



The post of the show

Preface

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Sui Jianguo's fifty-year retrospective, *Dimensions Indefinitely Variable* in English, presents the work of a tireless searcher and researcher; a master manipulator of diverse materials consistently at the forefront of technological development; an appreciative acolyte of China's rich cultural history; an engaged observer and artistic documentarian of contemporary society; a committed and beloved teacher of generations of students; a profound thinker who probes the expressive possibilities and ontology of sculpture; a generous humanist in spirit, ethic, and daily practice; a common man from Qingdao who some, including myself, regard as one of the great artists of our times.

Sui is all these people and likely many more. His artistic output flows from these overlapping identities in productive internal dialogue. Like the variability in materials, scale, color, texture, tone, themes, and emotional affect across the artist's decades of work, Sui's own dimensions of self are variable, ever appropriate for the changing time and circumstance. Different personas led his journey through different passages – here the young teacher and documentarian profoundly moved by contemporary events, there the philosophical thinker grappling with sculptural form and its relation to human experience. It is the unique balance of Sui's subtly evolving identities over the course of his career, lived daily through his life in art, that has produced an *oeuvre* of fascinating diversity, relentless

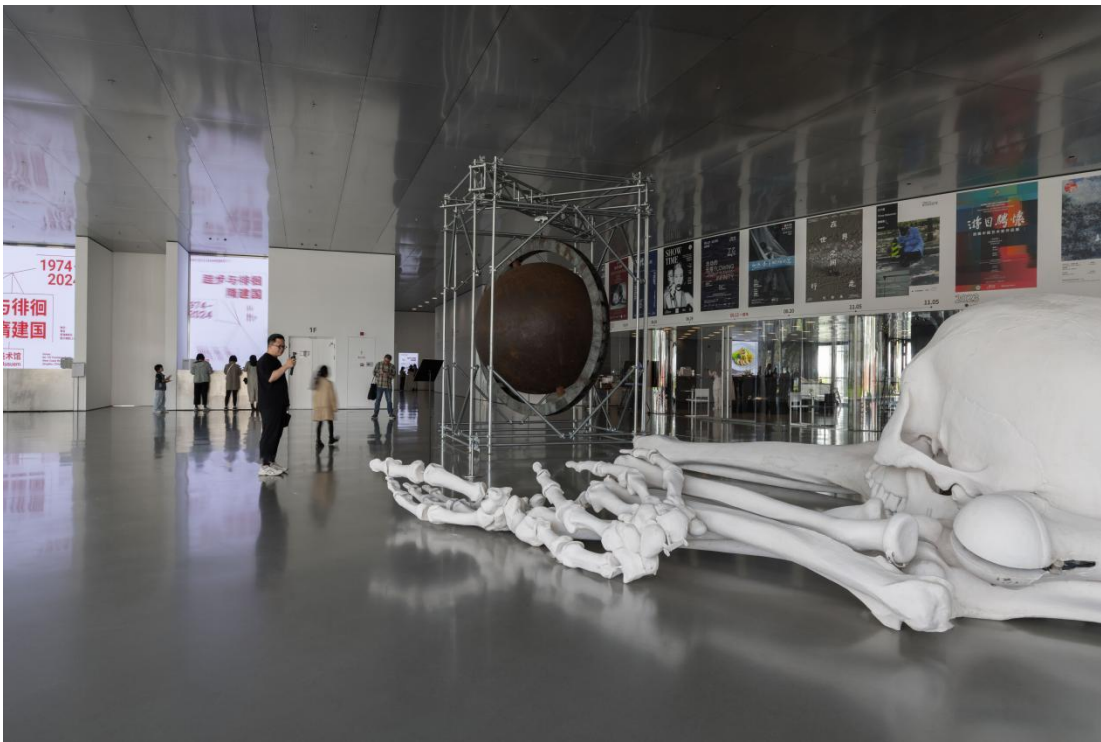
rigor, affecting impact, and singular importance. His career is punctuated by the creation of several iconic masterpieces that will stand the test of time – specifically because they are such trenchant, legible testaments to collective experience and the moment of their creation. I am thinking of *Earthly Forces* (1992-94), *Legacy Mantle* (1997-2005), and the *Made in China* logo works (2004-08) that populate the initial exhibition galleries ahead.

Time, like most threads in Sui's oeuvre, finds its thematic origin in the artist's early work, but it becomes a principal theme from 2006. Sui's works thereafter gradually become less reflective of their own time of production and more focused on Sui's own registration of time's passing. We move away from the timeliness of candy-colored, fiberglass "Mao jacket" multiples during an unprecedented boomtime for the Chinese economy and towards the ritual of dipping a wire in paint day after day (*The Shape of Time*, 2006-present), annually adding a steel block to a lifelong project (*17.5 Degrees (True Deviation)*, 2007-present), or simply squeezing another small lump of clay according to that day's random rules of engagement (*Long Table*, 2008-present). Time drives the logic of these sculptural works forward and demarcates their eventual end; as such, their present dimensions remain "indefinitely variable." Indeed, with Sui's turn towards durational work, time's logic begins to preside over other "standard" dimensions (h, w, l), as well, since these must also remain variable until the indefinite expanse of Sui's life comes to its end.

As time and sculptural space become increasingly intertwined in Sui's artistic practice, additional dimensions of understanding follow. Sui works blindfolded in 2008 to liberate himself from his meticulous training and the *Blind Portraits* begin; he gains renewed insight into the life force of materials in relationship to his hand and a deeper understanding of the essence of his sculptural work. Thousands of grips, squeezes, and pinches of clay – each one a unique sculptural model made in chance collaboration with the medium – follow the *Blind Portrait* models on the *Long Table* as the passage of time extends the table's length to accommodate the ritualistic accrual of Sui's primal investigations.

Repetition of this simple creative act over such an extended period eventually approaches a quality of timelessness. The void within Sui's palm, site of the small clay models' origin, fascinates the artist; emptiness and absence emerge as entities critical to understand and make visible. Exquisite sculptures in resin, aluminum, stainless steel, bronze, and marble emerge from tiny forms selected from the *Long Table*, enlarged by successively improved 3D scanning and printing technologies that achieve ever higher degrees of topographical precision in the void-made-visible by the palmprints and fingerprints of Sui's grasp. These sculptures are unique snapshots in time, each aspiring to communicate the deeper meaning of this body of work. It is of little importance which among the thousands Sui selects for enlargement and translation into more refined sculptures that again and again demonstrate this primal grasp of sculpture's origin. But rendering each specific form in the appropriate medium with the highest degree of topographical precision is paramount.

As repetition moves toward timelessness, the infinite variation in Sui's surface topographies supersedes the specificity of his own individual handprints. The sculptures and their enlargements become signifiers not simply of sculpture's origin from the void, but of the creative potential naturally within each one of us and reminders of our common humanity. Sui's work in this vein is not just another masterpiece series in the making – as future generations will recognize – but a model of being alive and engaged in the world. As Sui says in the last gallery of his retrospective, 'Everyone is the Creator of Their Own Life Form'—a simple but profound insight for each of us in the indefinitely variable future.



Show Room One

Theme of Show Room One: The Curse of Time / Impermanence

While digging a cellar for clay within his new studio in 2006, the year Sui Jianguo turned 50, he accidentally unearthed a skull. It seemed to him that an unseen force was warning him of life's impermanence and the finite nature of existence. From that point forward, Sui's creative investigations shifted toward deeper existential questions with respect to both art and life: What is the essence of sculpture? What role does time play in its formation? What is the ultimate significance of a finite life? How does the individual artist's life relate to others' and to his moment in time?

In the central hall of the museum, two large-scale installations are positioned near the exhibition entrance and exit, acting respectively as prelude and coda. Toward the entrance to the exhibition stands *The Curse of Time* (2024), a substantial iron globe gently rotating around its tilted axis, its movement propelled by an internal motor. The faint sound of its movement, like the flow of water, reminds viewers of time's relentless passage. Nearer the exhibition's exit, *Impermanence* (2006) is a greatly enlarged skull with other gigantesque skeletal parts. As installed here, the skull's hollow eye sockets seem to gaze upon the ever-rotating globe—a metaphor, perhaps, for the artist's task of observing and reflecting his passage through time in the sculptural legacy he leaves behind.



Show Room One

Theme of Show Room Two: Forces, Materials, Emergence 1987–1996

In 1986, Sui Jianguo began his graduate studies in the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing. At that time, CAFA training followed realist methods inherited from French and Soviet academies, which created an internal conflict for Sui. He had already developed modernist ideals combining Zen perspectives and material aesthetics during his early studies in Shandong. Indeed, the earliest sculpture in this gallery, *Sun Bird* (1984), reflects his tendency towards abstraction rather than the realist representation favored at the time.

The political and cultural upheavals of the late 1980s transpired at the same time Sui was developing his visual language as an artist and beginning his professional career. In works like *Lost* (1988-89) and *Hygiene Portraits* (1989), materials are imbued with intense emotional expression in abstract human forms or figures posed in improbably distorted positions. Following his graduation in July 1989, however, Sui's expressionistic outpourings gradually gave way to a more introspective sculptural practice in which weighty, poetically expressive forms – many born of extremely labor-intensive processes – dominate. *Memory Sediment* (1992), for example, suggests a sense of melancholy in its surreal juxtaposition of a heavy stone confined within a delicate bamboo birdcage, while *Memory Chest* (1994) is a massive Cor-ten box, the unknown contents of which are forever sealed within.

In the fall of 1989, Sui began teaching in the department from which he had recently graduated. As a young teacher who chose a life of near self-exile, Sui took his students to the mountain quarries outside the city, where they worked on carving stone for many weeks. In the slow, daily struggle with stone, Sui felt the life force of the rock—its hardness, weight, endurance, and silence—qualities he was also seeking in himself at the time. The relationship between human and stone became a metaphor, a projection of the mutuality of existence, lived through lessons of daily labor.

Earthly Forces (1992-94), in which massive stones are tightly encased in dense webs of rebar, is the fullest expression of Sui's inner turmoil of the period and seems to express at once the life force of both the artist and nature, in confrontation with one another. This profoundly poetic and deeply resonant work was immediately hailed as a defining work of contemporary Chinese sculpture when first exhibited in 1994. The extraordinarily meticulous and repetitive process that brought forth *Earthly Forces* is echoed in *Execution* (1996), which Sui made by hammering tens of thousands of nails into a nine-meter stretch of industrial rubber.

Most of the Sui's work from this early period is dark in tone, rough in texture, gritty in appearance, and literally very heavy, as though the artist were seeking to imbue his sculptural forms with the weight of the world and the intensity of his psychological state as he seeks to carve a unique, authentic artistic identity for himself.



Show Room Two



Show Room Two



Show Room Two



Show Room Two, Detail of Hygiene Portraits (1989)



Show Room Three

Theme of Show Room Three: Made in China Variations 1997–2005

At the end of 1996, while participating in a sculpture exchange exhibition in Osaka, Japan, Sui Jianguo was struck by a question he was asked by the curator: as an artist steeped in the realist language of Beijing's Central Academy, why did he not use this language in any of his work? Sui quickly realized that his practice since 1989 had entirely evaded this question, neglecting any potential that realist sculpture might hold for contemporary art. Thus began a journey of self-reflection that ultimately led to a new body of work, entirely different in appearance but retaining the poetically ambiguous interpretive possibilities of Sui's earlier work.

As the 1997 return of Hong Kong to China approached, Sui delved into the historical context of the "Zhongshan suit," tracing its evolution from utilitarian jacket to wider resonance as an item of cultural heritage, to its ultimate signification as political symbol. This emblem of modern Chinese history, commonly known as the "Mao jacket," became the point of departure for a cool, detached approach to realistic sculptural production that begins with the *Legacy Mantle* series (1997-2006), extends across the *Clothes Vein Study* series (1998-2003), and concludes with the *Made in China* series (1999-2008).

The first *Legacy Mantle* works were of modest scale and archaic appearance: the small jackets appeared either torn and weathered or richly patinated, as though excavated from

the earth. (One of these jackets is exhibited on the second floor of this exhibition.) Sui would soon explore the form in different scales, media, and colors—such as the majestic cast aluminum *Legacy Mantle* (1997) that stands at 240 cm nearby, or the vibrant set of five fiberglass jackets painted in glossy rainbow colors with industrial automotive paint (2014). In all these works, the hollow uniform embodies the weighty presence of tradition that lingers in the hearts and minds of generations of Chinese citizens with lived experience of the country's profound transformations over the last sixty years. Taken together, the diversity of surfaces, sizes, and materials of the *Legacy Mantle* works reflect the complexities and contradictions of contemporary China as past, present, and possible futures clash and converge.

The conceptual success of *Legacy Mantle* inspired Sui to set aside the subjective expressivity of his earlier years, as he discovered paths to deploying academic methods and realist sculptural ideals in ways that simultaneously address contemporary society, the sculptural tradition itself, and his own artistic perspective. The *Clothes Vein Study* series dresses up in the Zhongshan suit a variety of pre-existing sculptures, many of which are used as teaching models in CAFA's sculpture department (the *Discobolus* by Myron, for example, or Michelangelo's *Slaves*). By strictly adhering to the socialist realist modeling techniques, Sui removed personal artistic inflections from his process, focusing instead on faithful replication and the nature and implications of copying itself. He subsequently took this practice a step further with the editioning of multiples for many of the works in this room.

All these works are – like the artist himself – literally “made in China.” Sui's extended series of that name began with a variety of “toy” dinosaurs of varying scale, color and type – the sort of cheap plastic toys exported around the world with “Made in China” emblazoned on their abdomens. Later, Sui would make sculptures simply of that phrase itself. Both the dinosaurs and the phrase sculpture reflect the artist's critical engagement not only with the idea of China as ‘the world's production factory,’ but also with the sculptor's role as contemporary producer within such a context of diverse cultural export. The last sculpture of this series was made in 2008 and is sited at the museum's exit: a full-scale red shipping container from which the phrase “Made in China” has been precisely cut out.



Show Room Three



Show Room Three

Theme of Show Room Four: Shaping Time 1992-2010

While Sui Jianguo was still a student at CAFA, an experimental project of 1987 seeded the concept of time as integral to his sculptural practice. Sui allowed a stream of tap water to erode a plaster cube over the course of a week, leaving the once pristine object with a porous surface and a record of the water's continuous flow through time as a spatial absence within the sculpture, *Untitled* (1987). Sui continues to investigate this integral relationship between time and form today, particularly through durational works that recur or repeat with regularity. *The Shape of Time* (2006-present) and *17.5 Degrees True Deviation* (2007-present), both presented in this gallery, are exemplary of the artist's practice of literally marking his passage through time. Sui conceived a version of what would eventually become *True Deviation* already in 1992, and both *The Shape of Time* and *True Deviation* will only conclude with Sui's own demise.

The works in this gallery deploy time-based media (video) to register the dimension of time in relation to Sui's sculptural works. Some of these works are purely documentary, recording performance actions or the movement or progressive development of art objects (*50 M Parallel Movement* (2006) or *Motion/Tension* (2009), for example). Other videos are artworks in themselves – *Physical Trace* (2013), for example, in which time is 'enlarged' (slowed down) one hundred times to capture the sculptor's primordial gesture in clay, or *Elapse Space* (2015) which presents the slow dissolution and evaporation of an ice ziggurat over eleven days. Physical cyclicity features in several of these works where the relationship to temporal ideas may be less apparent (*Motion/Tension* (2009) and *Keep Working* (2010), for example), because it is the cyclical nature of daily life that structures its meaning for each of us.

At the center of the gallery is the multi-monitor installation *Speeding Up* (2006). By 2006, as China's rapid economic development and accelerated urbanization advanced, Sui Jianguo became increasingly aware of the pressure that notions of "time," "speed," and "efficiency," – celebrated as virtues by commerce and capital – exerted on individuals. At this time, China prepared to increase the speed of its high-speed trains for a sixth time, leading the artist to the eastern outskirts of Beijing to a circular test train track (Huanxing Tielu). Sui positioned twelve cameras around the nine-kilometer track and recorded the test train racing in circles. Each video has a fixed time of approximately 30 minutes, during which the train passes five times. *Speeding Up* explores multiple temporalities: that of the train's actual movement, the wider temporal context of China's advance into the twenty-first century (for which *Speeding Up* is a metaphor), and the edited representation of the train passing from one screen to the next, encircling the viewer as sculptural installation in the present. Amidst China's massive transformations, *Speeding Up* conjures questions of what time displaces or forgets, what it preserves and transforms, and what endures beyond time's immediate reach amidst the vicissitudes of the chaotic present.



Show Room Four, detail of *Untitled* (1987).



Show Room Four, detail of *Shape of Time*(2006-today)



Show Room Four



Show Room Four, detail of Speeding Time (2006)

Theme of Show Room Five: Embodied Forces – 2008-present

Sui Jianguo began a new phase of work in 2008 with a series of works entitled *Blind Portraits*, for which the artist blindfolded himself while forming small portrait busts in clay, a practice he pursued for a year. Sui's goal was to liberate himself from his technical facility and goal-oriented artmaking to find a new path forward, one more reliant upon chance and more directly connected to the prehistoric origins of mankind's relationship to the natural world (and clay) from which sculpting eventually emerged. Sui's confidence in abandoning sight and privileged touch and feel resulted in a revelation that the resulting "work" achieved its own satisfactory self-expression as a lifeforce of the material expressed in his interaction with it.

Removing his blindfold in 2009, Sui's vision remained transformed - and continued to evolve. Two small bronze works announce Sui's emergence from his blindfolded practice – *Blind/Foot* and *Blind/Fist* (both 2009), which were made simply by thrusting his extremity into a box of clay and casting the result. Shortly after, Sui began a series of videos – *Drop* (2010), *Throw* (2010), *Kick* (2011), *Punch* (2013), *Grip* (2013), *Squeeze* (2013) – which present the artist deploying gravity, aggressive bodily force, and blunt objects on clay to create sculptural forms, leaving the outcome to chance. Some of the resulting forms were then selected and cast in fiberglass (*Blind/Naked Punch*, 2009), aluminum (*Blind/Drop*, 2010, and *Blind/Kick*, 2010), or bronze (*Blind/Drop*, 2010) and in a few cases, hand-sculpted in marble (*Blind/Gloved Punch*, 2011).

In all these works, the rigor of Sui's sculptural training is applied exclusively to the method of meticulous translation (copying) into the final sculpture's material, or to the methods of enlargement of the clay model selected for development, as in the life-sized bronze *Blind Portrait* (2009) that stands as a sentinel near this gallery's entrance and was one of Sui's first enlargements from this body of work. Some of the original clay models for the *Blind Portraits* – as well as plaster molds for some that were cast (the original model being destroyed in the casting process) – are contained within the artwork *Long Table* (2008 – present) at the center of this gallery.

Long Table presents the uninterrupted evolution of the artist's thoughts and practice over the past sixteen years, displaying almost 2,000 small sculptural models in clay and other materials in chronological order, beginning with the *Blind Portrait* models. Later elements in *Long Table* are the result of Sui Jianguo's experiment in "clay kneading," a practice in which he relinquishes technical control and muscle memory while applying simple rules in his manual engagement with clay ("squeeze once," "four times," "very hard," "one minute," "listening to music," "walking in circle," "watch TV"). The resultant clay forms, increasingly small, embody an attempt to restore the primal interaction between the human body and material—the first natural grasp of clay in hand. They are experiments in creation, no two of which are alike, that exemplify the sculptor's daily practice and Sui's mode of being in the world.

Bearing witness to these “primal moments” are the imprints that define the unique surface topographies of each tiny model. Sui selects those he finds particularly interesting for enlargement in a specific material – whether bronze, aluminum, stainless steel, fiberglass, or marble. Through high-resolution 3D scanning and precision digital carving, as well as more traditional metal casting assisted by the 3D printing of high-resolution resin models, Sui creates his final sculptures. A variety of examples in different media are included in this gallery, and one can trace the fast development of relevant production technology over the course of the last sixteen years via the level of precision in surface detail Sui achieves.

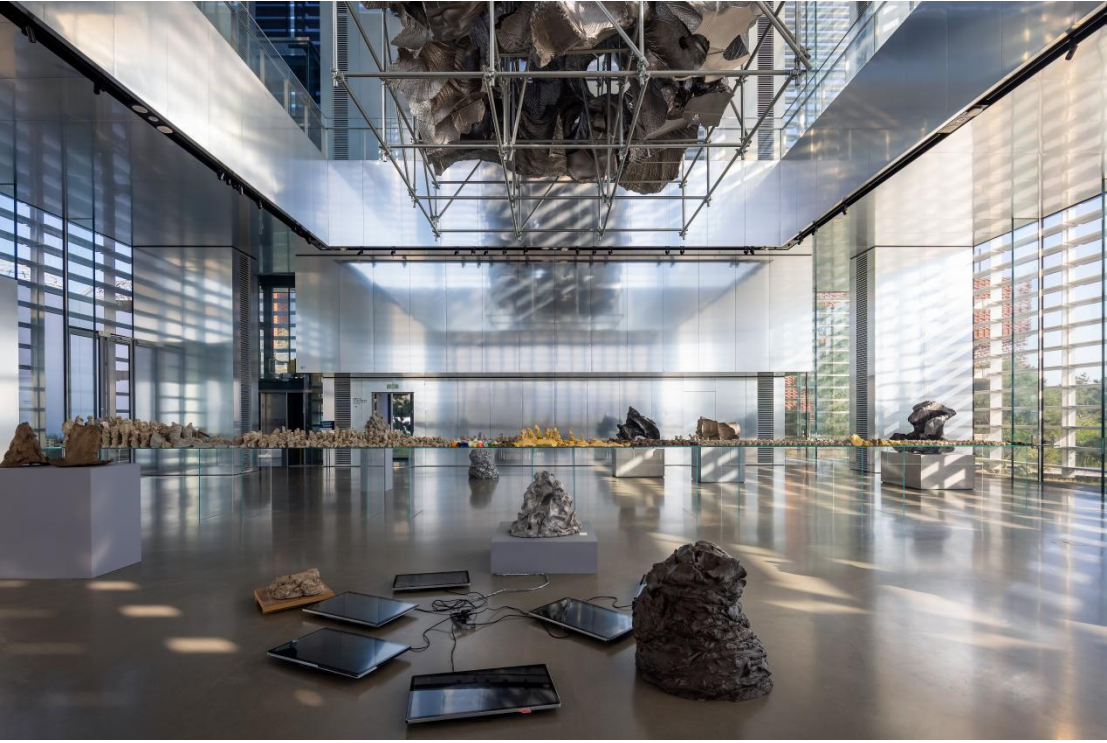
Each tiny model in *Long Table* holds the possibility for enlargement and stands as an independent work with its own individuated existence, the physical embodiment of a specific moment and primal interaction. Despite their exquisite singularity, however, they may appear generic, virtually indistinguishable from one another – much like the accumulation of successive moments that make up our lives, or like one person’s unique fingerprints versus another’s. In this way, Sui’s sculptural practice – as deeply individual as his own recurring fingerprints, but as simple and common as a handshake – manifests the creative potential naturally within each of us and allegorizes our shared humanity.

Floating twelve meters above the present exhibition gallery, suspended within a cubic scaffolding structure, a cluster of fifty cool gray sculptures that resemble solidified waves coalesce as the work entitled *Cloud Mountain (2024)*. These individual units are made of photosensitive resin and covered with the artist’s palm prints; each one is an enlarged high-resolution resin model derived from one of the small clay works on *Long Table* below. Surprisingly lightweight yet dense in their agglomeration within the scaffolding, together they may appear as a shimmering cloud. A more literal reference in their cloudlike form, however, is that these objects born of the physical world are all printed from data uploaded to and deployed from the cloud that hovers amidst our increasingly digitized world.

This cloud of forms, once tiny in the void of the artist’s palm but here made visible at grand scale, echoes the spirit of landscape painting that inspired Sui Jianguo when he first embarked on his artistic journey fifty years ago. In traditional landscape painting, clouds are rendered visible by the mountains that provide their pictorial context—much as Sui has increasingly sought to reveal the nature of sculpture itself in the traces of the void-made-visible in the palm of his grasp. In the second-floor exhibition gallery above, one of Sui’s early landscapes, copied from Shitao (1642-1707) is displayed adjacent to *Cloud Mountain*. The ancient poem of Tao Yuanming (365-427) that inspired Shitao’s painting resonates fittingly with the evolution and breadth of Sui’s work: “Gazing from afar at the white clouds, how deep is my nostalgia for the ancient.”



Show Room Five, view from down stair



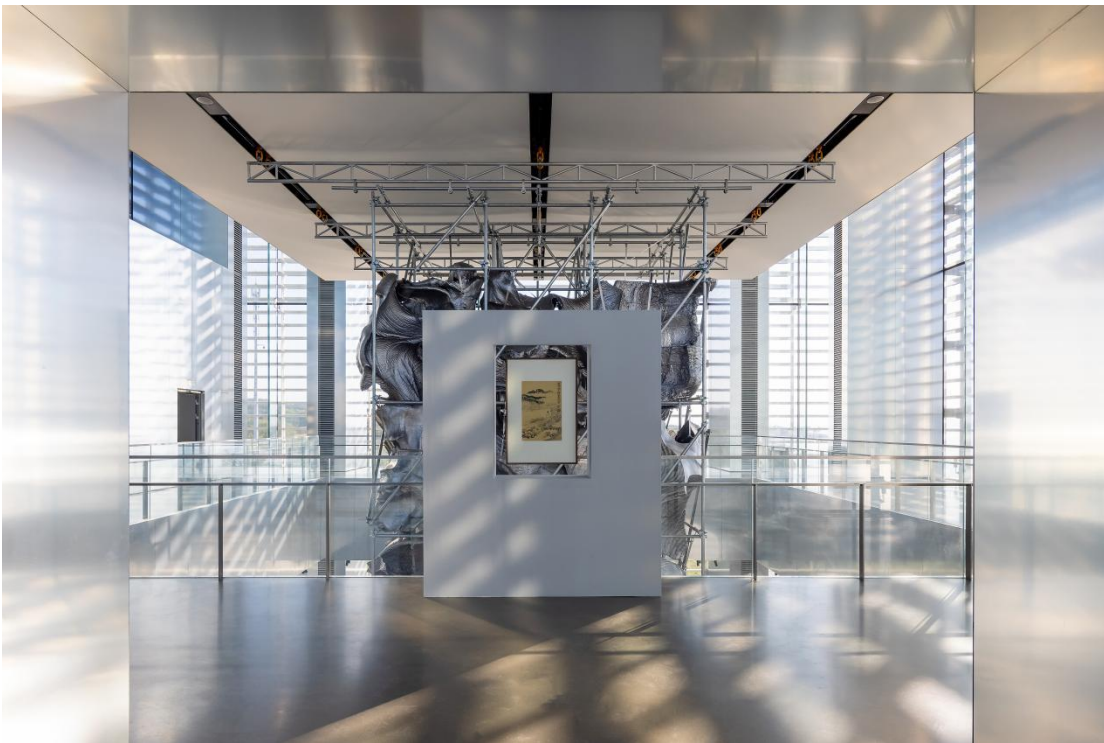
Show Room Five



Show Room Five



Show Room Five



Show Room Five, Shitao's painting and Cloud Mountain (2024)

Theme of Show Room Six: The Life of Art: Documenting the Journey 1974-2024

In the 70-meter-long corridor gallery that follows, an extraordinary number of documents and objects related to Sui Jianguo's creative practice and thought processes since 1974 are brought together for the first time. These include sketches, sketchbooks, diaries, drafts, sculpture models, thought maps, research notes, photographs, publicity ephemera, art works, and other physical objects. These materials trace Sui's journey from early studies of landscape painting and classical art theory in Qingdao (1974-79), through his exploration of modernism at the Shandong Academy of Arts (1980-84) and the Central Academy of Fine Arts (1986-89), to his heavy materialist investigations following his graduation (1989-96), the realist inquiry and visual culture research opened by the *Legacy Mantle* series (1997-2005), and the process-oriented experiments from 2006 forward that involve large-scale installations and projects centered around the passage of time. Additionally, works from the *Blind Portraits* series (2008-present) begin Sui's focused investigations of metaphysical and ontological questions surrounding the body's existence in visible voids.

As a visitor, you can retrace Sui Jianguo's fifty-year artistic journey, advancing chronologically on a time-laden pilgrimage of "measured steps and wandering," revisiting each moment of Sui Jianguo's contemplation and creation. We hope you will find it a thought-provoking inspiration for your own continuing journey.



Show Room Six



Show Room Six



Show Room Six, the end of the room

Theme of Show Room Seven: Epilogue: Pot and Mirror, 2024

The architecture of this exhibition gallery adopts the traditional Chinese garden principle of shifting perspectives, inviting seaside vistas through its windows and blending interior with exterior, enclosed with open, and near with distant. It is a fitting space for the presentation of Sui Jianguo's most recent works, entitled *Pot and Mirror* (2024), which concentrate on the relationship between sculpture, emptiness, and "the Void" and reflect directly upon the nature of his sculptural investigations and insights over the past decade. The works here assembled function as an epilogue to the retrospective exhibition, providing insights into the means of production of Sui's more recent sculptures and to their significance with respect to the sculptural tradition.

The "pot" in Sui's formulation is a physical metaphor for emptiness, emptiness being different from an amorphous "void." Aside from space itself – which may be considered a "void" – an "emptiness" must have boundaries in order to be defined as empty, like the interior of a pot. The pot is here the object that gives shape and form to what it contains. The "mirror" in Sui's formulation is the object that reflects the world back to itself, as in daily life, but also as in the phrase "art is the mirror of reality" or "art is the mirror of nature." The "art" in these last two phrases tends to refer to two-dimensional pictorial art such as painting, which presents a scene on a flat plane, just as a mirror does. But how might one conceptualize or make visible a three-dimensional mirror with sculpture in mind? The "mirror" components of Sui's *Pot and Mirror* works answer this question in relation to their complementary "pots." Here, the invisible space within the "pot" and the visible space reflected by the "mirror" become metaphors for the interdependence of reality and illusion, presence and absence, surface and interior.

In the works here assembled, Sui juxtaposes the molds produced by scanning and enlarging clay objects with the 3D-printed sculptures themselves, suggesting a tripartite spatiotemporal existence: the initial form shaped by the artist's hand represents the first spatial layer—which is the otherwise invisible shape left by the topography of the artist's hand in the clay. The enlarged sculpture presents a more clearly visible form of this previously invisible negative space (the lifelines contained in the artist's palm, for example) as a second spatial layer—this is the "mirror." The accompanying mold, the "emptiness" that makes possible the sculpture alongside which the mold is exhibited, is the digital generation of the artist's hand topography, the third spatial layer, hidden within the surface-enclosed interior—this is the "pot." You can easily look inside *Pot 3 (with camera)*, the complementary "mirror" for which is included in the agglomeration of forms in *Cloud Mountain*, the large-scale installation hanging in a previous gallery.

The point of Sui's sculptural investigations – and the reason for the *Pot and Mirror* works – is ultimately not the production of technically dazzling, enlarged sculptures with beautiful

palm- and fingerprint topographies in rarified sculptural media. Instead, Sui's recent larger scale works – like the thousands of small clay models that are their source material – collectively seek to reveal something about the nature of sculpture's essence, its relationship to reality, and the insights it might offer us about our being in the world. The next and final gallery of the exhibition invites you to further explore these insights.



Show Room Seven



Show Room Seven



Show Room Seven

Theme of Show Room Eight: Artist's Afterword: Everyone is the Creator of Their Own Life Form

In this final exhibition hall, there are no finished works by the artist. Rather this space invites you to participate in the creation of a new Sui Jianguo work by creating a small work of your own. The artist and curators invite you to experience Sui's simple clay-molding ritual by giving form to the void in your own palm in clay or plaster and to display your resulting model or work alongside those of other visitor-participants.

Over the course of the exhibition, the small works contributed by participants will accrue on the long table here—just as Sui's works accrued on the *Long Table* that is on view in the museum's double-height gallery. By the end of the exhibition a new, collaborative work will have come into being through the daily repetition of this participatory action, reflecting tangible traces of unique but interconnected lives. As your participatory contributions accumulate in the hundreds and thousands, they collectively signify the unique individuality of each one of us while celebrating and fostering our common humanity. In this manner, Sui Jianguo not only reaffirms the ideal that "everyone is an artist," but also promotes self-recognition and appreciation of every participant's unique existence and creative capacity in daily life. Please join in this experience!



Show Room Eight



Show Room Eight



Show Room Eight, detail of the plaster squeeze



Show Room Eight, workshop



Outside view of the TAG



Outside view of TAG