

How is your day?

Sung Tieu

26 September – 14 November 2026

Sung Tieu

How are you?

Leopold Thun

I went to the dentist for a similar reason to you — I had a headache. Anyway, long story short, I went to the dentist, and I only see her every few years. She's now a mother of five, Begonia. She's from Spain and she's very, very friendly. While I was there, I saw that all of the people were wearing little microphones. I asked about the microphones. She said they're being made to wear them so they don't have to type up the medical reports anymore. The old-school way would be an assistant or nurse typing while the dentist is looking in your mouth, just typing up what the dentist says. Now it's all automated. Begonia, mum of five, really hates this development because she says she doesn't look over the report anymore, so she actually turns her microphone off. I thought it was interesting how that all creeps into even the most quotidian things, like looking at teeth. So that was my Monday morning at the dentist.

ST

Well, I called my doctor in the morning as well, and you dial the number and only get to speak to a voice assistant. I couldn't get through to make an appointment because they ask you the same questions and lead you down a pathway only to hang up on you... The only other option I had was to write them an email. I felt like it would be much faster on the phone just to describe what I needed, which was my blood results. Now I have to wait until mid-October for a 15-minute appointment just to check my blood results. It's actually so inefficient.

LT

Yeah. Which, again, physically is interesting, because Angelina on Monday saw a woman fall off a Lime bike, and she assisted her in the rain. The waiting time for an ambulance was 90 minutes. In the heart of London. So it's interesting what's happening in terms of the physical availability of people coming to your help, people coming to see you. Anyway.

ST

Yeah. And did anything else happen?

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LT

Yes. So I went back to the office, and it's very interesting because we're reinforcing the wall to hold your video sculpture, and the sound of the drill in the gallery wall is exactly the same sound as the drill at the dentist. It was sort of a continuous dentist visit throughout the day. It's fascinating to see so much work going into something that's totally invisible. And probably by the time you arrive in London, you won't see anything that happened over the past ten days.

Last night, I went to a midnight screening of Jasper's exhibition at Chisenhale, which was closing. For the last day, they did a midnight screening. What I found interesting was that midnight has such a particular connotation to it. There's this cusp feeling. At midnight you're either in a private space or you're in a public entertainment space, but very rarely are you in a public space experiencing art.

ST

Yeah. I guess we define our day through the punch of the clock. Just to get a sense of time, we somehow make that mental separation in our minds to divide the day. For me, I've been having headaches since the weekend, coinciding with the election results in Sachsen-Anhalt. I've been refreshing the browser every few minutes waiting for something to change.

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ENTRANCE

Mother & Child (Zugzwang), 2020
poster, stickers, mounted behind glass
84 × 59.5 × 0.2 cm
33 $\frac{1}{8}$ × 23 $\frac{3}{8}$ × $\frac{1}{8}$ inches

Mother & Child (Without Full Disclosure), 2024
poster, stickers, mounted behind glass
84 × 59.5 × 0.2 cm
33 $\frac{1}{8}$ × 23 $\frac{3}{8}$ × $\frac{1}{8}$ inches

GALLERY 1

Untitled (Shower Room / Left), 2026
marble tesserae and grout on aluminium honeycomb
260 × 480 × 1.4 cm
102 $\frac{3}{8}$ × 189 × $\frac{1}{2}$ inches

Untitled (Shower Room / Window), 2026
marble tesserae and grout on aluminium honeycomb
260 × 339 × 1.4 cm
102 $\frac{3}{8}$ × 133 $\frac{3}{8}$ × $\frac{1}{2}$ inches

Untitled (Shower Room / Right), 2026
marble tesserae and grout on aluminium honeycomb
260 × 480 × 1.4 cm
102 $\frac{3}{8}$ × 189 × $\frac{1}{2}$ inches

Untitled (Shower Room / Door), 2026
marble tesserae & grout on aluminium honeycomb
260 × 339 × 1.4 cm
102 $\frac{3}{8}$ × 133 $\frac{3}{8}$ × $\frac{1}{2}$ inches

GALLERY 2

How is your day?, 2026
14-channel video, sound, CRT monitors, steel
duration: 60:00 min, loop
48.5 × 849 × 55 cm
19 $\frac{1}{8}$ × 334 $\frac{1}{4}$ × 21 $\frac{5}{8}$ inches

Untitled (How is your day?), 2026
wall mounted fixed stainless steel stool
31.5 × 36 × 51 cm
12 $\frac{3}{8}$ × 14 $\frac{1}{8}$ × 20 $\frac{1}{8}$ inches

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wall mounted fixed stainless steel stool
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Sung Tieu (b. 1987, Hai Duong, Vietnam) lives and works in Berlin, Germany. She graduated with a BFA from the University of Fine Arts Hamburg, Germany in 2013 and completed the Postgraduate Programme at the Royal Academy of Arts, London, UK in 2018.

Sung Tieu is currently representing Germany at the 61st International Art Exhibition of La Biennale di Venezia alongside Henrike Naumann; a solo presentation of her work is also on view at Castello di Rivoli, Turin.

Recent solo exhibitions have been held at Kunsthalle Bern, CH (2025); Jim Thompson Art Center, Bangkok, TH (2025); KW Institute for Contemporary Art, Berlin, DE (2025); Salzburger Kunstverein, AT (2024); Museum für Gegenwartskunst Siegen, DE (2024); Kunsthalle Nürnberg, DE (2024); Oakville Galleries, Toronto, CA (2024); MUMA – Monash University Museum of Art, Melbourne, AU (2024); Ordet, Milan, IT (2023); Kunst Museum Winterthur, CH (2023); Amant, New York, US (2023); MIT List Visual Arts Center, Cambridge, US (2023); n.b.k., Berlin, DE (2023); FormaHQ, London, UK (2022); Mudam, Luxembourg, LU (2022); Kunstverein Gartenhaus, Vienna, AT (2022); Kunstmuseum Bonn, DE (2021); GfZK Museum for Contemporary Art, Leipzig, DE (2021); Preis der Nationalgalerie, Hamburger Bahnhof – Museum für Gegenwart, Berlin, DE (2021); Emalin, London, UK (2020); Nottingham Contemporary, UK (2020); and Haus der Kunst, Munich, DE (2020).

Selected group exhibitions include WIELS, Brussels, BE (2026), the Whitney Biennial 2026, Whitney Museum of American Art, New York, US (2026), Migros Museum für Gegenwartskunst, Zurich, CH (2025); Malmö Konstmuseum, SE (2024); Kunsthalle Hamburg, DE (2024); 15th Gwangju Biennale, KR (2024); Capc Musée d'art contemporain, Bordeaux, FR (2024); Harvard Art Museums, Cambridge, US (2024); 14th Shanghai Biennale, CN (2023); Kunst Museum Winterthur, CH (2022); Astrup Fearnley Museum of Modern Art, Oslo, NO (2022); Stedelijk Museum, Amsterdam, NL (2022); X Museum, Beijing, CN (2021); Kunstverein Hannover, DE (2021); Taipei Fine Arts Museum, TW (2021); Museion, Bolzano, IT (2021); 34th Bienal de São Paulo, BR (2021); Kunsthalle Basel, CH (2021); and GAMeC Museum, Bergamo, IT (2020).

Sung Tieu is the recipient of the Schering Stiftung Award for Artistic Research (2024); the Rubens Promotional Award (2023); the Frieze Artist Award (2021); ars viva Award for Visual Art (2021); and was shortlisted for the Prize of the National Gallery (Preis der Nationalgalerie), Hamburger Bahnhof – Museum für Gegenwart (2021).

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