

# Portfolio

Eveline Laing





## Men's dreams

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Polaroid  
2013

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Men's Dreams addresses the world of Barbie available on the Internet and presents it as an artificial fantasy landscape.

The scenes staged as installations oscillate between attraction and unease and refer to a visual language shaped by male projections, in which femininity appears malleable, interchangeable, and available. The narrow frame of the Polaroid photograph zooms in on the scene.







## Food

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Digital photography  
2013

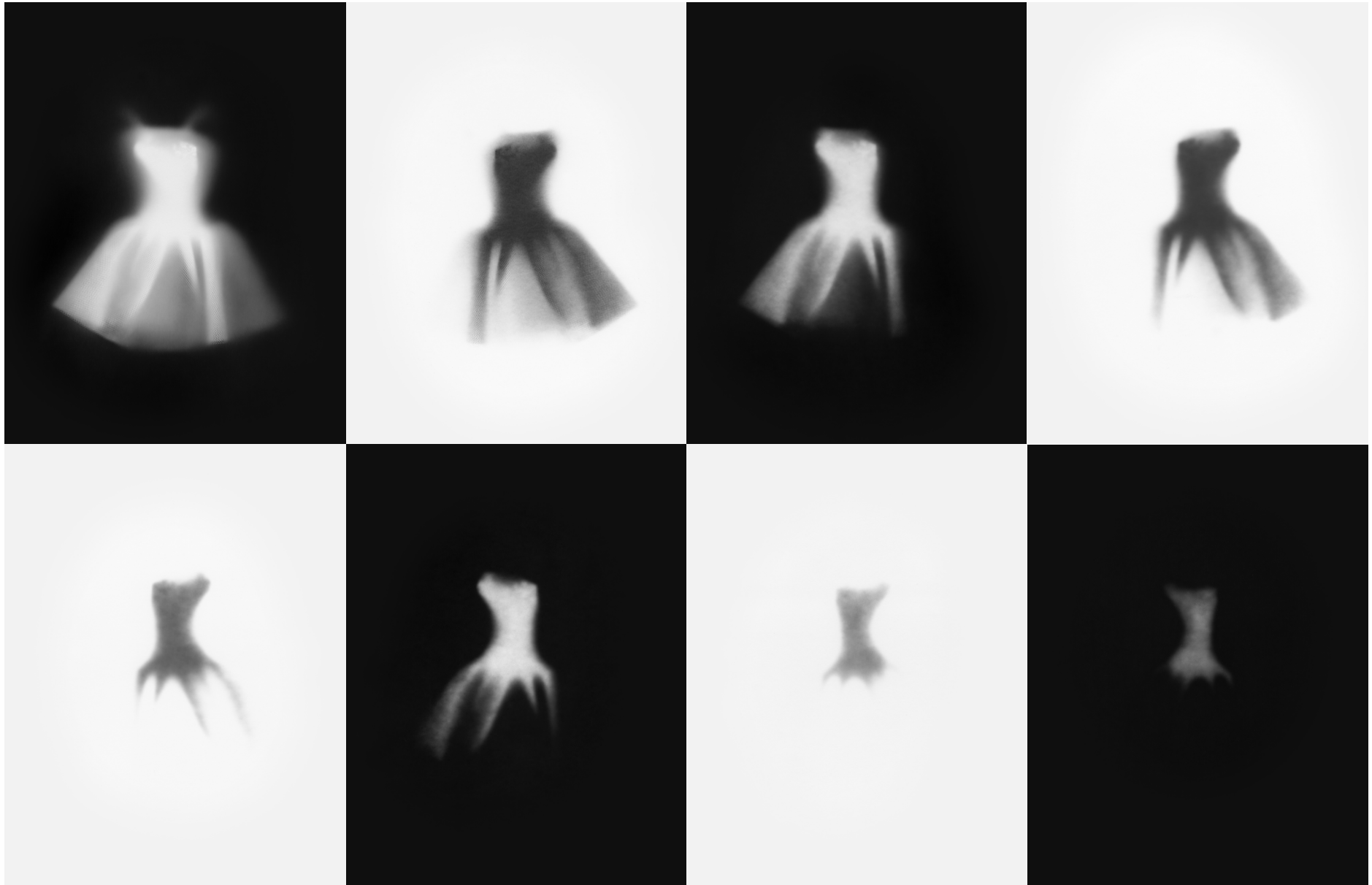
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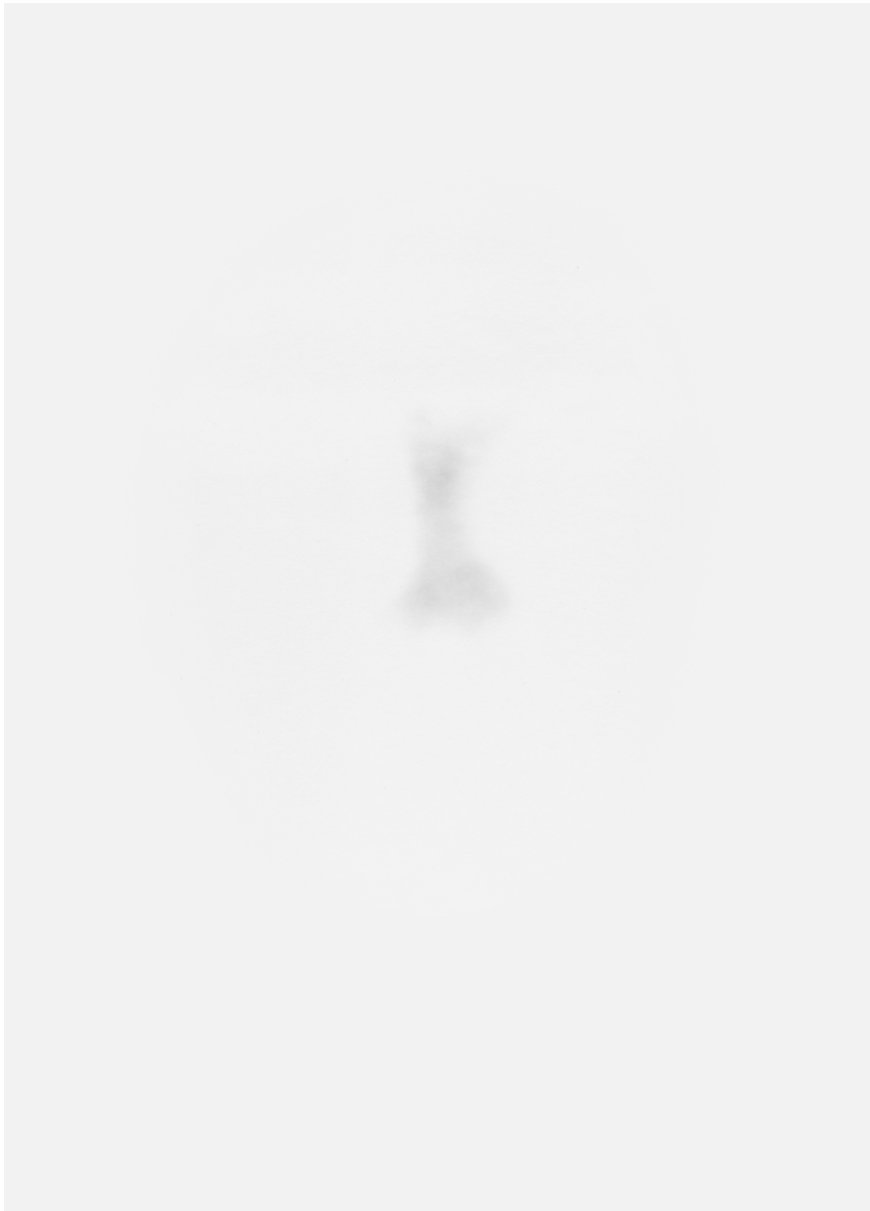
“Food” displays handmade miniature food items made of plastic that look deceptively real. Only upon closer inspection does their artificiality become apparent.

Both this work and “Men’s Dreams” address plastic as a material for constructing artificial worlds and examine the tension between seduction, simulation, and material deception.

Through their materiality, both works also refer to interchangeability.







## You don't see me

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Photograms, baryta paper

Size: 23,5 x 18 cm

2012/2013

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“You don't see me” explores reduction and dissolution as an internal process.

The work addresses withdrawal and dissolution, in which form and presence are gradually withdrawn.

The motif loses its materiality in the course of the series and becomes a trace.



## Blurry Childhood

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Polaroid

Size: 62 x 44 cm

Image section: 27 x 26 cm

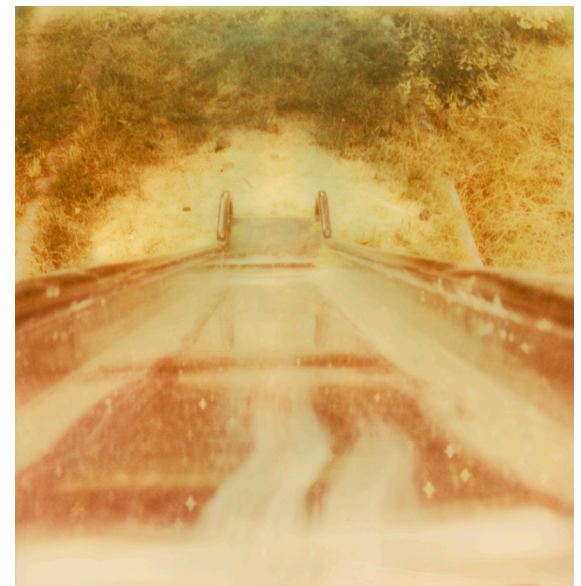
2014

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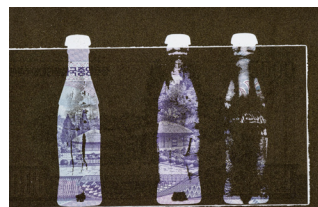
“Blurry Childhood” is based on the childhood story of a person for whom this playground was inaccessible at the time.

Overexposure, blurring, and interference with the Polaroid development process create a diffuse image space.

The work addresses memory as a constructed place between distance, projection, and nostalgic idealization.







## East meets West

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Mixed media

Handmade screen prints on original banknotes from Syria, Afghanistan, Iraq, Iran, North Korea, China, and Pakistan.

Series with 8 portrait and 5 landscape formats.

8 à 103 x 73 cm  
with 15 original works each, 15 x 10 cm

5 à 32 x 103 cm  
with 5 original works each, 15 x 10 cm

2013/2014

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The sequence of images creates a field of tension by using bottles, which symbolize the West, to reveal a section of banknotes from certain countries. The serial arrangement and the overlaying of motif and substrate bring together different levels of meaning without clearly defining them. The work reveals how perception and symbolism shift when formal order encounters historically influenced contexts.

## Playground I

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### Installation

150 figures cast in polyresin

Size: approx. 3,5 m x 3,5 m x 18 cm

2019/2020

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“Playground I & II” refer to a black-and-white photograph from the 1960s showing toddlers wearing gas masks during a drill for a radioactive emergency. This photograph forms the starting point for the two installations and served as a template in the crea-

tion of the figures. In “Playground I,” the figures are arranged in rows on the floor. The dense formation, serial repetition, and strict alignment condense the motif spatially and lead to a formal intensification. At the same time, the reduced size and childlike proportions of the figures cause a miniaturization of the scenario, resulting in a formal trivialization.

In “Playground II,” a miniature cardboard model of a nuclear power plant stands on a children’s table. The reduction of the technical facility to the scale of a doll-house continues the trivialization, while the isolated presentation of the model on the table surface concentrates the motif and formally intensifies it.





## Playground II

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Installation

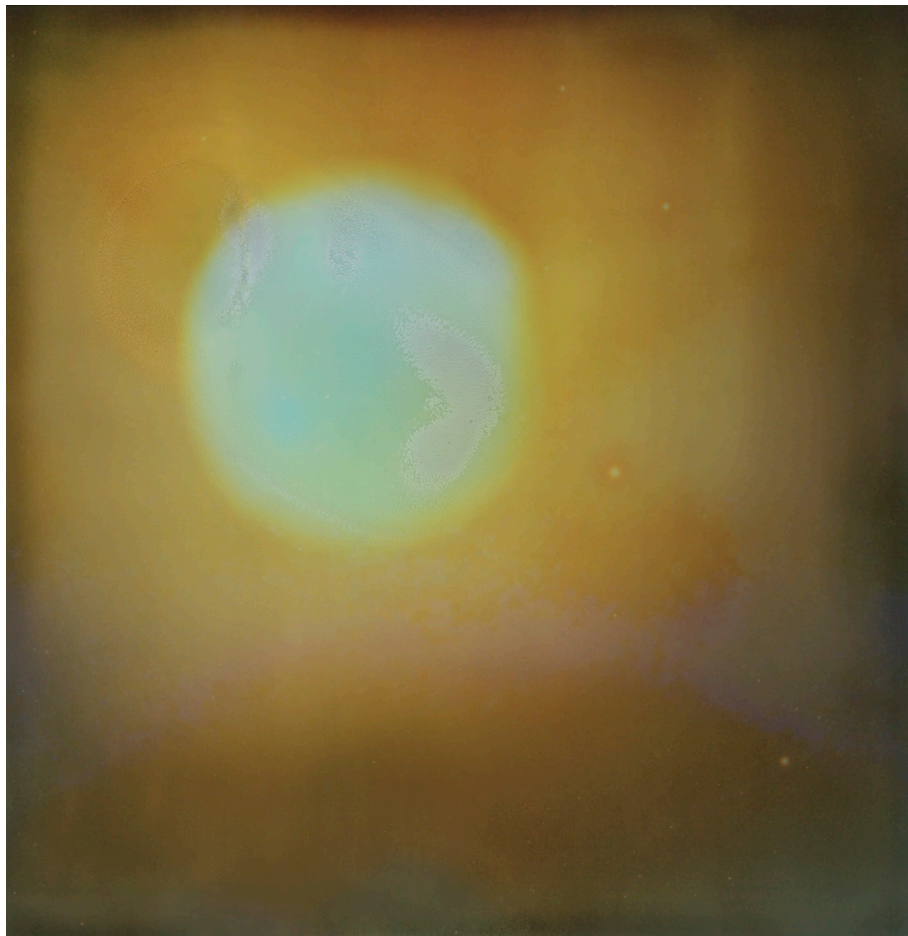
Table and chair

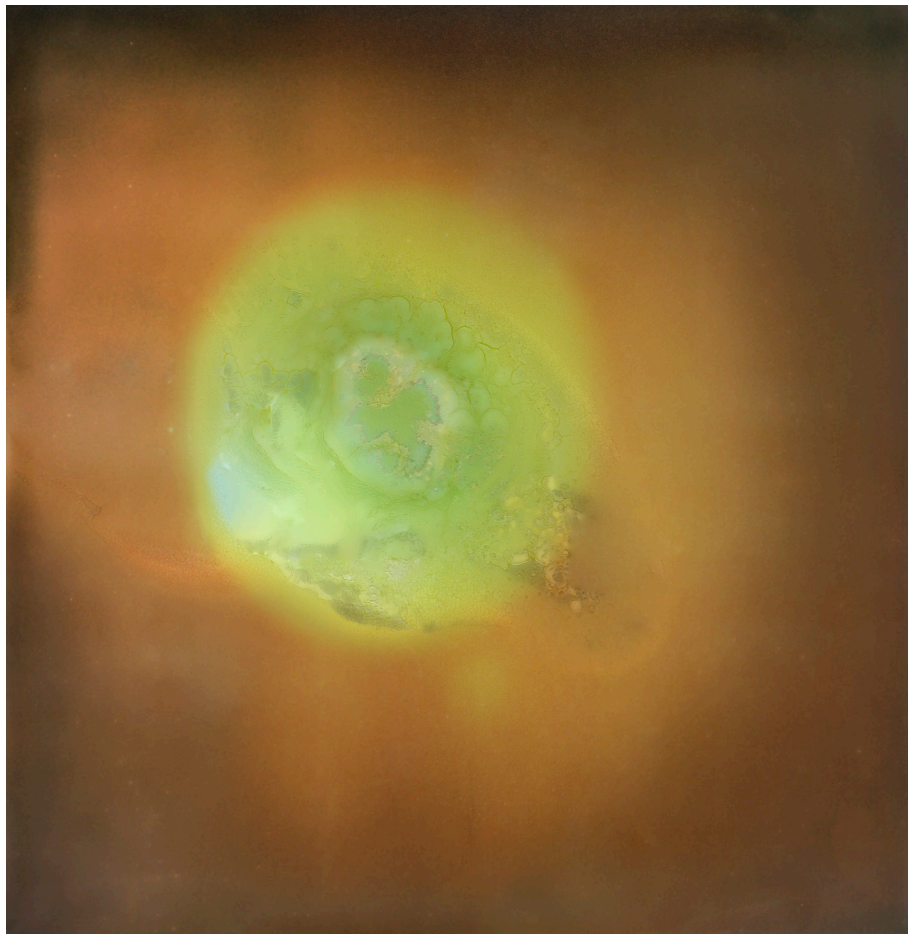
Size: approx. 2 x 2 x 2 m

with cardboard nuclear power plant

Size: approx. 30 x 30 x 20 cm

2019/2020





## New Planets

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Manipulated Polaroid photographs  
2023/2024/2025

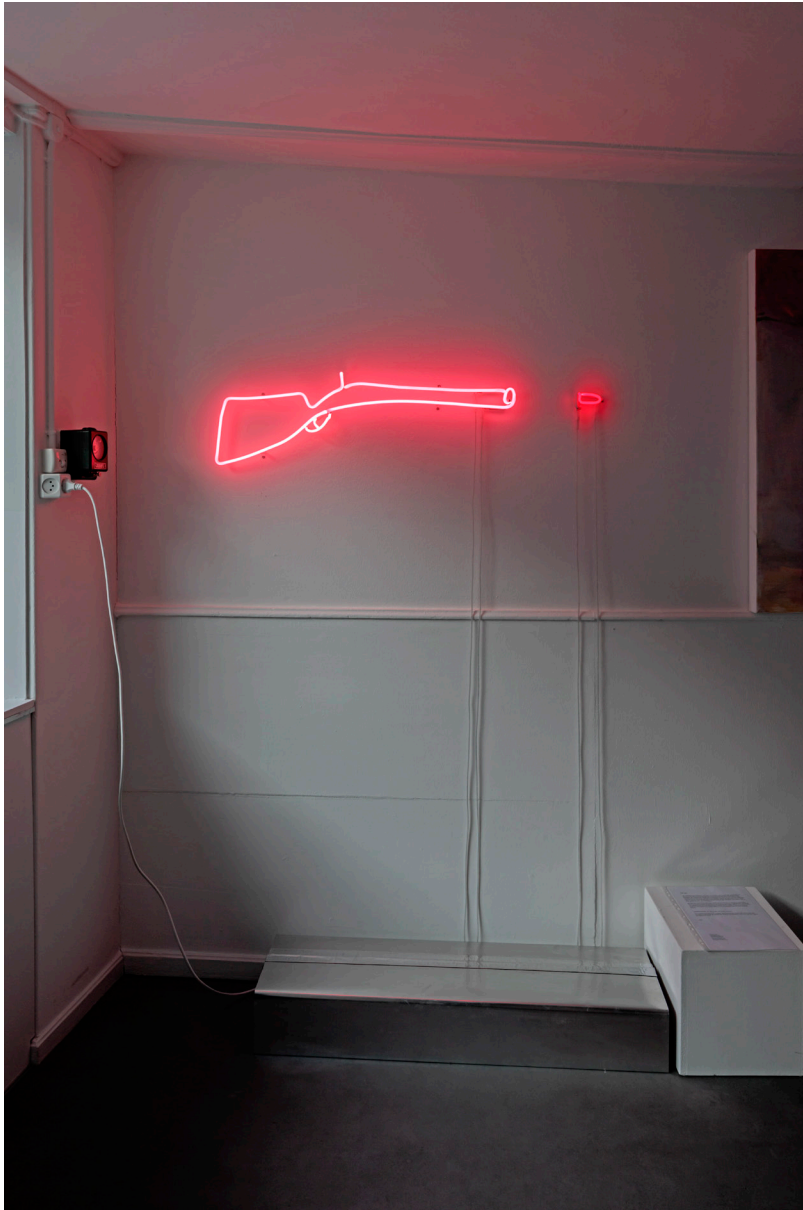
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“New planets” explores the idea of untouch-  
edness and the possibility of developing  
pictorial spaces beyond concrete references.

The starting point is the observation of the  
starry night sky and the idea of creating  
new planets pictorially.

In experimental, manual interventions, the  
Polaroid photographs are altered during  
their creation process.

Through manipulation, real references dis-  
solve in favor of amorphous, atmospheric  
forms.



## Pink gun

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2-part neon installation  
with electronic control  
2 transformers  
Size: 105 cm x 27 cm x 4 cm  
2024/2025

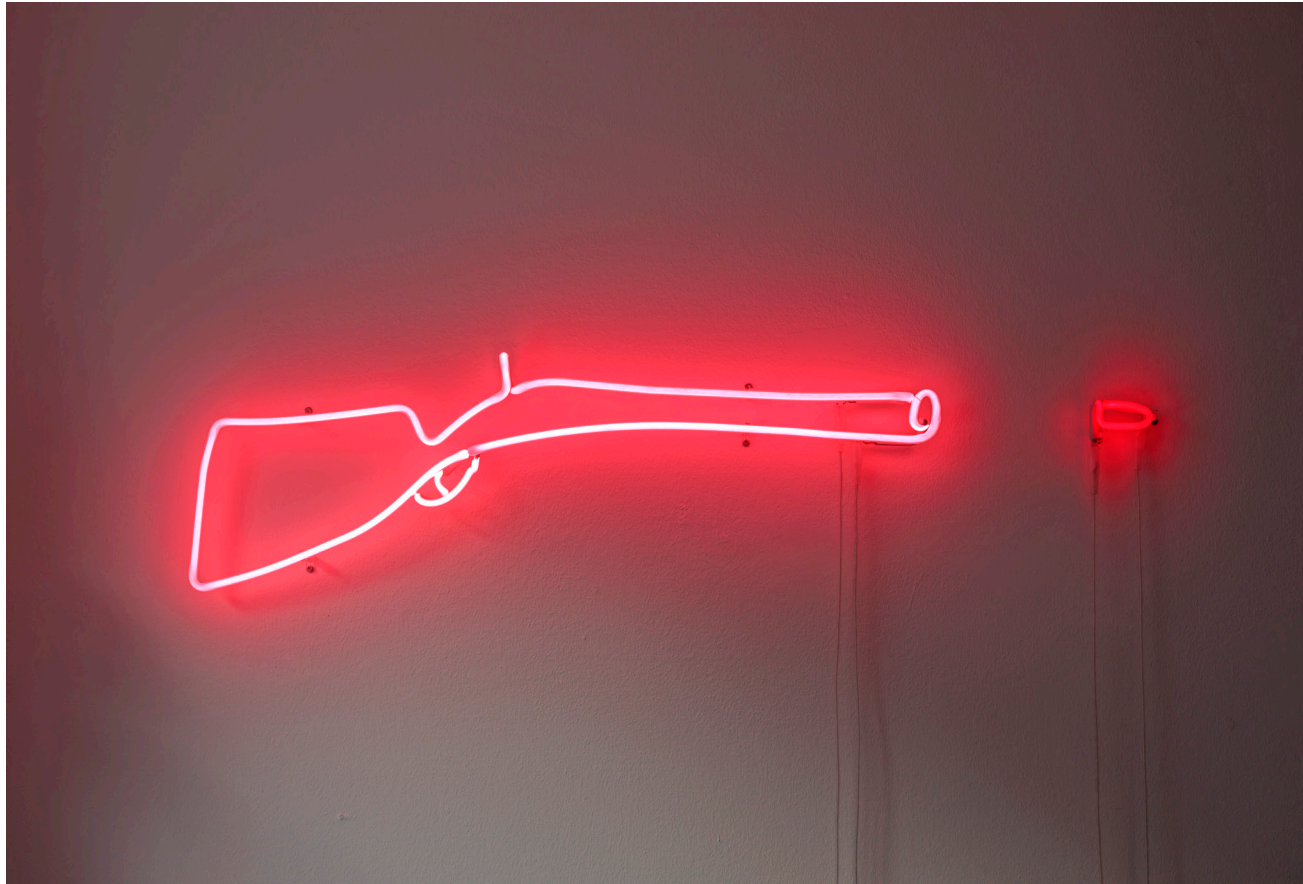
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The two-part neon installation “Pink gun” refers to the war in Ukraine and the Middle East conflict. On the one hand, it expresses the artist’s anger and powerlessness. On the other hand, the use of the color pink gives the gun a surreal and contrasting effect.

The installation addresses the ambivalence of many people who, in the face of prolonged wars, try to view the issue through a “rose-colored filter” in order to soften the painful realities. The installation addresses the ambivalence of many people who, in the face of prolonged wars, try to view the issue through a “pink filter” in order to soften the painful realities and maintain a certain distance from them.

The choice of the color pink alludes to the attempt to defuse violence. This association is reminiscent of the former use of pink in prisons, where it was used as a calming measure.

The installation circuit is in two parts: first the rifle lights up, followed by the bullet after a 0.5-second delay. This creates the impression of movement. After two minutes, the cycle starts again.



## Curriculum vitae

Eveline Laing lives and works in Bottmingen, Switzerland. She studied photography at the School of Design in Basel. Her artistic practice ranges from photography to installation and mixed media.

Conceptual approaches are at the heart of her work. Most of her projects develop from an intensive examination of social, political, and historical issues. They begin with extensive research in which existing narratives and social structures are examined and critically questioned.

Based on the concept, works are created that make use of different media forms. In addition to digital, analog, and experimental photographic processes, Eveline Laing works with installations and mixed media formats. The choice of media and materials is determined by the respective concept and serves to translate complex themes into a visual and spatial form.

Since 2013, her work has been regularly featured in exhibitions.

Group exhibitions (selection):

FABRIKculture, Hegenheim (F) (2013), BelleVue Ort für Fotografie, Basel (CH) (2015/17/18/20), vfg Bildersoirées-Schachtel, Photobastei, Zürich (CH) (2022/23), Kulturraum Waldenburg/SGBK (CH) (2024), Kunstraum SGBK, Basel (CH) (2024/2025), DOCK, Basel (CH) (2026), Projektraum M54, Basel (CH) (October 2026)

Solo exhibition:

Photobastei, Zürich (CH) (2014)

Publication: the analog photo book, "blurry childhood", frayme, 2026

2026: Invited to participate in the artist program at art.salon

Eveline Laing is a member of the Swiss Society of Visual Artists (SGBK), a member of Visarte Switzerland, and a member of the DOCK Basel archive.

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