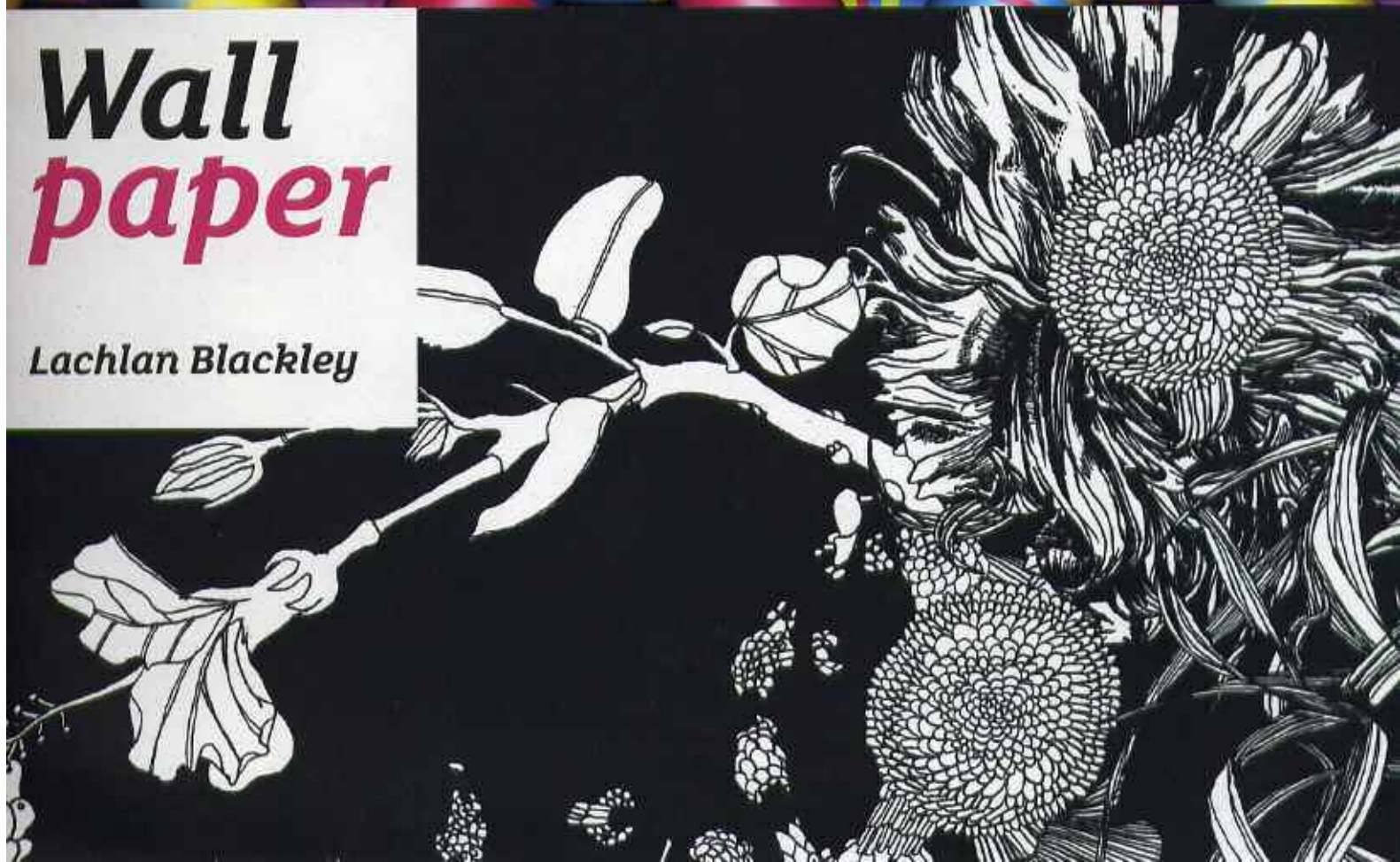


Wall paper

Lachlan Blackley





Showroom Dummies

Showroom Dummies are artist Abigail Lane, fashion designer Brigitte Stepputtis and printer Bob Pain. Formed in London in 2003, their exhibition, *Interior Motives (Natural Histories and Natural Disasters)*, was a showcase of their first prototypes, which included wallpaper, tiles and fabrics, printed cashmere blankets, upholstered furniture (by Edwin Wright), macabre concertinaed perspex screens and mirrored dice cube lighting. Showroom Dummies continue to maintain their sometimes unconventional identity with an individual style and approach to commissions and collaboration. Their aim is to make products to a high standard, and to work with a certain flair and aesthetic bravery.

What would you say are the main influences on your work or style?

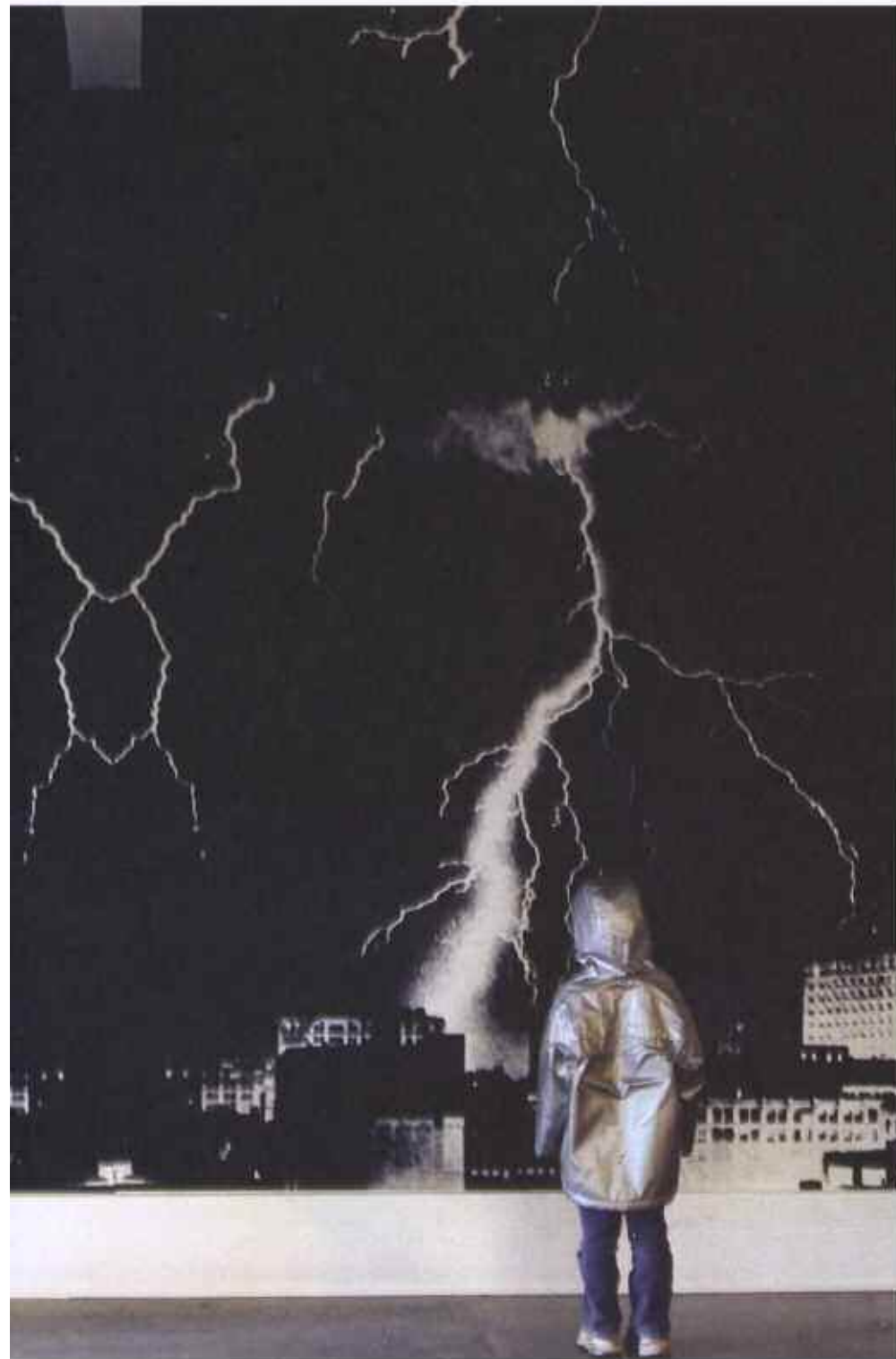
My interests are long term and therefore the Showroom Dummies style is unlikely to fluctuate with fashions. My love is for circus, natural history, museums, magic and weird shit. My shelves are full of books and magazines on these subjects and I graze and sift from them all the time – armed with post-it notes.

Artists/designers/people you admire most?

I admire anyone brave enough to do his or her own thing and not be pushed around too much by society's desperate need for us all to categorize ourselves. I admire people who, although dedicated to their profession or vision, reach out from their field – and in doing so extend it. I respect Stephen Jay Gould for this, Ricky Jay, Vivienne Westwood and Ian Brown. I like hard-working nerds with a rebellious spirit.

Opposite: Abigail and Ethel with Skeleton wallpaper, Hackney Wick
Photography:
Coco Amerdei (2004)

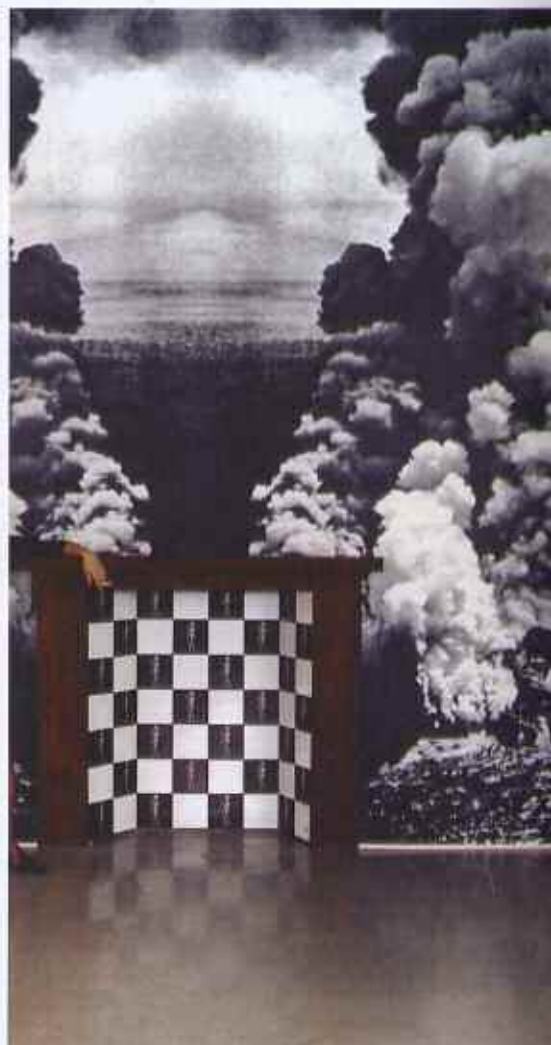
Left: Dancing Skeleton paper
– protyped at Omni Colour then
printed water-based silk-screen

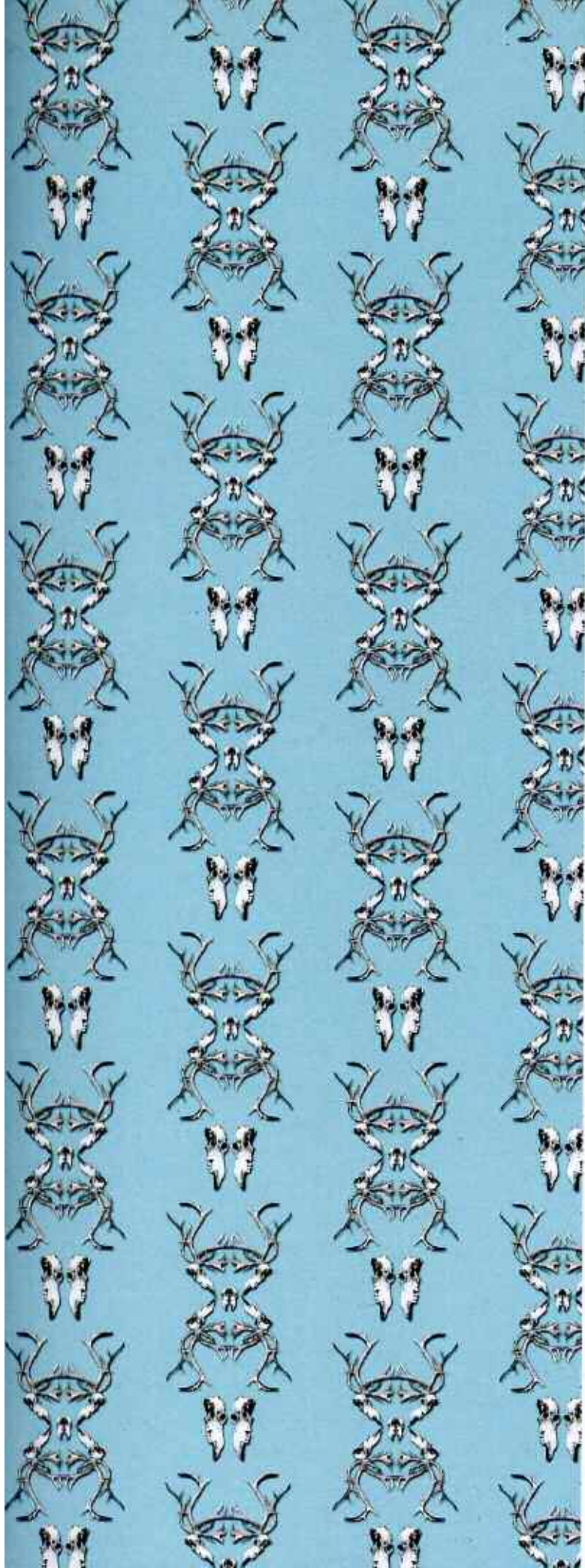


Above: *Electric Storm* mural with Francis, King's Cross
Photography: Coco Amardell (2003)

Top right: *Reindeer Bone* wallpaper at Mulberry, Bond Street, London
Photography: Jan Von Holleben (2004)

Right: *Abigail* with Volcanic Eruption mural and Skeleton tiled fireplace, King's Cross
Photography: Coco Amardell (2003)





What do you aim to create with your work?

Small worlds into which I and others can submerge themselves – if they please and while they last.

What inspired you to work with wallpaper? What is it that you like about this medium?

I always liked the fact that it enveloped you in a room – it is a good alternative to making the mental leap into the frame of a picture. Like Alice in Wonderland, you're through the looking glass and in the story.

Are there certain things you consider when designing a paper?

I have made wallpapers for museum and gallery exhibition as well as for homes. There is a difference between those made for people's private lives and those made for a museum audience. Although in some people's opinions the 'skeleton' print is macabre, it is still very playful and I believe it can work in many people's environments.

What do you always notice or look for when you enter a space?

A good-looking bloke – the bar – the door – not sure really, I suppose I look to see if it is the reflection of anybody interesting ...

The whole room, or feature walls?

I think it often works well just to have 'feature walls'. It depends on the pattern; sometimes a whole room is just too much. I have one wall of our black skeleton print in my house – it's enough. I also like it when pictures are hung over the top and when the image is cut carefully around light sockets, doors and windows. The disruption almost reaffirms the power of the pattern as it reappears around the other side.

Answered by Abigail Lane

Left: Reindeer Bone paper
– protyped at Omni Colour then
printed Gravure in four special
colours

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