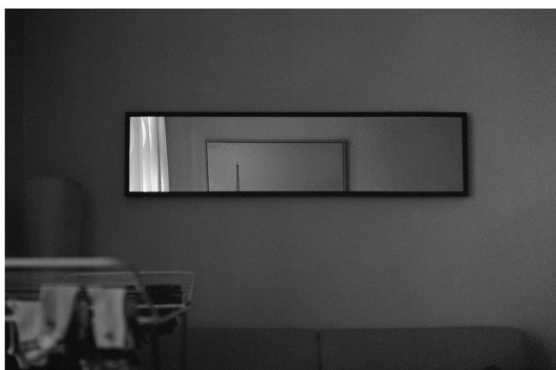


PARIS  
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## EVERYDAY DILEMMAS BY JÚLIA STANDOVÁR

25/05/2023 - 24/06/2023

Tobe Gallery  
Bródy Sándor u. 36

1088 Budapest

[www.tobegallery.hu](http://www.tobegallery.hu)

We've got to the point that now we also have to learn how to do nothing - or rather, to have the nerve to idle without feeling idleness as a waste of time, without worrying about not getting work done, not studying, and not catching up with the news every five minutes. In this era of information overload where social media and smartphones make business out of people's attention, five minutes is the new forty-five minutes, the new unit of measurement indicating the timespan for which a person can focus on a thing.

Júlia Standovár's work *Everyday Dilemmas* relates quotidian failures, the difficult state of mind behind decision-making, and various other forms of anxiety importuning us. The photos from the series are built from the patterns and routines worn out by endless repetition during the cabin-fevered COVID period. \*extract of the curatorial text by Emese Mucsi, curator at the Robert Capa Contemporary Photography Center Budapest.

# LOOK AT THIS! - TUESDAY AND FRIDAY

## Look at this!

2021-08-30

This week's Tuesday and Friday evenings promise better programs: in the ISBN book + gallery Márk Fridvalszki's solo show, in the TOBE Gallery Júlia Standovár's photo series, a pop-up studio exhibition with Zsófia Keresztes and Mónika Zsikla in the art quarter in Budapest and Tamás Kaszás Transformer Gallery.

*Márk Fridvalszki's Ad Futura, Ad Inexplorata will* start on Tuesday at 17:00his solo exhibition in the ISBN Book + Gallery. "For a long time now, I have been lamenting where they are and what the tools, ideas, practices are, how the energy concentrations that can still break through the wall blocking our future perspectives in the hope of' creative light 'come together. Because there are some, fragmented for the time being, but we must remain optimistic. In contrast to a sterile realist system, fantasy, vision, critical attitude, or optimism can be an already working energy. [...] In order for us to have a real belief that we can join together in the hope of a new era, we must realize again that even if history is over, the unthinkable still exists, and indeed there is always a future! "

Also on Tuesday at 17:00, TOBE Gallery will present a new exhibition: Júlia Standovár 's solo show *Beyond the Blue Breasts* . Visitors are expected on the opening day, August 31, from 5 to 9 p.m. The book Beyond the Blue Breasts will be unveiled on Sept. 2 from 6 to 8 p.m.



## Júlia Standovár's exhibition at TOBE Gallery

Published: 24 September 2021

Júlia Standovár first solo exhibition can be viewed at TOBE Gallery between September 1 and October 2, 2021.

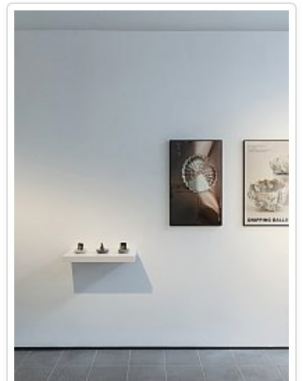
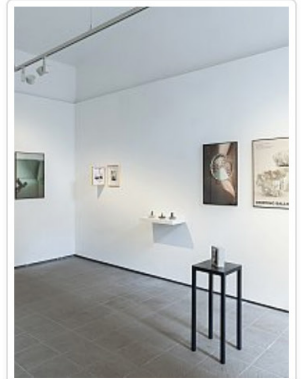
**Júlia Standovár - Over The Blue Nipple Hilla**  
**September 1 - October 2, 2021**  
**TOBE Gallery, Budapest**

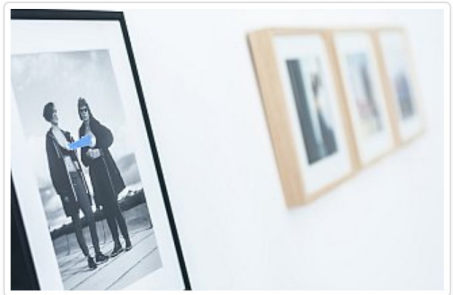
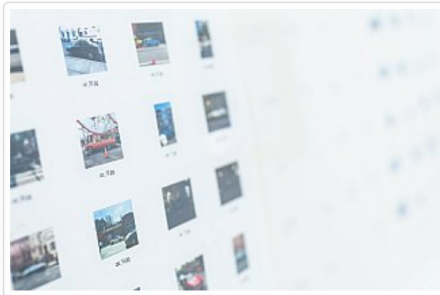
Over the Blue Nipple Hills is the first solo show of Júlia Standovár at TOBE gallery, curated by Éda Meggyesházi. The exhibition explores issues related to sexuality, many layers of togetherness and the different levels of intimacy through photography, works on paper and concrete objects. Its imagery is based on the book of the same title that was co-written by Zsuzsanna Bede sexual physiologist and her daughter Júlia Standovár, it contains sincere conversations between mother and daughter alongside the art works.

The artist throughout her art practice works simultaneously on several projects that are closely related, interwoven, and affected by one and other. The array of media presented at the exhibition varies of photography of still-life to portraiture, works on paper that are diary like and concrete objects, which are material manifestations of corporeal and personal relationships. All three media leave room to their individual and joint interpretation.

The uniqueness of the exhibition lies in the fact that although it is about the human, more precisely about the personal and intimate relationships of people, the body is not brought to the forefront necessarily. Instead the artist allots the partly concrete partly ready made objects with well known characteristics of human relationships, therefore the human body doesn't become the primary interest of desire and fascination. A concrete object is able to show not only the corporal's, but the soul's attributes, considering that the object bears the duality of toughness and fragility. The subject matter of family, mostly appearing on the photographs can be the starting point of interpretation for grown up relationships. These perceptions became visual indications of intimacy on the diary like notes. In spite of a linear reading the artworks create dialogues, recalling on their own sensibility, materiality and traceable patterns, this way constructing a natural and organic language, where the questions of womanhood, generational differences, physical existence, and taboos of sexuality are conveyed understandable for the spectator by humour and irony. The diverse media and their personal and lyrical documentations are in constant parallel with the book's dialogical and reflective synthesis, meanwhile the installation of the exhibited pieces allows the viewer to process an everyday issue through their own experiences.

**Júlia Standovár** visual artist has been living in Brooklyn New York since 2013. She received the József Pécsi Scholarship in 2018 and 2019. She graduated at the Moholy-Nagy University of Arts and Design in BA Photography in 2013 and at the School of Visual Arts in MA Photo- Video and Related Media in New York in 2015. She participated at several group exhibitions locally and internationally, for example at the Ludwig Museum and the Robert Capa Contemporary Photography Centre in Budapest or at the MoMA PS1 Art Photo Book Fair and the Every Woman Biennial in New York.



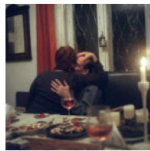
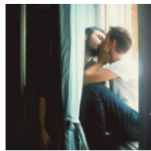
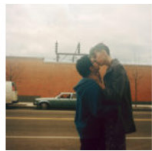
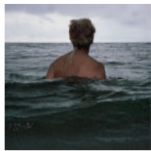


# THE EYE OF PHOTOGRAPHY

## The Questionnaire : Júlia Standovár by Carole Schmitz



OVER THE BLUE NIPPLE HILLS 2016 © Júlia Standovár



# THE EYE OF PHOTOGRAPHY

NOW READING

The Questionnaire : Júlia Standovár by Carole Schmitz

CAROLE SCHMITZ - AUGUST 30, 2021

## Always express yourself !

**Júlia Standovár** is a visual artist who has been living in Brooklyn New York since 2013. She received the József Pécsi Scholarship in 2018 and 2019. She graduated from the Moholy-Nagy University of Arts and Design in BA Photography in 2013 and from the School of Visual Arts in MA Photo-Video and Related Media in New York in 2015. She participated in several group exhibitions locally and internationally, for example the Ludwig Museum and the Robert Capa Contemporary Photography Centre in Budapest or at the MoMA PS1 Art Photo Book Fair and the Every Woman Biennial in New York.

She actually has her first solo show *Over the Blue Nipple Hills* curated by Éda Meggyesházi at TOBE gallery. The exhibition explores issues related to sexuality, many layers of togetherness and the different levels of intimacy through photography, works on paper and concrete objects. The imagery is based on the book of the same title that was co-written by Zsuzsanna Bede sexual physiologist and her daughter Júlia Standovár, it contains sincere conversations between mother and daughter alongside the art works.

The artist throughout her art practice works simultaneously on several projects that are closely related, interwoven, and affected by one and other. The array of media presented at the exhibition varies from photography of still-life to portraiture, works on paper that are diary like and concrete objects, which are material manifestations of corporeal and personal relationships. All three media leave room to their individual and joint interpretation.

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Website : [juliastandovar.com](http://juliastandovar.com)

Exhibition : [www.tobegallery.hu](http://www.tobegallery.hu)

# phosmag

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**JULIA STANDOVAR**

# Hungry Hungarians

*The Hungry Hungarians project represents and communicates my extreme disappointment with current Hungarian politics with the form of a cookbook. It criticizes the political and social changes that have occurred in Hungary over the past years through a presentation of images, Hungarian recipes and cultural stories. The book explores how Hungary's political system moves further away from the Western democratic and liberal values.*

## CSIRKEAPRÓLÉK LEVES Chicken Soup

My Mom is the absolute king of soups. She cooks fantastically delicious soups all the time but she rarely bakes cakes. I grew up eating chicken soup. You just have to collect a bunch of vegetables such as carrots, parsley, turnips, potatoes, kohlrabi, celery, onions and cut them up into small pieces, and brown them in some cooking oil. Then, you add chicken giblets - wings, neck, legs, thighs, liver, and heart - in the bowl, add some water, salt and pepper, and cook with a slow boil until it's ready.

We used to eat it for Sunday lunches with my family, but not because we are religious - my parents are atheists, I guess. We never went to church or talked about the Bible. We talk about politics instead. Hungary is officially a Christian nation. The current ruling party, the right-wing Fidesz is led by Viktor Orbán our prime minister, who basically has the power to do anything he wants. Fidesz rules by a conservative and nationalist view. They openly want to create an "illiberal democracy" which is a nicer way to describe a dictatorship.

My Mom is the king of soups and she is also a strong, independent woman, while my Dad is the queen of pastas and quite an emotional guy. My mother spends more time in her office than she does in the kitchen and she believes in democracy instead of God. She is liberal and that is how she raised us as well. She is absolutely the opposite of the woman's role defined by the government. Thank God!

The most important thing when it comes to achieving a colorful and rich flavor for your chicken soup is to find the right ratio between different vegetables and meat. I wish I could say the same about Hungarian politics.



Szilágyi Időke



9

© Julia Standovar, 8,25" x 10,75", 130 pages, published by Llewelyn Projects, edition 0f 100, 2016

*The book contains different elements: personal texts with associated food and family pictures, black and white portraits of and interviews with a women who left Hungary, and at the end of the book, I include the recipes of the dishes I mention in the texts.*

*The women in the portrait images each hold pickles in their hands because it is a typical Eastern European vegetable. Hungarians eat pickles with many national main dishes, so they remind me of home even if I know that they are common in New York, as well. The shape of this vegetable is phallic so in the series they have three functions: cultural signifier, phallic symbol, and to connect the portraits to the recipe book that is central to the work, too. Pickles are ugly and sour but delicious. People love them or hate them. I feel the same way about Hungary.*



# Hungry Hungarians: these women are fighting the patriarchy. By eating pickles

[Hungary](#) [Dispatch](#) [Ideas & People](#) [Art & Culture](#) [Gender](#) [Photography features](#)

## Júlia Standovár serves up traditional Hungarian dishes and political commentary

21 June 2016

Political change starts at the kitchen table, or at least that's the maxim behind Budapest-born artist Júlia Standovár's recent photo book *Hungry Hungarians*. Made in 2015 in New York, where she is based, the idea for the project arose from Standovár's disappointment with the political changes that had occurred back home.

Mixing together personal narrative, cultural insights, family recipes and Standovár's photos and interviews of Hungarian emigres, the project takes the form of a cook book centred around 16 traditional Hungarian dishes. Not coincidentally, the cookbook begins with a recipe for pickled cucumber, a typical eastern European side-dish which recurs throughout the book as a visual double entendre, reflecting the difficult political situation in Hungary.

"Hungarians eat pickles with many national main dishes, so they remind me of home even if I know that they are common in New York, as well. The shape of this vegetable is phallic so in the series they have three functions: cultural signifier, phallic symbol, and to connect the portraits to the recipe book that is central to the work, too. Pickles are ugly and sour but delicious."

Standovár explains. "Pickles are ugly and sour but delicious. People love them or hate them. I feel the same way about Hungary."

What follows are four chapters from the book with accompanying recipes. From pork salami often paired with pickle to the artist's grandmother's Christmas cake, Standovár talks gender, diversity, and the role of arts in Hungary today. Tuck in!

"Pickles are ugly and sour but delicious. People love them or hate them. I feel the same way about Hungary."

# Pork salami

If I had to pick a food considered the most “Hungarian” ever, I would probably choose *kolbász* pork sausages. It is best if you eat them with fresh bread, green peppers and pickles. These sides makes the flavour colourful and rich.

Our prime minister is not a big fan of diversity and colourfulness, and he is not at all friendly to foreign people. In the beginning of 2015 he stated that economic migrants are not welcome in Hungary. He wants to keep the country a homogenous, truly Hungarian nation.

Well, my family is quite international on my mum’s side. My aunt and uncle live in Virginia in the United States. Their older son lives in Chicago with his American family and their son lives in Paris with his French wife and two sons. When we meet for major family events we speak three different languages, plus body language which is not negligible. It doesn’t mean that we are not a Hungarian family, it is just spiced up a little bit. So probably we wouldn’t meet the ruling party’s idea of a model family. We are spoiled with western blood.

Csirkeaprólék leves

## Chicken soup

My mum is the absolute king of soups. She cooks fantastically delicious soups all the time but rarely bakes cakes. I grew up eating chicken soup. You just have to collect a bunch of vegetables such as carrots, parsley, turnips, potatoes, kohlrabi, celery, onions and cut them into small pieces, and brown them in some cooking oil. Then, you add chicken giblets – wings, neck, legs, thighs, liver, and heart – in the bowl, add some water, salt and pepper, and cook with a slow boil until it’s ready.

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The most important thing when it comes to achieving a colourful and rich flavour for your chicken soup is to find the right ration between different vegetables and meat. I wish I could say the same about Hungarian politics.

# These Hungarian grannies are more hipster than you



Ági (Image: Júlia Standovár)



30 June 2016  
Text [Liza Premiyak](#)

If the thought of seeing your grandmother in a slogan tee is a bit cringeworthy, then coming across a whole gang of grannies wearing flat caps is sure to make you feel uncool.

These hipster grannies were all scouted by Hungarian photographer [Júlia Standovár](#), who decided against using young models for a campaign shoot for Budapest-based fashion label [BP Clothing](#).

"I felt that these ladies knew a lot more about the history of Budapest so it would be more authentic for a brand that's all about Budapest," Standovár explains her choice in models. Shot in 2013, before Standovár moved to NY, the shoot looks just as fresh three years on.

While none of these women have previous modelling experience, they seem to have nailed the typical "unsmiling" pose. However, as Standovár reveals, many of these grannies are actually glum about their home-town. "My grandmother is not in the series but we talk a lot about Hungarian politics and Budapest and the way it has changed over the last few decades — let's say she is not very optimistic," Standovár says.

With the recent passing of one of the models, Ági (first portrait above), this post is a homage to her.

See an excerpt from Standovár's latest photo book *Hungry Hungarians* [here](#).



Mit gondol?

Go Green

Tabuk nélkül

BEDE ZSUZSANNA

FOTÓMŰVÉSZET

KÉK MELLEKEN TÚL

KIÁLLÍTÁS

STANDOVÁR JÚLIA

SZEX

TOBE GALÉRIA

# Ezúttal galériában szabadítja fel a szexualitást az anya-lánya páros



MARIECLAIRE.HU

2021. augusztus 28.

A Kék Melleken Túl Standovár Júlia képzőművész első egyéni kiállítása a TOBE Galleryben. A kiállítás a szexualitással kapcsolatos témákat, az együttlét sokféleségét és az intimitás különböző szintjeit mutatja be fotónyomatok, vegyes technikájú rajzok és betonból készült objektok segítségével. A tárlat az azonos című könyvben látható képanyag egy részét dolgozza fel, amely Bede Zsuzsanna szexuálpszichológus és lánya Standovár Júlia őszinte beszélgetései alapján készült.

Az alkotó munkássága során több projekten dolgozik egyszerre, melyek összekapcsolódnak, hatnak egymásra és átfedik egymást. A tárlaton megjelenő médiumok közül a fotográfiák a csendélettől a portréfotón át több műfajt ölelnek fel, a rajzok naplószerűek, míg a betonobjektok a testi és lelki kapcsolatok tárgyi megvalósulásai. Mindhárom médium a saját és az együttes interpretációnak is teret ad.



A kiállítás különlegessége, hogy az emberről, az emberi kapcsolatokról és intim folyamatokról beszél, mégsem a testet helyezi elsősorban előtérbe. Helyette a művész a részben beton, részben ready-made objektet ruház fel a mindenkinek ismerős emberi kapcsolatok jegyeivel, így az emberi test nem válik elsődleges tárgyává a vágynak és a vágyakozásnak. Egy betonobjekt nemcsak a test, hanem a lélek attribútumait is képes megmutatni, mivel az anyag olyan kettősséggel bír, amely egyszerre magában hordozza a keménységet és a törékenységet. A fotográfiákon legtöbbször látható család témája a felnőttkori kapcsolatok értelmezésének kiindulópontja. Ezek az értelmezések a naplószerű jegyzeteken az intimitás vizuális gyakorlatává fejlődnek.