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## **-Alice Hinrichs- DREAMTEAM: ENCOUNTERS AND REALITIES**

Regine Schumann's installation *dreamteam* is a kaleidoscopic, luminescent landscape consisting of more than 45 acrylic glass spheres distributed on a soft, carpeted floor. Visitors are allowed to walk through the installation in groups of four to explore it. *dreamteam* was presented in 2006 at the Städtisches Museum Engen and in 2018 in the frame of the group show *Extended-Mind* at the *Alte Münze* in Berlin. The *Alte Münze* is a former mint in the heart of the capital whose basement rooms were built at the time to securely store freshly minted coins. With *dreamteam*, the 58-square-meter vault accommodated a perhaps even more valuable treasure: dozens of glowing spheres in three basic colors that fluoresced through the use of black light. In a city loved and feared due to its anonymity, boundlessness and flurry, Schumann's work offered an inviting haven of peace in the Berlin vault, where a feeling of intimacy and self-awareness could arise. In his novel *Elective Affinities*, Johann Wolfgang von Goethe in 1809 wrote down the following subtle words: "There is no better deliverance from the world than through art; and a man can form no surer bond with it than through art." This quote by the thinker who has had such an influence on Regine Schumann could not be more apt to describe the connections and encounters into which one enters unconsciously or consciously when experiencing *dreamteam* together with other visitors. The bluish black light spreading from the exhibition space to the outside already arouses one's curiosity at the entrance. With the invitation to the viewer to walk between the luminous objects, the artist allows different encounters and connections to emerge: Initially, the visitor encounters his or her own body that tries to cautiously navigate through the installation, but also one's mind, because the ultraviolet light affects the perception of color. The work additionally establishes a connection to the three other visitors simultaneously walking through the installation, and finally to the spatial environment that varies depending on the exhibition space. There was a decisive difference between the way the visitors interacted with the installation at the *Alte Münze* and their behavior at the Museum Engen. In the twelve years that have passed between the premiere of *dreamteam* in Engen and the second exhibition in Berlin, a lot has technologically evolved in the area of consumer electronics and consequently much has changed in society, as well. In comparison with 2006, owning a camera- and web-enabled cell phone is nothing special anymore

today. It even seems to have become indispensable to immediately record situations that shouldn't be forgotten and share them with others.

Interestingly, the changes in human communication behavior can now also be read in the altered reception of *dreamteam*. Even though the installation possesses a rather analog character through the use of sculptural components, the effects of digitization on the reception of the work should not be underestimated: When entering the colorfully illuminated art space in 2018, the visitors revealed a certain urge to perpetuate their experiences within the installation using their smartphone cameras. While in 2006 the installation could be experienced exclusively on an individual and mental level, the visitors in 2018 also shared their impressions via social networks and thus for an unlimited period of time. *dreamteam* was originally conceived as a space for personal encounter, in which nothing but the objects of the installation stood between the visitors. In 2018 the human encounters competed with the digital ones, leading to a kind of double exposure: the real experience and the one visible on the screen. It was not without reason that *dreamteam* became the most photographed work of the group show at the *Alte Münze*. Through the call to participate, the visitors themselves became creators of the real artwork, of the recordings and documentations, of the subsequent digital dissemination, and ultimately of their own reality.