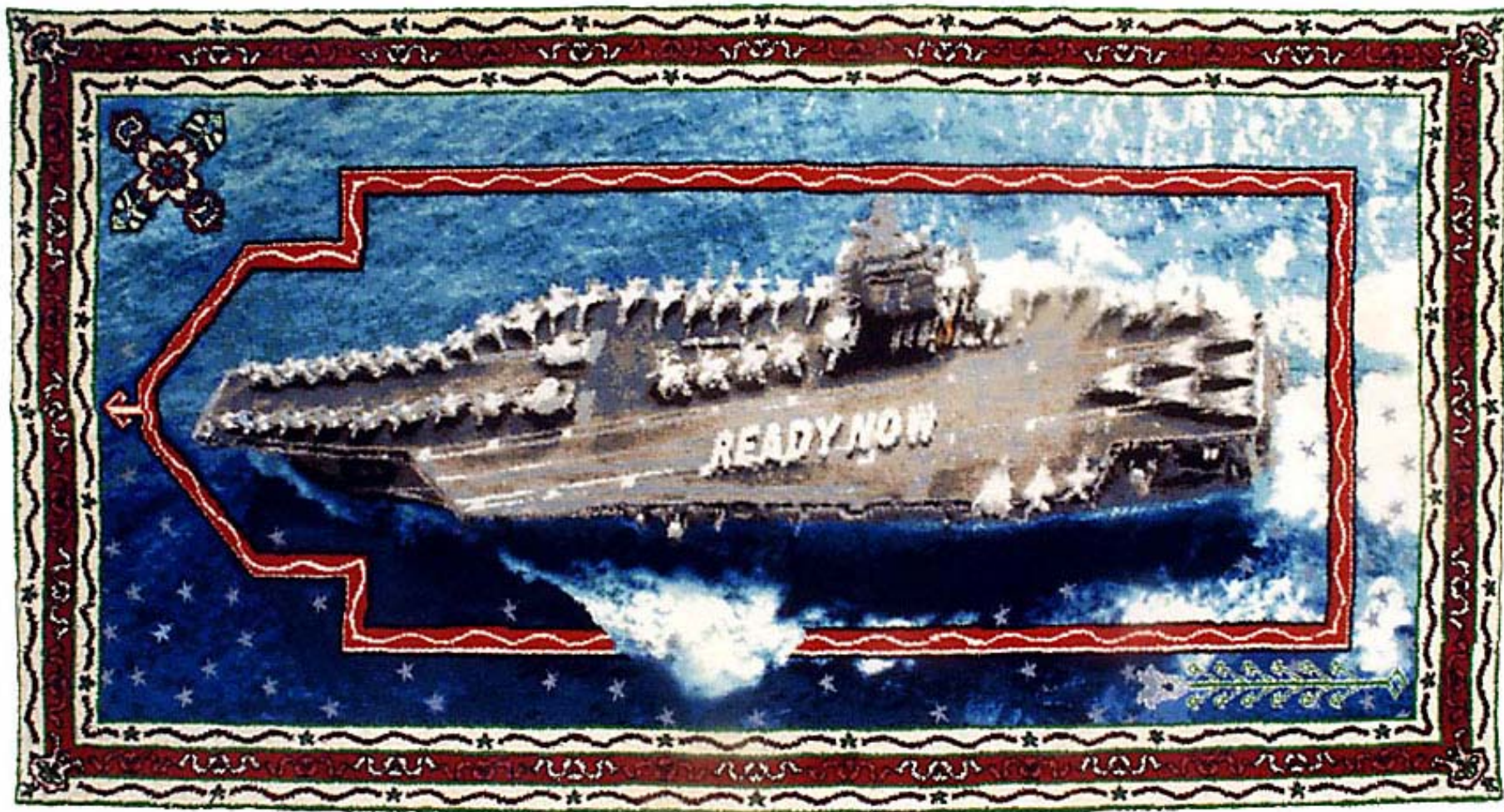






barbara caveng
berlin 2003



carpet, handknotted, wool on fabric
410 x 217 cm, 300'000 knts



the brain says i, but i is another
deleuze & guattari

introduction

the project READY NOW developed in the first two months of 2003 against the background of the menacing war against iraq. on the 29th of january the berlin daily newspaper Der Tagesspiegel published a half-page picture showing the aircraft carrier abraham lincoln with 500 sailors on board forming the words READY NOW with their bodies.

this picture with it's power, underpinned through the connection with verbal expression and body language and with it's potential for high media effectiveness, became a graphical trigger for the concept for the art project READY NOW.

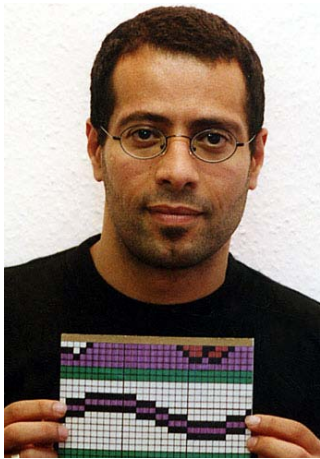


the design, using this illustration, cites the specific conflict between iraq and the usa as a metaphor for the underlying conflict between the orient and the occident and for a time in which the world seems to take the form of mutually hostile interest blocks fractured by politics and religion.

READY NOW inquires into the cultural identity of the individual, examining complex individuality as opposed to the "collective body" and as opposed to media images which overshadow the uniqueness of the individual. the project participants also exemplify migration movements in the age of globalization.



how do you look and who
are you?



straddling the fence -
that's the theme of my life

nabil-yemen

fleeing your own homeland
- that's not a question you
ask yourself one night and
wake up the next morning
and say, yes, today I'm
going to leave the country...
i wanted to stay there and
have a normal life, but it
wasn't possible - there's

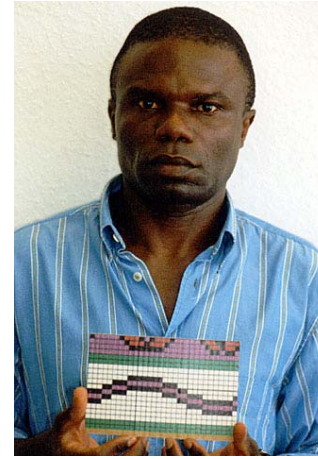


just nothing you can do
about it - it's not in your
power.

it makes you sad and
angry that you have to flee
all your life

galnaz · kurdistan

africa has nothing of this
sense of nationalisme.
they've got a sense of
belonging to a group, not a
sense of belonging to a
country.



in Berlin i feel like a bird,
that can fly everywhere.

thompson · cameroon

the first time I was here,
europe seems so magical
and so beautiful.
and now it seems normal
and america seems ugly.



everybody can be american
.. it's not based on your
genetic background.

john · usa

i missed lots of things for years and i romanticized america and i longed for america for years. i compared everything with the states. i was neither here nor there. in spirit i was really more there than here.



i never felt patriotism, not even when i was a soldier.

colleen · usa

25 years ago and..i've been in prison for four years and in between i lost all my hairs.



i was and still i am against fundamentalistic regime by mullahs.

nadereh · iran

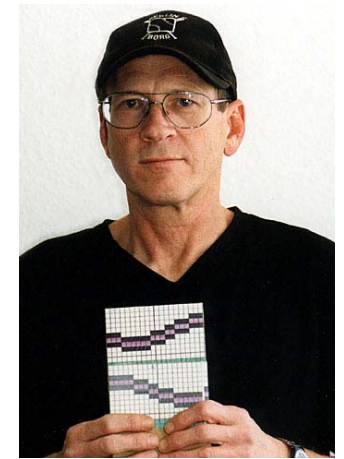
i mean i cant say i'm russian, i even don't know, what means to be a typical russian. a typical latin american either i am.



for them, i am simply the german.

isabella · ussr

it's my right as an american to voice my opinion and - i feel like an american, but i feel like ..i don't know. like a transplant or something ...'cause i know when i'm around americans, and i am frequently, in many



ways i'm very much like them and in many ways i'm completely different.

thomas · usa

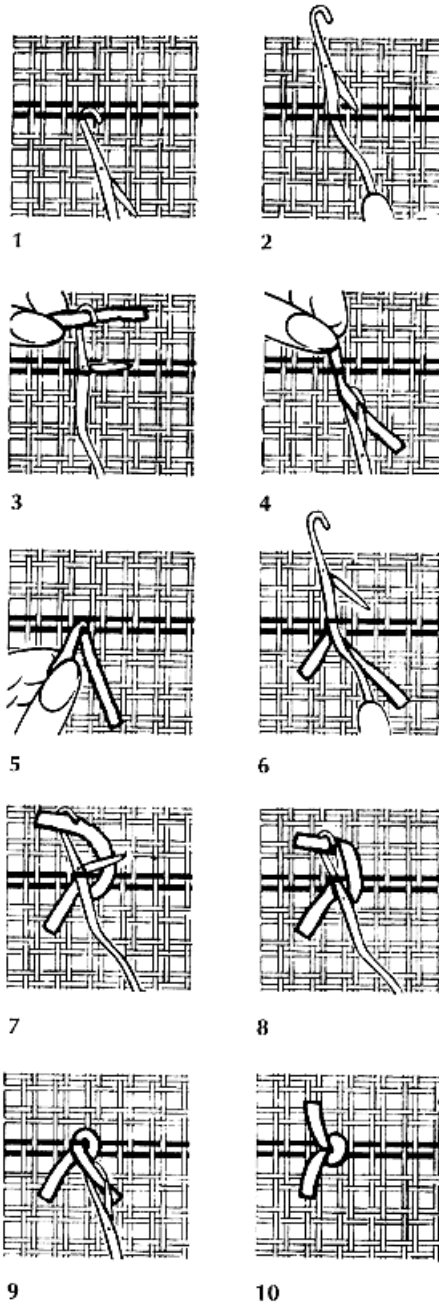
realisation

from may 20 to november 23 2003 the motif of the abraham lincoln was realized by hand as a carpet with the formal structure of a prayer rug.

the goal was to invite people of different origins, nationalities, sexes, religions and ages to participate.



the participants met at the carpet-knotting table in a kind of blind date: usually they did not know each other beforehand. the carpet took form in a dialogue among the participants: along with the visible and tangible work, each participant knotted away at the "web of conversations". all the conversations were recorded and can be sampled at the installation.



the carpet was completed by 246 people from 54 nations over a period of 6 months.



above: "pattern card" for 600 knots. the design was based on 520 such cards.

right: the carpet-knotting table in the studio at the beginning of the project.





21.05.2003



21.05.2003



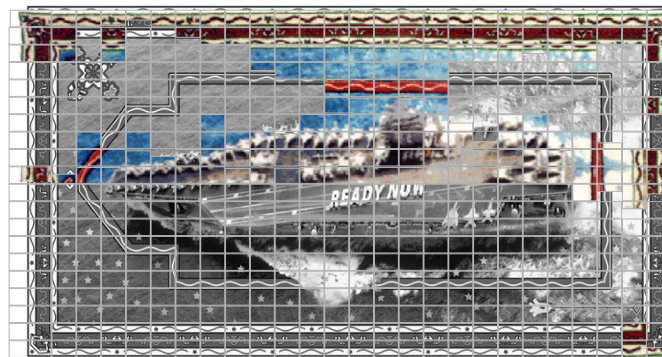
08.06.2003



13.07.2003



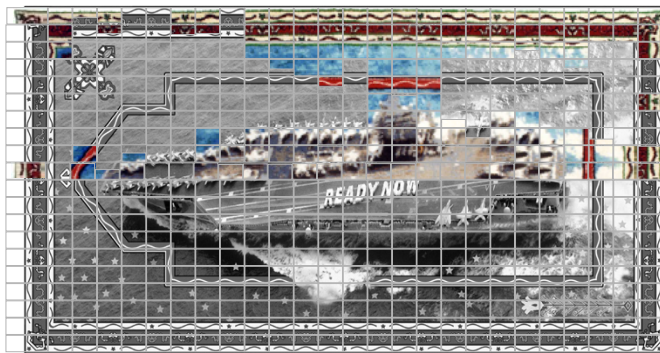
03.06.2003



03.08.2003



31.07.2003



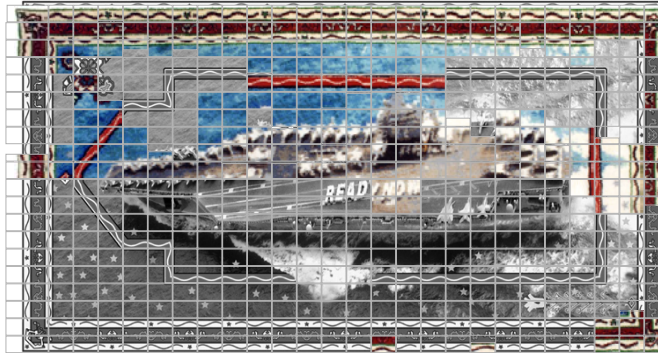
29.07.2003



13.07.2003



09.09.2003



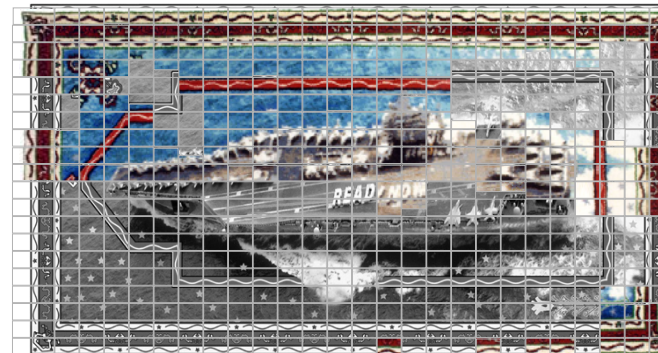
03.09.2003



21.08.2003



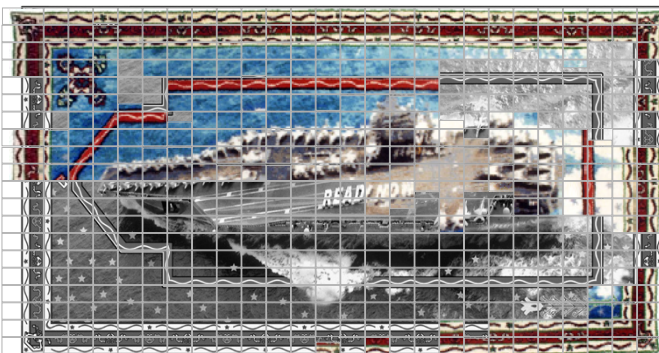
11.09.2003



11.09.2003



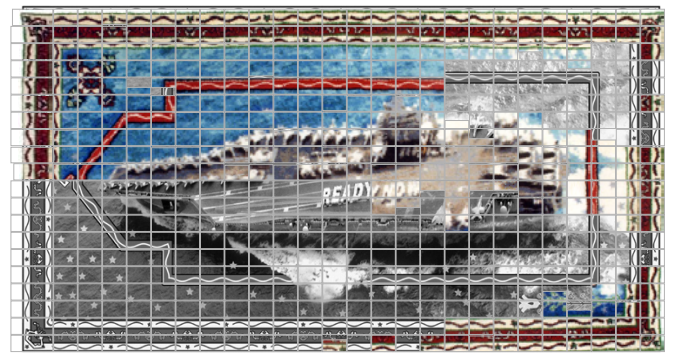
30.09.2003



30.09.2003



01.10.2003



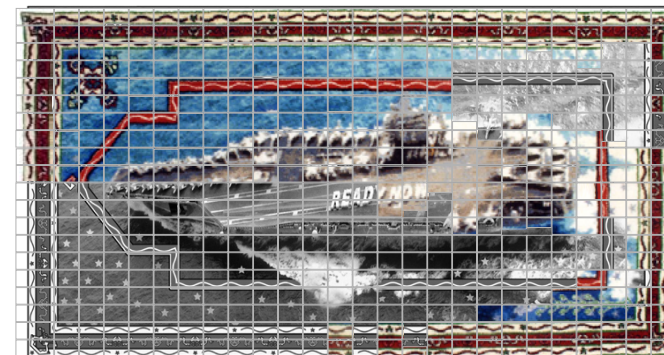
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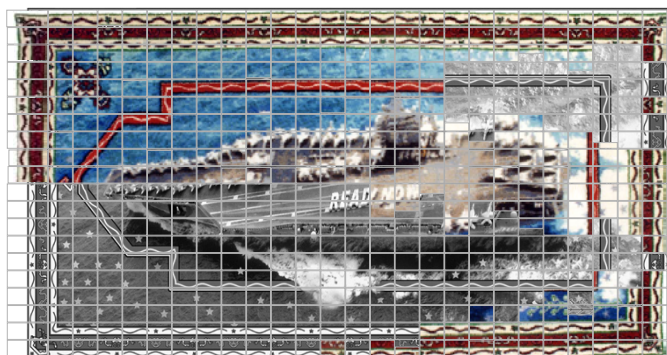
18.06.2003



21.08.2003



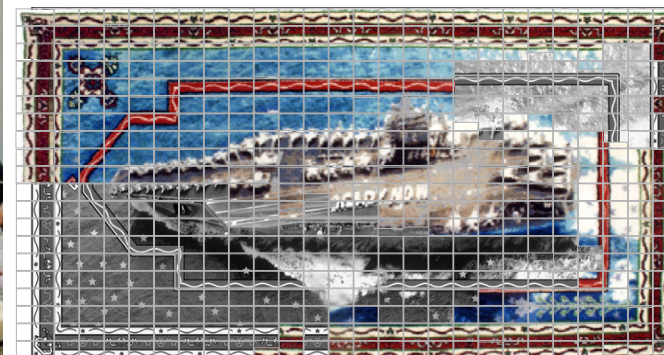
13.10.2003



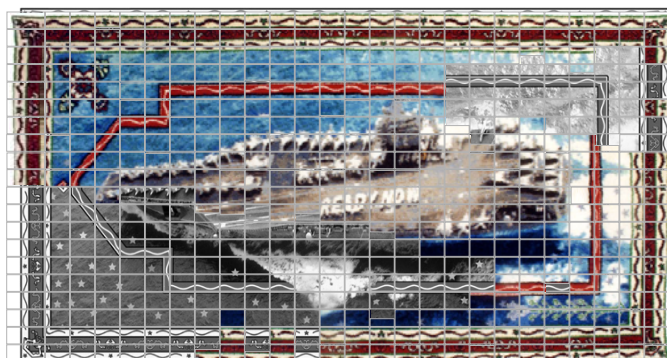
07.10.2003



28.07.2003



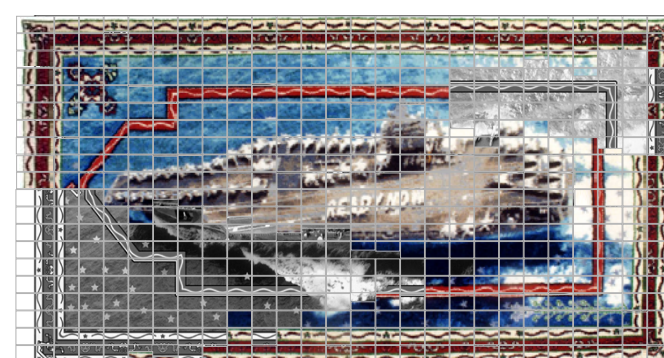
19.10.2003



20.10.2003



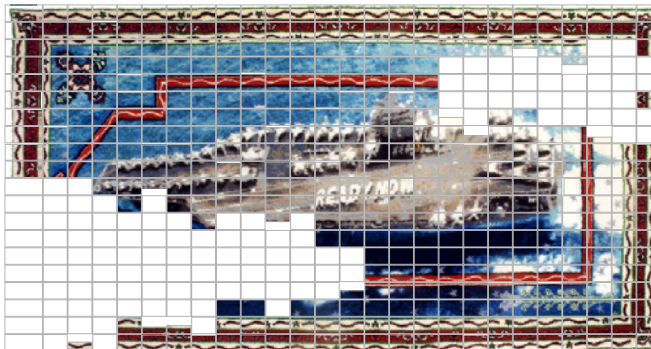
25.09.2003



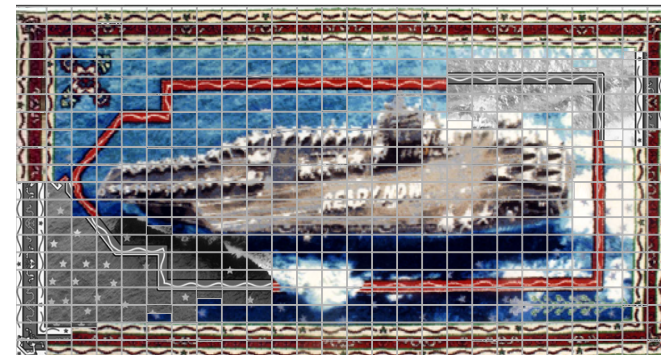
30.10.2003



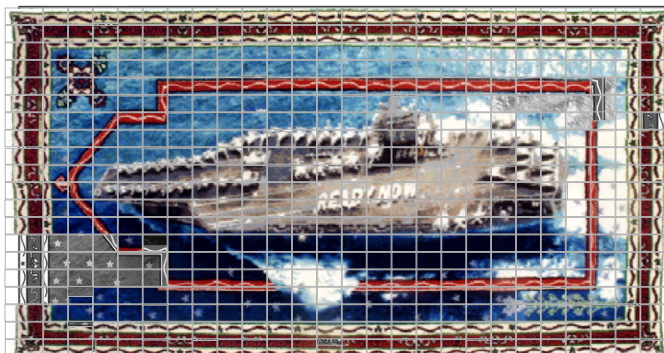
03.11.2003



03.11.2003



10.11.2003



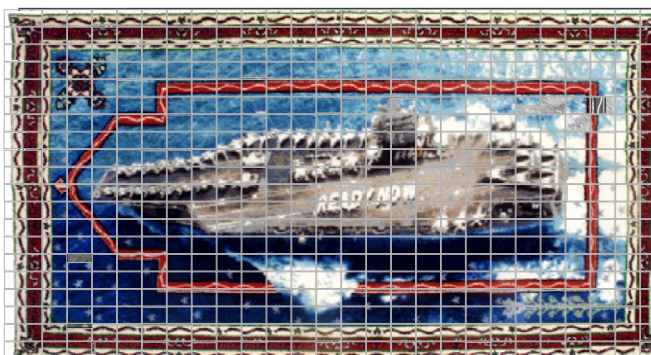
10.11.2003



20.11.2003



22.11.2003



23.11.2003

the last knot of the carpet was done at november 23
in 2003 after a workingprocess of six months

abel	amos	ben	cunigunda	dusan	floria	harald	isabell
achim	angela	benedetta	curtis	eduardo	frank	heidi	isabella
adelheid	angela	bettina	cynthia	elena	galina	heloisa	james
adriana	anna	birgit	daggi	eliana	galnaz	henriette	jan
agatha	anna	björn	dagmar	ella	gerda	herb	jan
agnieszka	annalena	branislav	dan	ellen	gitte	hideko	janis
alev	anne-lise	brigitta	daniela	emma	gloria	hitomi	janka
alexander	annette-insa	brigitte	danielle	erika	glorynel	hye-lin	jiri

between may 21 and november 23.2003, 246 people from 56 nations have been taking part at the READY NOW project

alexander	antje	carlos	daoud	eva	grace	hye-won	john-paul
alexandra	antonio	christian	daphne	evanthia	grit	hüseyin	jorge
alexandra	atiye	christian	david	fatma	gudrun	ilka	josé
alexandros	axel	christine	detlev	fatma	gwendolyn	inga	josef
alice	azizeh	claire	devian	fedon	güler	ingrid	josef
alicia	babel	claudia	dirk	filippo	gülizar	inka	josefine
alvaro	bana	colette	doris	filiz	hans	irma	judith
amanda	barbara	colleen	drina	firas	hans-dieter	isabel	jürgen

jürgen	ludmila	maximo	oliver	simon	tatjana
kaisa	luisa	melanie	omed	simone	thomas
karin	luisa	melanie	pamela	sindy	thompson
karla	lutz	michael	pauline	sonia	turi
katharina	maja	michael	peter	sophia	urs
katharina	maja	michael	peter	soufia	ursina
kathryn	maja	michaela	peter	stefan	ursula
keyvan	manne	mihrican	petra	stella	ute-dorothea
kirtida	margareta	mini	philipp	stephan	verónica
kristina	maria	mira	rabi	stephan	veronika
lacina	maria	nabil	raimund	stephan	viktoria
leander	maria helena	nacer	renate	stilan	wassili
leyla	marie-luise	nadereh	rico	susan	wendy
leyla	marijan	nadeshda	roman	susanne	wiebke maria
liban	marisa	nicola	saleem	suse	yakup
liesa	martina	nils	sandra	sushila	yvonne
lina	martina	nina	sarah	sylvia	zair
lina	maryam	olcay	semra	tadeu	
lois	mathew	olenka	silvia	tanja	









afghanistan	palestine
argentina	peru
australia	poland
austria	puerto rico
belgium	russia
bolivia	senegal
brazil	serbia
bulgaria	slovakia
cameroon	slovenia
czech republic	south-korea
finland	spain
france	sweden
germany	switzerland
greece	syria
india	taiwan
iran	tunisia
iraq	turkey
israel	ukraina
italy	united kingdom
ivory coast	usa
japan	yemen
jordan	
kazakhstan	
kenya	
khirgisias	
kroatia	
latvia	
lebanon	
mexico	
morocco	
netherlands	
new zealand	
nigeria	



READY NOW

installation

the installation consists of the carpet on a wooden frame and the adapted knotting-table: via multimedia application, consisting of 2 computers with two headphones, the recorded soundmaterial, conversations, dialogues, monologues, is available for the visitors.

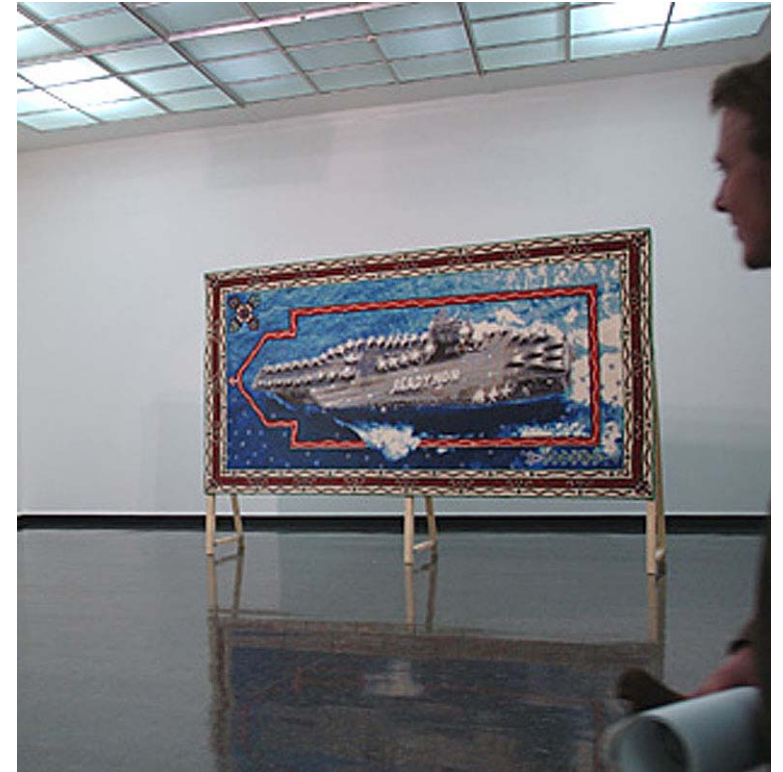


original knottingtable
below: adapted version for
Sørlandets Kunstmuseum
Kristiansand, Norveig





READY NOW in kunsthalle bergen



nadeshda
nicola
nils
nina
ofcay
olenka
oliver
omad
pamela
pauline
peter
peter
petra
petra
philipp
rabi
raimund
renate
rico
roman
saleem
sandra
sarrah
semra
shma
simon
simone
sindy
sonia
sophia
sophia

HERKUNFT

alle
afghanistan
argentinien
australien
belgien
bolivien
brasilien
bulgarien
deutschland
elfenbeinküste
finnland
frankreich
griechenland
grossbritannien
indien
irak
iran
israel
italien
japan
jemen
jordanien
kamerun
kasachstan
kenia
korgisien
kroatien
lettland

nicola - 33 unternehmensberaterin
herkunft grossbritannien - nationalität britisch

diversität 1
colleen, heloise, ingrid, sabella, nicola, tanja
diversität 2
colleen, heloise, ingrid, sabella, nicola, tanja

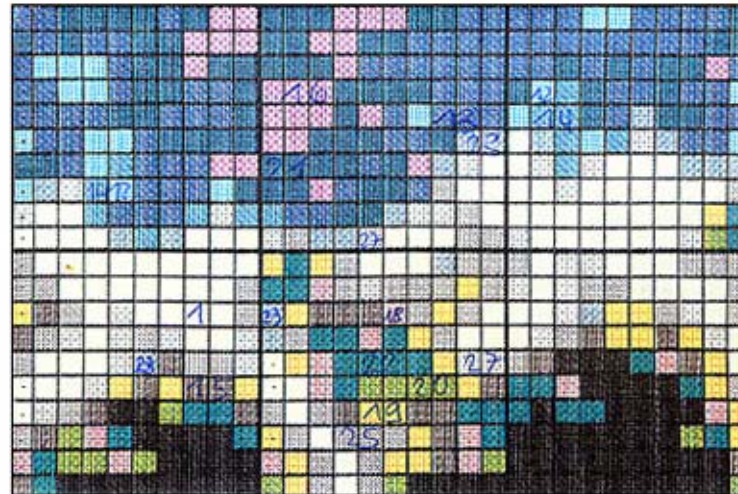
“pattern-card” of the selected person

choose audiofiles

sort by name

NAMEN

janka



janka · 52

herkunft slowakei · nationalität deutsch

- ◀ diese sehnsucht diese erinnerung
- ◀ andere wege
- ◀ die möwen
- ◀ geboren um zu leben
antje.hans-dieter.heidi.inka.janka.keyvan.nadereh
- ◀ schlaft ihr auch mit geschlossenen augen

kamerun
kasachstan
kenia
kirgisien
kroatien
lettland
libanon
marokko
mexiko
neuseeland
niederlande
nigeria
österreich
palestina
peru
polen
puerto rico
russland
schweden
schweiz
senegal
serbien
slovenien
slowakei
spanien
südkorea
syrien
taiwan
tschechische republik
tunesien
türkei

sound example
janka

well, 95... in 95 i was in a big crisis.

i've gone back there just like that, it could be that if i put down new roots, if i make friends, open up, i might emigrate back. As i said, i was in a rut. then i went back to the homeland for two months, [...] but these two months showed me i can't cope in this country. i can't go back. it was very difficult. i uprooted myself from this country one time and put down roots in germany. but the roots aren't very deep, mixed, [...] and I couldn't cope with the people there and not at all with the mentality. [...]

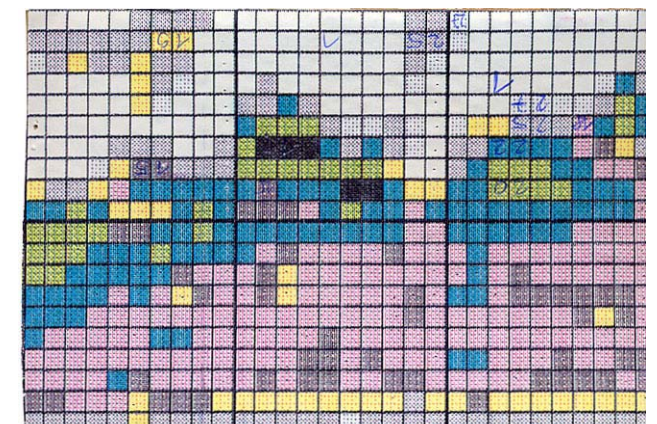
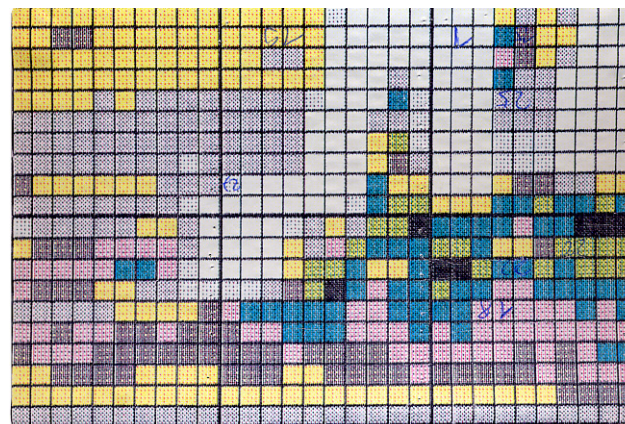
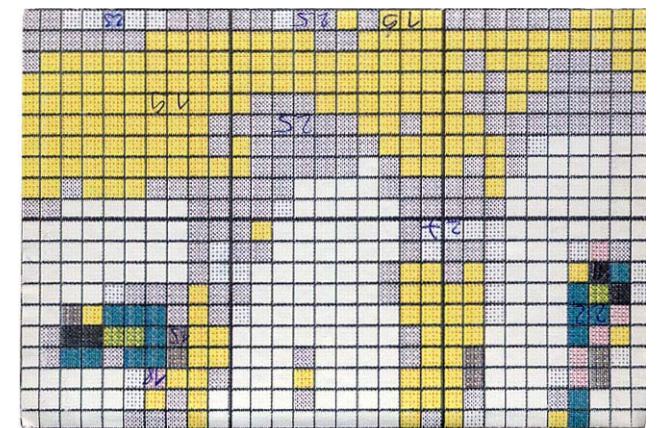
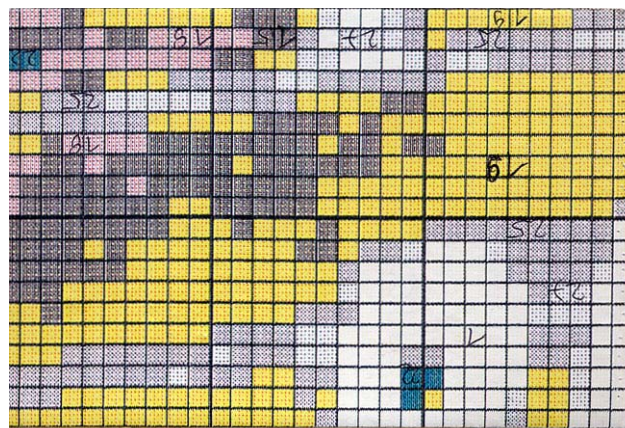
i'm active here, this is where i live, this is where my home is, i take what's here. not everything is possible. i really left my homeland when we fled. i left it in spirit as well. and gave it up, lost it. because we fled - this being a refugee - it's as if you were fleeing, i feel as if we swam across a river and we're on the other side and as soon as you got out you were safe and everything that was behind you i left behind as quickly as possible. forgetting out of pain, out of... we were condemned in absentia, so [...] i talk about it, even though there's been an amnesty for a long time and the wall's been gone since '89, i talk about it as if it were still there.

[...] we lived in the housing block of the police. because my father worked for the police. wasn't a policeman, but he worked there as a healthcare worker. we just lived in the police building, they were all there, in civilian clothes and in uniform, and when we fled, then... that was a catastrophe, always thinking about the people, that it was all policemen.

later in 1990, i hadn't been in my homeland for twenty years, and then in 89 when the whole eastern western wall fell down, when i was there half a year later, there was a big welcome from everyone. but some people did give me the feeling... later i always had the feeling , we fled and abandoned them there.

[...] but they have no idea what it's like to flee and this feeling of being a refugee. well, i experienced being a refugee on the one hand, with this burden, and on the other hand hearing from the other side, you fled and abandoned us here with everything. i held out here and i became what was here, this is my homeland, my language and the politics. i took part. in everything.

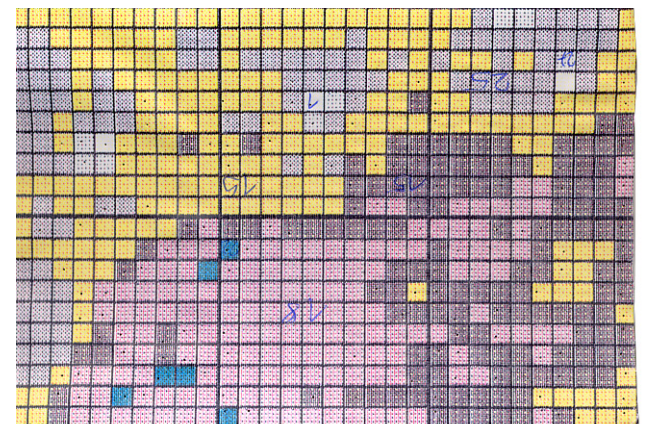
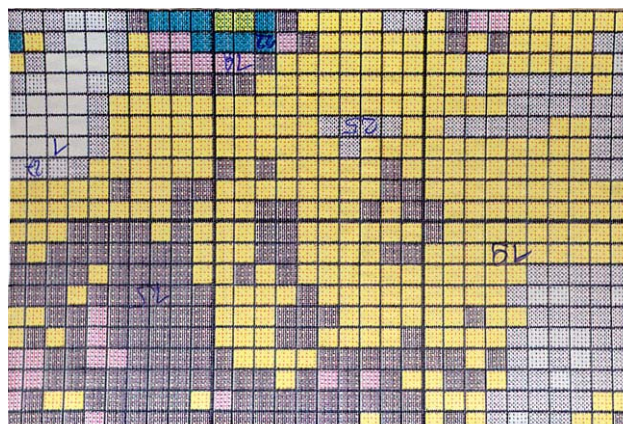
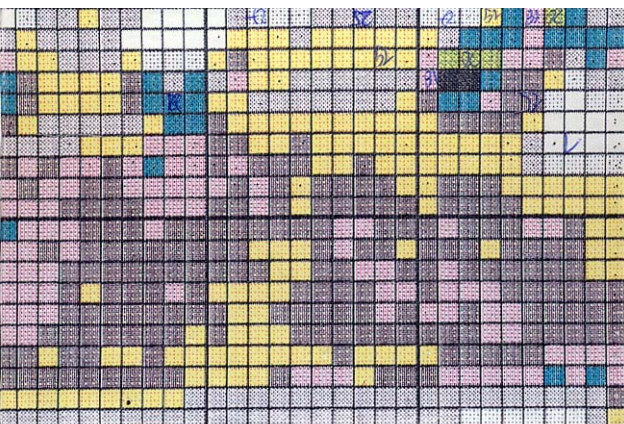
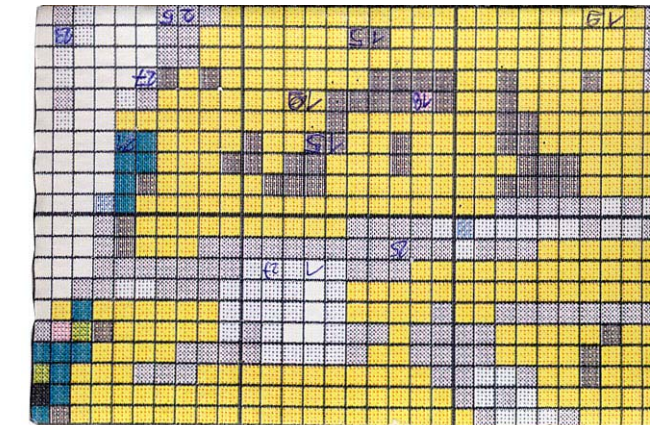
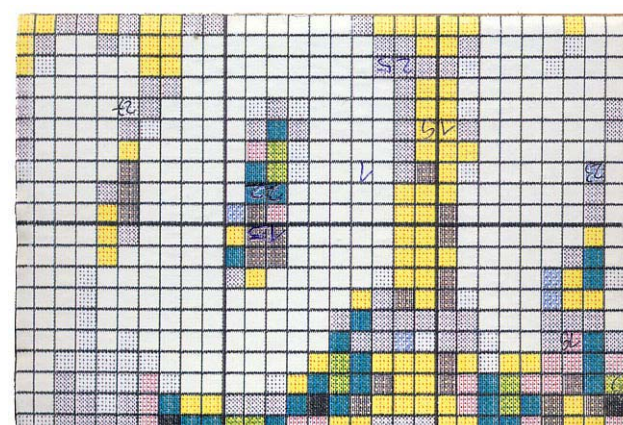
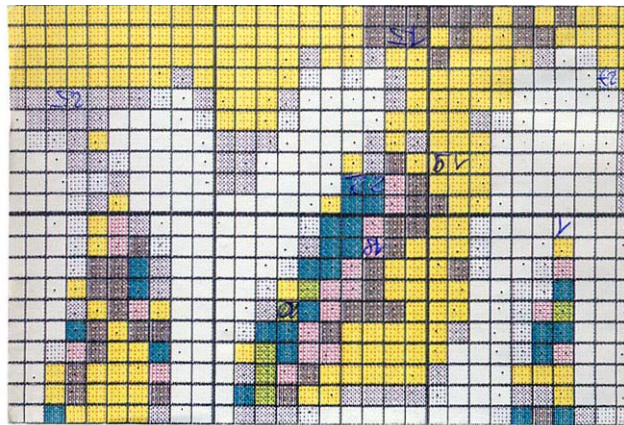
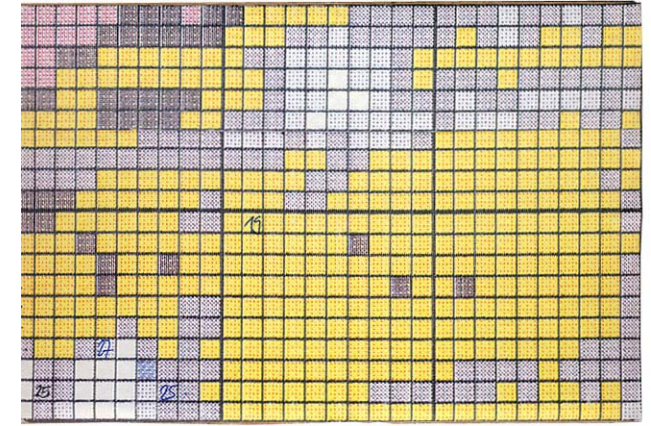
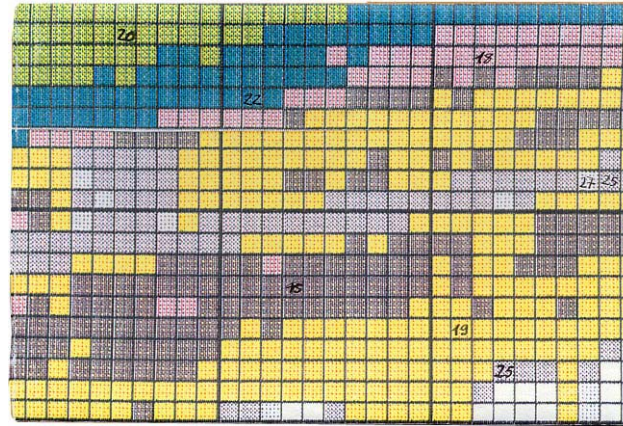
text excerpt from sound file
this longing this memory
05.06.03



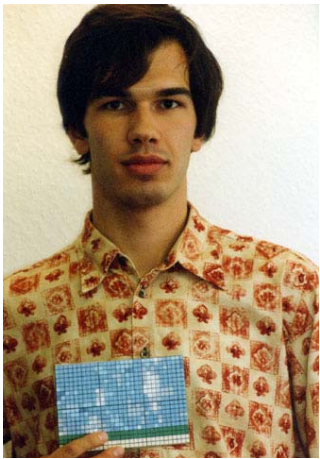
ready now...why “ready now”?

is it the feeling that something is about to happen?
something that's very bad, that will turn chaotic? is it
the moment when you jump into the water, but you're
not in the air yet, you're still on the surface of the
earth, is that moment?
when you're about to jump into the total absence?
is it that courage?

maximo, argentina, 8.06.03



whenever I think of serbia..
this stress all the time, is
someone going to bomb us,
this war and will my father
have to go to the army. it's
not so easy to say, i miss
serbia. especially when i'm
in Germany. it's wonderful.
everything looks so secure.



the people are much hap-
pier. so I can't really say i
miss serbia..

dusan · serbia

i never thought that you
get older. if i were just like
i was, i'd go back to india
right away. but i've gotten
old. i've picked up the
habits of this country.
i'm at home in india, i'm at
home here.



i'm foreign in india,
i'm foreign here.
i have two homelands.

sushila · india

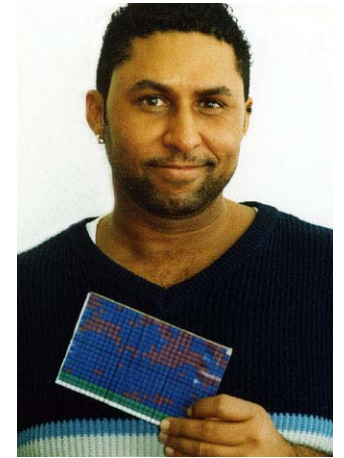
there was never any question
for me of moving anywhere
else. no. nothing will get me
out of berlin. it's my home.
no. the way other people
would like a new apartment,
or decorate their apartment
differently and turn every-
thing upside down. that's not
really my thing. what i have,



please let me keep it for a
long time. the way i like it
now, that's how it'll stay. i'm
a creature of habit. i don't
like changes.

doris · germany

I'm not black. I'm mixed.
my grandmother from my
dads side is an american
indian and that's maybe
why I like the southwest,
the cactuses, paintings from
the mountains, there I have
a feeling for the american
indian, not for black.



gar nix. I have nothing
brother in my appartment.
nothing. nix. not black.

michael · usa

in brazil I came across a book with pictures of germany.. ..the landscape is really beautiful. a real nice central european forest, that's incredible. so i just realized how beautiful nature can be here. the little jewels there are every

in kazakhstan they said the germans should go home and the russians should leave. some people said "fascists" to us or something like that. when someone insulted me, i punched him in the face so his teeth bled.

i think personal identity and national identity, those are really two totally different things. i have to say, i don't identify with the yugoslavian identity, even though i was born in yugoslavia. and i don't identify myself as a slovene either,

did anyone ever hold a gun to your head



where. you just have to look, and that's how everything is. and that fascinates me. suddenly you think it's not just the magic of the place, it's the magic of existence.

then he knew what he said. that's what happened when someone insulted us.

because national identities.. i don't feel that for myself.

at two in the afternoon?

stephan · germany

nina · kazakhstan

maja · slovenia

marie-helena · brazil





background

a carpet weaver sits on the top of the highest mountain under a tree which is as old as the mountain, and he weaves and weaves, weaves patterns which become forms and shapes, and this carpet weaver is allah.islamische mythologie

you stretch out the skies like a carpet

lutherbibel psalm 104· vers 2



USS aircraftcarrier Abraham Lincoln



Some 50 fighter and reconnaissance jets are ready on board the “Lincoln”. The exact location is secret as is the goal of the military actions which are now being launched around the clock from the ‘floating airport’. Only one thing is certain: Should it come to a comprehensive strike of the American military against the Iraqi dictator Saddam Hussein, the aircraft carrier of the “Battle Force” will attain a paramount strategic importance. And just as certain is the following: The officers, mechanics and pilots are nothing short of dying to take part in the offensive against enemy number 1 from Baghdad. Bombardments of American and British fighter jets have just recently been reported in the southern Iraqi zone where flying is forbidden.¹

The USS Abraham Lincoln has at its disposal the newest missile technology of the F/A-18E/ Super Hornet, a further development of the F/A-18C/D Hornet. The F/A-18 Hornet, an all-weather aircraft, is used as an attack aircraft as well as a fighter. In its fighter mode, the F/A-18 is used primarily as a fighter escort and for fleet air defense; in its attack mode, it is used for force projection, interdiction and close and deep air support.

The F/A-18 demonstrated its capabilities and versatility during Operation Desert Storm, shooting down enemy fighters and subsequently bombing enemy targets with the same aircraft on the same mission, and breaking all records for tactical aircraft in availability, reliability, and maintainability.²



President George W. Bush approached the flight deck of the USS Abraham Lincoln in a S-3B Viking jet Thursday, May 1, 2003.³



President Bush arrives on the USS Abraham Lincoln off the coast of California.⁴



The President acknowledges sailors after addressing the nation from the flight deck of the USS Abraham Lincoln May 1, 2003.⁵

war on terror

I've said in the past that nations are either with us or against us in the war on terror. Our war on terror begins with Al Qaeda, but it does not end there. It will not end until every terrorist group of global reach has been found, stopped and defeated. g.w.bush, sept 20th 01

The war on terror continues. The enemies of freedom are not idle and neither are we. This country will not rest, we will not tire, we will not stop until this danger to civilization is removed. g.w.bush, jan. 5th 04



carpet zone

djihad

In general, the jihad concept is seen as provoking war; it is expressed in the "holy war", i.e. recourse to weapons with the goal of imposing the islamic faith. holy war is also declared with the goal of defending the inner security of the moslem community when it is threatened by external forces. islamic doctrine does not center around jihad as armed struggle. actual war is expressed with different words: harb ou qitâl. in fact, it is only a secondary action within the real jihad which the muslim must wage constantly, without interruption, until death. in comparison with the real jihad, which consists of reforming morals, armed struggle, like the above-mentioned ghazâlî, is only "a breath of wind on the troubled sea". tahar gaid



At the beginning of the 1980s a steady stream of carpets began appearing in the Afgani Belouch carpet sector whose ornamentation consisted of the stylized representation of war machines rather than the usual traditional and familiar motifs. The dominant motifs of these weaved testimonials, outside of infantry weapons from Kalaschnikow and hand grenades, were the powerful weapons which were used during Christmas 1979 as the Soviet occupation troops marched in.

Often in these compositions tanks were combined with helicopters. Tanks and helicopters worked together during the battles in the narrow mountain valleys in the southeast and were often sent into action together, which terrorized the civil population.⁶

the prayers rug

prayer rugs are a part of the Muslim prayer ritual and are an indispensable part of the act of prayer.

“According to religious laws the Muslim is required to pray on a ‘clean place’⁷. in order to meet this requirement outside of the Mosque the faithful spread out the prayer rug before the prayer.⁷

the prayer rug was probably already in use before the advent of Islam and was adapted by the Islamic people. “It is possible that the early Christians used the prayer rug.”⁸

formale arrangement: “As in a painting the configuration of the four-cornered surface of the carpet is governed by particular rules of composition.

The inner field, or the base or background, is the carrier of the pattern. The border of the carpet is mostly divided into primary and secondary borders.”⁸



“In Islam the mirhab symbolizes the entry gate to paradise, to revelation.”¹⁰

Heaven's gate can in such a context also be understood in the meaning of the word of Christ.”¹¹

the ornamentation with its symbolism is the mute language of the Oriental carpet. an ancient motif is the tree of life, the holy tree..

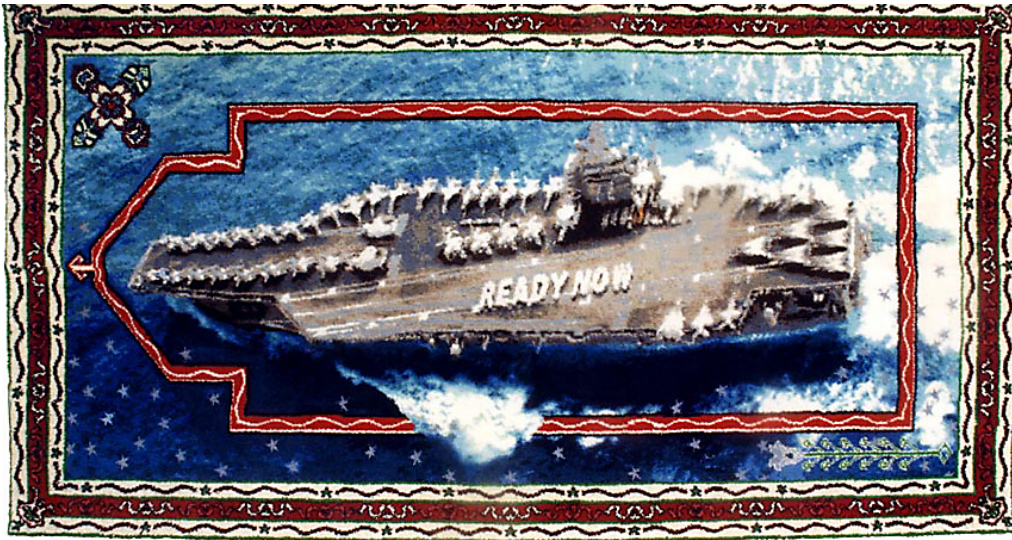
“It fills along with its religious meaning the niches of the prayer rug. Trees symbolize the Oriental belief that the souls of the dead fall from trees up into heaven.”¹²

middle: prayer rug with the tree of life covering the background
right: the U.S.S Abraham Lincoln mounted with fighter jets



design

an outer border classically divided into tree parts describes the borders of the carpet, an inner red-white border imitates the outlines of the mirhab with an oillamp at the cone end. the prayer niche is filled with the motif of the U.S.S Abraham Lincoln



base:
ground
of blue waves
sea of stars



lotus blossom
symbol of potency and
immortality



Ladik tulip, which
carries the sym-
bolic meaning of
life, of coming
and fading away

the main border consistently employs the element of the cloud band, a religious motif which originally came from china and which is a symbol for immortality and eternity
the two surrounding second-dary borders are identical and adopt in a wavelike pattern the red and white stripes of both flags "The tendrill is for the Oriental through its constantly growing form the symbol of durability and self-generating life."¹³
seamed green border · black hemmed · green stars

the colors

“The colors of a carpet were never arbitrarily chosen. As with patterns a symbolic interpretation is also connected to colors.”¹⁴

symbolic meaning referingto the colors



orient

joy
fire
enthusiasm
male principle

power
strength
eternity
shelder against the evil

holy colour
colour of the prophet

pureness
joy
peace

sorrow

occident

love

joy

hope

innocene

sorrow

quotations

1

2

3 · 4 · 5

6

7 · 8 · 9 · 10 · 11

12 · 13



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