

# Black on White

Proposal Helga Chibidziura



## **Black on White**

A scar in the snow – a disruption that asks what remains when progress turns into the past.

### **Short Description**

Black on white. Large **QR codes** made of **ash** lie in the snow – a harsh contrast, a disturbance in the „perfect“ landscape. People see them from the ski lift, perhaps irritated, perhaps annoyed. Who would dare to deface this beautiful place?

The ash comes from old fires, from past winters. The QR code, on the other hand, is digital, modern, efficient. Past and future collide.

Those who scan the code are directed to a homepage and faced with a question:  
**“What is your contribution to a fair future?”**

But before answering, they are confronted with the truth. A past where stability was built on exclusion. A present where rights once thought secure are being questioned. A future where security replaces freedom, tradition replaces progress.

The world is not black and white. And while the question lingers, the codes disappear. The snow will soon cover them. But what they mean remains.

### **Long Description**

Large, black QR codes appear between the slopes, visible from ski lifts and key locations. They interrupt the landscape, break the illusion of untouched nature. They are not decorative, they are not beautiful.

For those who see the snow as a pure, unspoiled space, the sight of the codes may be unsettling. But nothing has been destroyed – only made visible.

The codes are made of ash, the remains of burned wood, traces of a past winter. A relic of another time, a material of yesterday. Next to them, the sharp, pixelated structure of the QR code – modern, digital, a symbol of progress. Past and future are united in a single image.

Those who scan the code are directed to a homepage and faced with the question:  
**“What is your contribution to a fair future?”**

Before answering, they are confronted with the truth.

It begins with a vision of the past. A seemingly stable world, where roles are fixed, where traditions provide guidance, where the economy thrives without questions about sustainability. A time when change was not welcome.

The past is often seen in black and white. Clear rules, clear structures. But what happens when we return to it? Is stability without diversity truly desirable?

Then, the present. Headlines flash by. Discussions about rights, belonging, and national identity. Climate policies delayed in the name of economic growth. Authoritarian structures taking root in Europe. The desire for security becoming a political strategy. What seemed certain yesterday is up for debate today.

Finally, the future. A world where the promises of the „good old days“ have been fulfilled. Energy is expensive because transformation never happened. Women have returned to traditional roles – not by choice, but because it is „more economical.“ Migration is no longer an issue, because borders have closed. And the snow? It may still exist – but not for everyone.

The question becomes more specific:

“How much are you willing to lose for the sake of convenience?”

A decision must be made.

“This is not my future.”

“This doesn’t affect me.”

“Maybe this is a good thing.”

Each visitor can choose a response or write their own statement. A growing collection of voices forms, reflecting the decisions being made right now.

The future is not written in black and white. It remains open. But for how much longer?

While the answers remain, the QR codes fade. The ash is carried away by the wind, the snow covers the traces. But for a moment, they disrupted the view.

Perhaps long enough to set something in motion.

#### **Production costs:**

<b>Item</b>	<b>Cost (€)</b>
Stencils for QR codes	100.-
Ash collection & transport	100.-
Implementation & installation	500.-
Website (design, hosting, maintenance)	1000.-
(Removal	200.-)
<b>Total costs</b>	<b>1900.-</b>



**Implementation:**

Scattering of ash in QR form; possibly prior levelling of the snow surface to increase contrast; placement of several identical codes on suitable surfaces that can either be scanned from above (chairlift/gondola) or are visible on steep mountain slopes. (If necessary) Removal of the ash and appropriate disposal.

**Helga Chibidziura**, Mag.art.

\*1976 in Styria, Austria

1995 - 2002 study at University of Arts Linz (AUT)

freelance artist since 2002

2006 - 2017 Lectureship FH Joanneum

**Awards:** 2010 art purchase Federal Ministry for Education, Arts and Culture; 2020 art purchase Gov. Styria; 2024 prize 6. International Biennial of Nude, Petrovac (MNE)

**Residencies:**

2002 Schleusingen (DEU), 2004 Cesky Krumlov (CZE), 2023 Pischelsdorf (AUT), 2024 prekARTE24 Graz

**Single- and groupshows in:**

Austria, Bulgaria, Croatia, Czech Republik, Dubai, Denmark, Germany, Greece, Poland, Portugal, Romania, USA

**Exhibitions** (synopsis)

**2025** 3. International Graphik-Triennial, Cieszyn (POL)

**2024** (solo) WAHLLOS, Galery Centrum, Graz (AUT)

Vermessung 02, Arthall Graz (AUT)

6. International Biennale of Nude, Petrovac (MNE)

6. International Printmaking Biennale, Čačak (SRB)

8th edition of the Graphic Art Biennial of Szeklerland, Sfântu Gheorghe (ROU)

Photo Graz 024, Old Cinema Leibnitz (AUT)

**2023** 9th international Triennial of Grafik Arts, Sofia (BGR)

MiniTextile23, Sofia (BGR)

spot on history, University of Arts Linz (AUT)

UTOPIA, K3 Pischelsdorf (AUT)

Licht, Luft, Sonne...Kunst! Initiative Kunstverleih, Akademy Graz (AUT)

**2022** Das Wesen [in] der Kunst + Metamorphosen, K 3 Pischelsdorf (AUT)

A Portrait of the Artist as a Young Man\*Woman Part I A-L Fotogalery Cityhall Graz (AUT)

Licht, Luft, Sonne...Kunst! Initiative Kunstverleih, Akademy Graz (AUT)

**2021** Das Wesen Pflanze in der Zukunft, K3 Pischelsdorf (AUT)

Bestarium printmaking exhibition Athen (GRC)

**2020** 4. International Printmaking Biennale, Čačak (SRB)

AUTHENTIC MARKS 2020 - 3rd Annual Int. Miniature Printmaking Exhibition, Dubai (ARE)

10. International Printmaking Biennial, Douro (PRT)

**2019** 8. Print Triennale Sofia (BGR)

4. Global Print, Alijo (PRT)

**2014** (solo) GRENZ.WERTIG, DRL Foundation, Schleswig (DEU)

**2013** (solo) burning screenshots, Fire Brigade Museum Groß St. Florian (AUT)

**2012** (solo) Fotografien am Siebdrucktisch entwickelt, Galery Marenzi Leibnitz (AUT)

**2011** (solo) vernebelt, verspannt, und andere Unausweichlichkeiten, Arthall Feldbach (AUT)

1+1+1=1 Trinität, Galery Minoriten, Graz (AUT)

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**Contact:**

Helga Chibidziura

8413 St. Georgen Nr. 31

+43 699 105 408 58

[office@chibidziura.com](mailto:office@chibidziura.com)

[www.chibidziura.com](http://www.chibidziura.com)

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