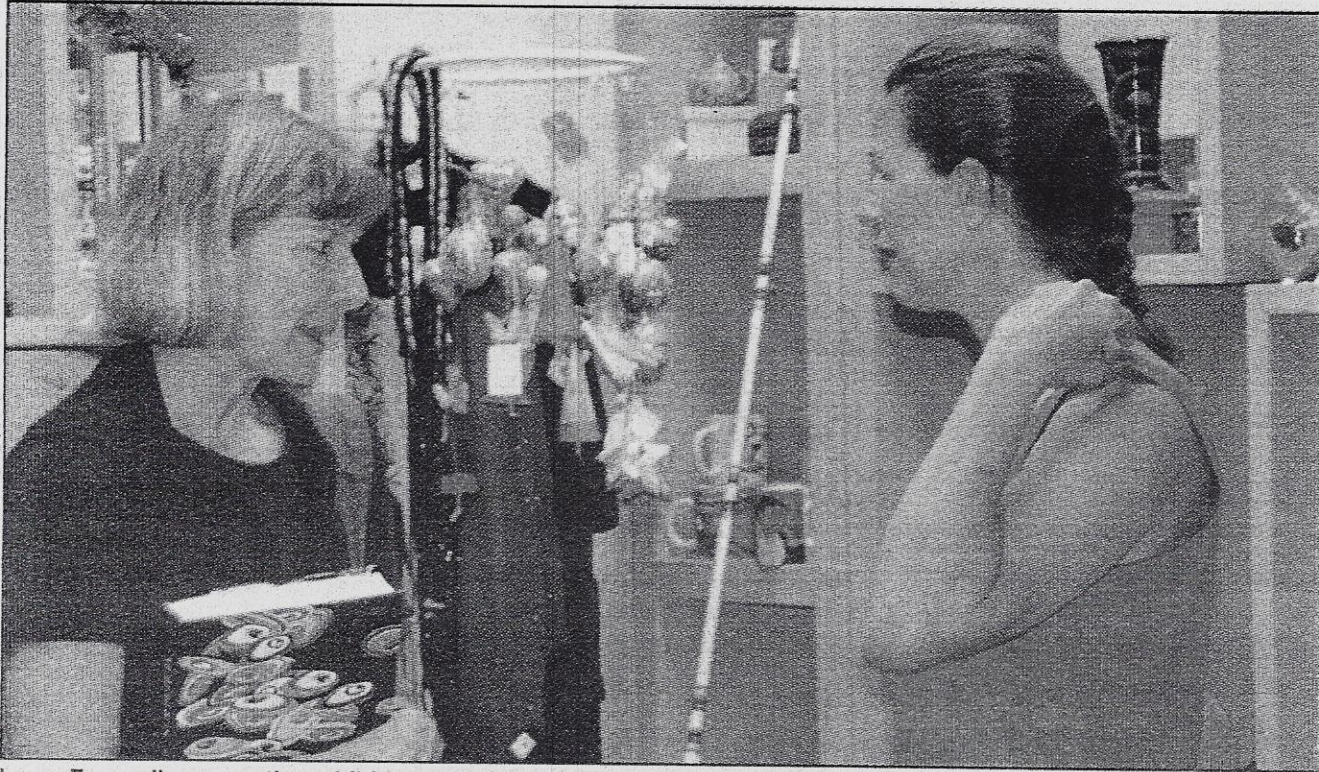
"I rebuilt my life on a spiritual path and it's just extraordinary now. My work is whole, bolder and stronger."

By gaining confidence in her work, Facey has had the opportunity to create work of a more controversial nature. Take, for example, her bronze cast sculpture, 'Redemption Song', on display in Jamaica's Emancipation Park. That piece - which depicted a male and female slave, both nude - caused over three months of heated controversy for both the nakedness of the forms and what were deemed "European" features on the female.

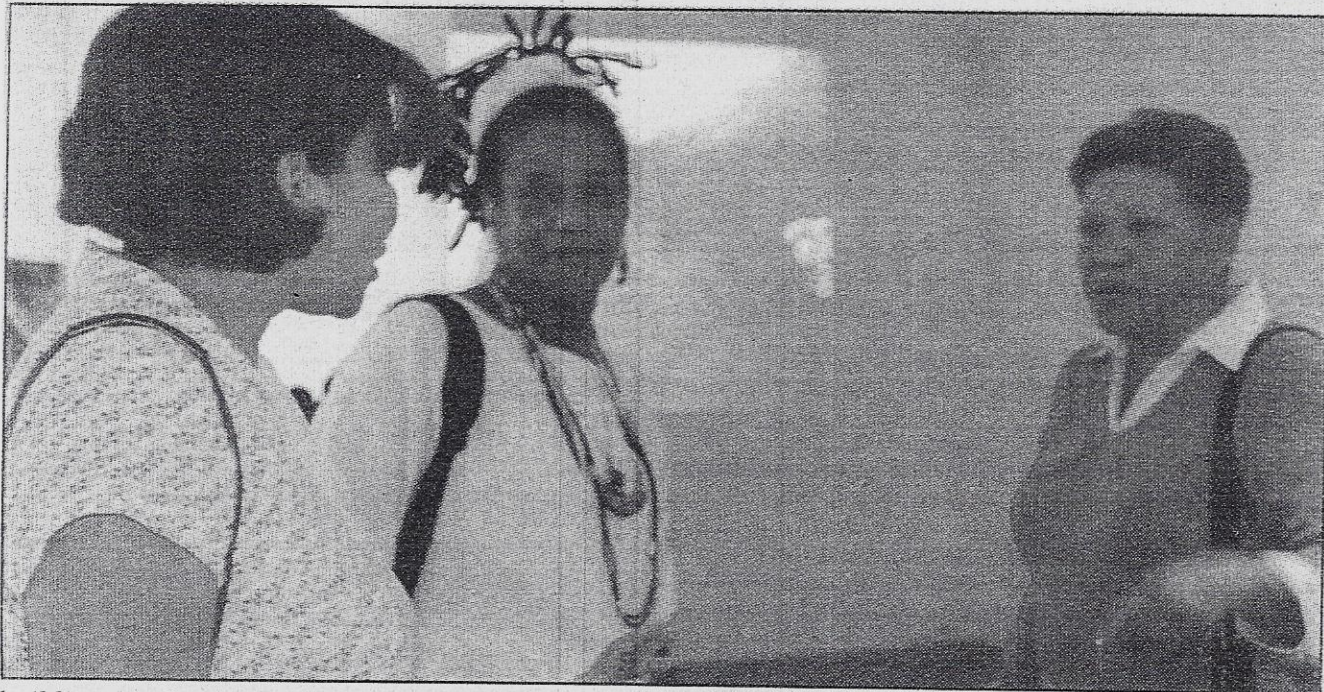
"I'm not threatened by it anymore. I may have in my youth. I know now that I am not going to please everyone. It pleases me and that's fine," she states.

To other artists who are interested in creating art with a conscious voice, Facey advises them to work hard and take it slow.

"You have to go slowly one step at a time. It's like



Laura Facey discusses the exhibition with a visitor.



building blocks. There is no easy quick way - that happens to very few of us," she says. "So just take your time and be true to yourself and very slowly, if you are sincere and disciplined, doors will open for you."

Two gallery visitors consult Winsom on her contributions to the exhibition.

Photos: Searlina Bodden

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