-JOHN JASPERS-   JUMP! CONNECT BACK TO BACK

In 2015, the Centre for International Light Art in Unna organized the exhibition *¡DARK! + Dark II (two/too)*, in which Regine Schumann took part with her installation *jump! connect back to back*. It may sound a bit peculiar to call a light art exhibition *¡DARK!,* but in darkness light comes to its own. During the exhibition, the rooms were not just dark, but pitch-dark. And this is precisely when light literally becomes a material that is almost tangible. Being the director of the only light art museum worldwide, I am not so sure if I would call Regine Schumann a classic light artist. In the rst place, I would classify her as a painter for whom - as with any painter - color and light are the essential elements with which she "paints," or better said, creates something. Space forms the next dimension, as *jump! connect back to back* was a spatial installation adapted for one of the rough cellar vaults of the museum in Unna. The contrast between the sleek, space filling installation and the historical cellar only added to the effectiveness of the work. The main material Regine Schumann works with is fluorescent acrylic glass, applied in objects that are characterized by their strict geometrical forms: squares, rectangles, circles. The objects have a strong presence of their own, since they already shine brightly in normal daylight. The almost miraculous metamorphosis takes place in darkness, when they really come to life, with the UV light making the works glow in the most formidable colors. Besides wall and floor objects, Regine Schumann creates site-specific works and spatial installations, to which *jump! connect back to back* belongs. Wave-shaped sheets in phosphorescent blue and transparent fuchsia tones meandered through the exhibition space, inviting visitors to walk around them and explore new perspectives and make new color experiences. I remember the colors seemed to come loose from the actual installation and sort of painted the room. The e ect was also that the objects drew light lines through the space and thus became graphical elements, which were around shoulder-high, so that the visitors had a good view of the wave-like labyrinth. With *jump! connect back to back*, Regine Schumann pushed the boundaries of her art and created a kind of "Gesamtkunstwerk." A multi-disciplinary work, in a sense, since the sculptural installation was accompanied by music, dance and poetry, which were not there to illustrate the installation, but to become part of a bigger whole. The visitor was surrounded by the work of art, light, sound, movement, and colors, and thus became part of the total "performance".