

# A Study on Expression of Taoism Water Thoughts in Installation Art

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**Abstract:** Water, the origin of life, is one of the five elements that Chinese ancient philosophers applied to clarify the formation and correlations of all things in the world. Taoism attaches great importance to life and wellness, thus, as a symbol of life, "water" has always been respected in Taoism. The founder of Taoism, Lao Tsu, claimed that the most sublime deeds are just like what water does. Therefore, water resembles the spirit of Taoism. According to this, this article chooses water as the way the author viewing the world. For human civilization, water is closely related to life. From one perspective, the reliance and worship of water could be observed from the rituals of praying and offering sacrifices to Gods or ancestors. From another perspective, Taoism uses water to purify body and mind, release souls from purgatory and symbolize holy space and time. Furthermore, the concept of "harmony between man and nature" in Tao Te Ching (《道德經》), written by Lao Tsu, focuses on the protection and utilization of water resources. This concept has become the inspiration of many artists in recent years and an issue that we cannot avoid in environmental protection. The diverse functions fully demonstrate the characteristics of Taoism. This paper reveals the unique value of "water" in Taoism from the life meaning, the representation of time and space, the regenerative capacity, the nature of circulation, and the awareness of ecological protection of water resources. This paper further analyzes the artistic and social value of "water" in Taoism. At the same time, the author hopes to arouse people's awareness of water resources' protection.

This article attempts to analyze the artistic and social expression of Taoist "water" in western installation arts. Water has long been worshiped and esteemed in Taoism, the aboriginal ancient Chinese religion and belief system, which advocates a harmonious mind and balanced life. Central to the Taoist philosophy are concept of Tao, Wuwei, Ziran and Yin and Yang. Taoist water has diverse symbolic and practical functions: it is vital to life and wellness, as it can treat illness, be applied to rituals, and believed to lead to eternal life. Water is also an element of purification of both body and mind. Also, it represent time and space in a unique way. Water is a metaphor for the coexistence between man and nature. We choose 5 representative works, i.e. Random International's Rain Room, Leandro Erlich's Swimming Pool, Jason deCaires Taylor's The Silent Evolution, Marina Bay Sands' Rain Oculus, LA & FreelandBuck's Rain Oculus, to interpret how one or more above functions are demonstrated in them. We can see that Taoist water thoughts are still vigorous and inspiring in today's artistic and social issues, with its rich life connotations, the representation of time and space, the regenerative capacity, the nature of circulation, and the awareness of ecological protection of water resources.

**Key-words:** Water, Taoism, Installation Art

## 1. Introduction

Taoism is a religion that has long been regarded as a pursuit by Chinese intellectuals. After the birth of Taoism in the late Eastern Han Dynasty, the worship and attention to "water" has become a consistent tradition in Taoism. At the same time, because of its religious characteristics, Taoism gives new connotations to "water" seeing its symbolic meaning and practical functions. Water is essential for the survival of all creatures in the world. The characteristics of water, such as its circulation, reciprocation and the endless flow, symbolizing the life-giving importance.

In the scenes of contemporary art, people often find that some artworks take up "water" either as the theme, or the medium of expression. Water, as one of the five elements of "金 木 水 火

土"(metal, wood, water, fire, earth), has always been an important theme of artistic creation and the source of inspiration. There are lots of themes about water, and the symbol of water is widely present and created in contemporary art. Over the centuries, artists have discovered and captured twists and turns of lakes, oceans and rivers, and they use a lot of technology to express natural power of water. For contemporary art, artists diversify the concept of "water" by foregrounding the relationship between audiences and artworks, as well as defamiliarizing the images and information in the original context. Furthermore, sometimes artists utilize other different methods, such as reinterpreting pre-existing visual language, and the additional dimensions of public interaction and participation in their artworks.

Water resembles a mirror. And art, like water, is a mirror. Both of them reflect our world and our lives, and foretell the future. It is ubiquitous in culture and plays a dual role in the myth of salvation and destruction. Water suggests states of being, infinite ranges and variations. And it is the most familiar and tangible natural substance with the function of coordinating and stabilizing.

This paper hopes to illuminate the development and changes of the water installation art in modern and postmodern period. The concept of water in Taoism was born in ancient China, while the installation art is a concept originated in West, which is a combination of many kinds of art forms. The author combines the ideas of water in Taoism and installation art in West, so as to illustrate the innovation and uniqueness of formative language of water in installation art.

## 2. Theoretical background

### 2.1 Taoism

The traditional Chinese philosophy is a combination of Confucianism, Buddhism and Taoism, and Taoism is the aboriginal religion of China which stresses more about the nature and the universe.[1] Taoism is a different way of thinking for many.[2] Taoism is the search for the Tao, the Way of Nature which, if you could become part of it, would take you to the edge of reality and beyond.[3] Generally speaking, Taoism is the Chinese cosmology inquiring the origin, structure, and evolution of the universe as a whole.

#### 2.1.1 Tao

Tao used to be translated to "the way" in history.[4] The character 道 (Tao) can be roughly translated as "path" or "way" (of life), yet at a more abstract level, for example, Chinese folk religion and philosophy claim "Tao" as the unnamable ultimate reality that resists all attempts to classification. Tao is often seen as the source of all that exists across the three temporalities: past, present, and future. Taoism ethics emphasizes the Three Jewels of the Tao: a mind generally focuses on nature; the relationship between humanity and the cosmos; health and longevity; and wu wei (action through inaction), which is believed to produce harmony with the universe.[5]

At the philosophical level, the diagrams may be understood as embodying the concepts of Taoism philosophy. They are to help us reconcile the gender polarities, yin and yang, within ourselves. The diagrams also place us in harmony with the turbulent energies that act upon our lives and universe. At the most profound level of all, they point the way to the core of Chinese mysticism. We then realize the truth that reality is not a succession of separate moments, or an infinite number of separate "things", but a seamless web of eternal change, like the currents of a river, or clouds blown by the wind; that "being" and "non-being" are complementary, just as the fretted stones which we see depicted in the diagrams gain their shape by erosion, and the surrounding silence gives music its form. In the visual arts of China, empty space is as important as concrete line.[6]

The final goal of the Taoist mystic is to penetrate ordinary "reality" to reach an awareness of the ultimate tranquility, which is beyond time and change, the Great Ultimate, the Whole, the "mystery beyond all mysteries", as called by the Chinese "the Tao".[7]

### 2.1.2 Wu wei

Wu Wei (non-action): in many situations, do-nothing is the best action. Being idle is positive if the motive is pursuing efficiency of actions.[8]

Wu Wei (the action of non-action) is a critical term in Taoism: Things you want to control, control you as a matter of fact.[9] The School of Taoism trace its roots to sometime around 100 BC, founded by Lao Tzu, Chuang Tzu and Lieh Tzu. "The Tao which can be talked about is not the true Tao" marks out those writers whom later generations titled as Taoists. It is captured in the famous phrase "wu-wei", which is usually interpreted as "actionless action". Wu-wei also encompasses the approach of Chuang Tzu to official status and power. Chuang Tzu sees all attempts to impose "civilization" upon the innate nature of the world, especially on the people, as a terrible mistake which has distorted and abused the natural world--the world of the Tao, the flow of nature.[10]

### 2.1.3 Ziran

Ziran is a key concept in Taoism which literally means "self so; so of its own; so of itself" and thus "naturally; natural; spontaneously; freely; in the course of events; of course; doubtlessly".[11] Ziran can also be looked at from under Buddha's influence, "non-substantial". It is then believed to mean "having no nature of its own", [12] in which aspect it is seen as a synonym of real emptiness. D. T. Suzuki, in a brief article written in 1959, makes the suggestion of ziran as an aesthetic of action: "Living is an act of creativity demonstrating itself. Creativity is objectively seen as necessity, but from the inner point of view of Emptiness it is "just-so-ness," (ziran). It literally means "by itself-so-ness," implying more delicate meaning than "spontaneity" or "naturalness".[13]

### 2.1.4 Yin and yang

In Chinese cosmology, the universe creates itself out of a clot of primary chaos of material energy, organized into the cycles of Yin and Yang (阴阳) and formed into objects and lives. Yin is the receptive and Yang the active principle, seen in all forms of change and difference such as the annual cycle (winter and summer), the landscape (north-facing shade and south-facing brightness), sexual coupling (female and male), the formation of both men and women as characters, and sociopolitical history (disorder and order).[14]

Taoism, the traditional Chinese thinking concerning nature and universe, provides us with a worldview that the whole universe is a dynamic holistic wholeness and all things are interrelated in a ceaseless cyclic motion between Yin and Yang.[15]

## 2.2 Water in Taoism

As a symbol of life, 'water' has always been respected in Taoism, which attaches great importance to life and health: treating illnesses, its application in all kinds of rituals, and access to eternal life. Water thus became an element of purification, for it releases souls from purgatory and symbolizes holy space. Its diverse functions fully demonstrate the characteristics of Taoism: the passion for life and altruism.

### 2.2.1 Water of Life

Water and Earth is the chapter where Guanzi focuses on the relationship between water and life. In this article, Guan Zhong focused on the argument of why water is "material". The opening lines of Water and Earth put it this way: "The water, the blood of the earth, is like the flow of the veins and channels. So it is said: water, has capability." Here, Guan Zhong regards water as the blood and vital energy of the earth, like the veins carrying blood through the body, and praises the water as "has capability." (Li Zhongfeng, Zhang Chaoxia, Water and Philosophy, Beijing: China Water Resources and Hydropower Press, 2015.p.15) In Water and Earth, Guan Zhong believes that water is not only the source and constituent of the life of ordinary animals and plants but also of people. Guan Zhong believes that water is an important carrier and component of human life

without which there would be no reproduction of humankind, and no human physical and psychological activities. Therefore, Guan Zhong's exposition on the relationship between man and water is based on the objective facts, and the relationship between human life and water is elucidated and described from materialism perspective.

In pre-Qin days, both Confucianism and Taoism bestowed moral meanings upon water. Confucius once said "The wise man is happy with water and the benevolent man is happy with mountain", which is further elaborated as "Water never stops flowing or moving. And wise men are willing to employ their intelligence activity, who resemble water with non-stop flowing. Therefore, wise men tend to be content with water." Hsun tsu A gentleman must never miss watching roaring rivers.' The founder of Taoism and who is regarded as the pioneer of Taoism, Lao Tsu, counted the seven virtues of water in Tao Te Ching. He concluded that, "the most ennobling deeds are just like what water does, benefiting everything in this world without asking benefits for itself. It stays in places where nobody else wishes to stay. Therefore, water resembles the spirit of Taoism.

After the emergence of Taoism in the late Eastern Han Dynasty, it has become a tradition that water is being worshiped after inheriting the ancient worship of nature and the thoughts of the pre-Qin schools. Meanwhile, due to Taoism's religious characteristics, water is endowed with new connotations in terms of symbolic meaning and practical functions.

#### 2.2.2 Clearness of Body and Mind

Interestingly, the water that Taoism bathe in is not the ordinary river water, or well water but the "fragrant water" mentioned in many Taoism scriptures. The so-called "fragrant water" refers to spring water boiled with Angelica dahurica, green wood aloes, white sandalwood, and rosin, "Prepare 20 bahts of the spices and sift them with a sieve. Boil the spices several times with the spring water flowing from the east. Take off clothes, burn incense, sit on the left side, and bathe in fragrant water under bright daylight." Through thinking, chanting and so on, the whole bathing process finally offers the sacred meaning of rituals. Via such a complete bath, the body and mind can be cleaned up, and the devotion to Taoism can be maintained. Of course, as far as bathing itself is concerned, the function of purifying the body not only bears external symbolic significance. What's more important is its function of supervision and abstinence on the soul. This is exactly the so-called "both mind and heart are kept in peace while having a real bathing."

#### 2.2.3 Representation of Time and Space

The representation of space by water is first manifested in the Taoism altar where rituals are held. There are various forms of Taoism altar with different functions. The sprinkled water in the ceremony is no longer the water that we encounter in our daily life, but water of purification and deification. The water is endowed with the power of divinity, communicating with the gods and building a bridge from secular space to sacred space.

Secondly, water is also an important medium for Taoism to explain the change of human existence state through spatial change. Disappearing in water implies the change of space, and the change of space indicates the change of our existing state, that is, from the ordinary to the immortal. Here, the water itself means a heterogeneous space distinctive from the worldly one. Life is prolonged in this way, and through water, the most basic material element in the world, Taoism weaves a dream beyond the limitation of time and space. At this time, time is no longer one-way irreversible, the dimension of deepest human existence breaks off. In the leap from human to immortal, its position and significance of existence are finally established.

#### 2.2.4 Co-existence of Nature and Human

According to the earliest Taoism texts, when human inwardness is aligned with the rest of nature, order and harmony are the result.

Humans may deviate from the natural order. When they do so, they bring destruction upon themselves and those around them. Confucian scholars were criticized in the Tao Te Ching, since

social morals and threats of punishment proposed by them cause more harm than good, as they are methods of forcing appropriate behavior rather than good, and forcing appropriate behavior rather than allowing it to occur spontaneously and naturally. Concepts of human nature in Taoism are thus intimately connected with the corpus.

### **3. Taoism Water in Installation Art**

#### **3.1 Water in Contemporary Art**

Water themes (including snow and ice) distribute throughout literature, poetry, fine art, theater, music, and film. Water images may be enduring, aesthetically appealing, or threatening: indeed water is often used as a metaphor for spiritual journey, metamorphosis, birth and rebirth, renewal, inspiration or even violence and death.

Water is indispensable for all kinds of visual art forms, from tempera, oil and spray to fresco and etching, and lends its name to the special techniques of water-colour and aquatint. As a theme, water has left an indelible mark on the world of painting which in its turn has captured the strength, mutability and transparency of water forever.

In the late 16th century painting "Narcissus", Caravaggio wanted the water to reflect and filter reality, confirming its fundamental role in pictorial works. The frozen water mirror, depicted in a famous painting by Pieter Bruegel the Elder, and identified as the Flemish village Sint-Anne-Pede, carries an important message. Indeed the painter compares the threat that awaits the unwitting birds in the trap visible on the bottom right to the danger which lies equally in store for the unwary young skaters on the left. Danger is represented in both the slippery and subtle ice and other risks that constantly accompany life. In 1892, the great impressionist painter Claude Monet, having bought some land near his house in Giverny, a village in Northern France, deviated the course of the river Ru in order to create a pond there. This place became the centre of his human and artistic experience for a good twenty five years. His artistry, closely connected to the movement of light reflected in the water, changed the history of western art forever. The many flowers and trees planted there offered him an extraordinary wealth of colors and luminosity. In a series of large paintings of the water lilies on the pond, Monet succeeded in pictorially rendering the passing trace of a cloud, the lightest of breezes and the continual play of light reflected on the water.

Water can be modeled and sculpted when it is frozen, or sprayed to create drawings and geometric shapes in the air. During the Renaissance, and in particular during the Baroque period, water jets and fountain games became popular. The Arab architects who designed the baths and gardens of the Alhambra in Granada, Spain, demonstrated great technical awareness and artistic sensitivity too in making the water look so sumptuous and magical. The wonderfully cool environment, created as a protection from the torrid summers of Andalusia, is reminiscent of caves and other structures of the natural world, with arches and vaulted ceilings, and sunlight which filters through making the waters in the elegant baths crystalline clear.

#### **3.2 Analysis of Works in Installation Art**

It is possible to model and sculpt water in its frozen state. Naturally there are works of art that are not destined to last very long, but they are nonetheless of great emotional and visual impact, precisely because they are made of water. Sometimes modern artists deliberately melt their ice sculptures with warm air so as to produce startling effects of the work "in ruin" as it melts.

Today, however, water is mainly used for artistic installations; impermanent, short-lived works in a certain sense represent the modern evolution of sculpture. Installations are made of media (sounds, lights, smells) objects and expressive forms of various types, all set up in a given environment.

### 3.2.1 Random International-Rain Room

Random International's Rain Room (2012) is an immersive environment of perpetually falling water that pauses wherever a human body is detected. The installation offers visitors an opportunity to experience what is seemingly impossible: the ability to control rain. Rain Room presents a respite from everyday life and an opportunity for sensory reflection within a responsive relationship.[16]

The project is to extract interesting behaviors from the co-existence and interaction of the audience and the early natural water environment. Located in The Curve gallery, Rain Room is a perpetual rain shower which enables visitors feel the moisture in the air and hear the sound of rain while remaining untouched by drops of water. Cameras installed around the room detect human movements and send instructions to the rain drops to continually move away from visitors. The water drips through a grid in the floor where it is processed before sent back up to the ceiling to descent again. It is formed in 2005 by former Royal College of Art students Hannes Koch, Florian Ortkrass and Stuart Wood. Known for their approach to digital based Installation art, Rain Room is a 100 square metre field of falling water for visitors to walk through and experience how it is like to control the rain. On entering The Curve the visitor hears the sound of water and feels moisture in the air before discovering the thousands of falling droplets that respond to their presence and movement.

This work creates a state of co-existence between man and nature, which embodies the characteristics of Taoism (Ziran, wu-wei) natural water. At the same time, the work attempts to capture the interesting behavior of the audience, symbolizing the metaphor of Taoism life water.

Rain Room can be seen as an amplified representation of our environment. Human presence prevents the rain from falling, creating a unique atmosphere and exploring how human relates to each other and to nature which is increasingly mediated through technology. Upon entering the installation, visitors are simultaneously exposed to and protected from the water falling all around. Although the sound and smell of the rain are intense, its touch remains absent, leaving visitors dry within a continual downpour as they navigate the space. In Rain Room a seemingly intuitive relationship develops between visitor and artwork, human and machine.

### 3.2.2 Leandro Erlich-Swimming Pool

Argentinian artist Leandro Erlich is celebrating the 20th anniversary of "The Swimming Pool", his brilliant site-specific optical illusion art installation in which people can walk, talk, take photos and generally socialize seemingly under water. Erlich achieves this effect with the strategic placement of water and a transparent tank. This project is a life-size pool divided into two spaces: the upper and exterior one, which generates the very convincing illusion of seeing people under the water (in fact, it's just a thin layer of water placed on a transparent pane); and the lower and interior one, into which people can enter. In this blue room where the reflections of the water are dancing, one feels as if he is in an unreal place, totally out of his daily experience.

The author combines the reflection of water, the physical properties of water, and the virtual and real space. In Taoism philosophy, illusion and reality is symbolized by yin and yang. With Swimming Pool, the surprise and the understanding of the "trick" produce an optimistic consideration: we construct reality ourselves, we can never accept it as given. In one of the museum's courtyards is a swimming pool framed by a limestone deck. When viewed from the deck, the pool appears to be filled with deep, shimmering water (reflective water). In fact, however, a layer of water only of some 10cm deep is suspended over transparent glass. Below the glass is an empty space (yin and yang) with aquamarine walls that viewers can enter. The work sets up an unfolding sequence of experiences, from our astonishment at peering down and finding people under the water to our gazing upward from the interior of the pool.

### 3.2.3 Jason deCaires Taylor's-The Silent Evolution

The title of the piece speaks to the almost imperceptible evolution that is occurring among the marine environment, the art, and human perception of art and nature relationship. As the figures slowly become indiscernible, they integrate into the ecological system; Renaissance humanism

dissolves into new theories, such as Posthumanism. This changing balance of agency has redefined nature as the "companion species." [17] Humanity no longer evolves along different lines, but rather co-evolves to discover a shared space of survival. Coevolution allows for the world to find a natural harmony, no longer in a constant struggle between human and nonhuman agency.

Four hundred life-size casts of individuals, sculpted from a broad variety of human races, are submerged underwater acting as a man-made coral reef. The society of sculptures that Taylor has created underwater change and transform in reaction to the marine life; shifting from a static state into one teeming with aquatic life. The title of the work, "The Silent Evolution," speaks to the agency that Taylor relinquishes to the sea. He no longer has the power to control the state of the art, instead the algae and coral that form on the sculptures will act upon the forms giving them a new shape and arousing a different response from its audience. This interaction changes the dynamics in the human-nature relationship, as Taylor's work realigns the balance between human and nonhuman agency so that they both contribute equally to the environment. Taylor shows the harmony between man and nature, which is consistent with the attitude of Taoism's Tao. The new human-nature relationship, as proposed by Taylor's art, suggests possible ramifications for future human-nature relations that are dominated by a greater awareness of, and respect for, the agency that nature can assert over humanity. This changing perspective is reflected in the literal new perspectives in which one can view Taylor's work. Taylor has allowed visitors to dive, snorkel, and sail to his works, which allows the water to manipulate viewers' perception of the work. Underwater, everything becomes magnified, the ocean's waters reflect and refract light that changes the colors of the sculptures at different times of day. Not only does the ocean have the agency to change the physical structure of the sculpture, it can also control the sensual experience of the viewer.

### 3.2.4 Marina Bay Sands-Rain Oculus

A large whirlpool is formed inside a 70-foot diameter acrylic bowl and sinks 2 stories to a pool below. The artwork, a collaboration with architect Moshe Safdie, functions as both a skylight and a rain collector. The rain water is recycled back to the whirlpool and also fills a canal that runs through the atrium. The pumps that direct water into the bowl are turned on and off a few times an hour so the whirlpool is always changing in shape and intensity. At peak flow rates there are 8000 gallons per minute falling through the atrium and 200 tons of water swirling around in the bowl. Extensive prototyping and engineering went into integrating the artwork into the structural and mechanical systems of the building. Completed in 2011, this work represents the time and space of water, while at the same time showing the natural vitality of water in an artificial environment. This is in line with the profound connotation of Taoism water.

This work embodies the Taoist water's concept of life and time-space, which is the cycle of reintroduction and the conversion of yin and yang. Such a Taoist view of life and time-space shows a strong tendency of caring for life, as they give due consideration into the major issues of how life should exist and how people survive. This work also embodies the Taoist view of "coexistence of man and water". In today's society, both artists and philosophers should think about how human life survives: including the way, the state in which life itself should exist, what kind of environment does life need, and how to reflect the value of life, etc. And Taoism has contemplated seriously upon all of them. The far-reaching caring for the life of Taoism still has important practical significance today. The Taoist view of life and time-space provides us with a way of thinking worth learning in terms of how to deal with the ecological crisis and where to locate human beings' living conditions.

### 3.2.5 LA & Freeland Buck-Rain Oculus

Water is fluid. That is obvious, right? Sure, water is a substance that is in a fluid state (as opposed to a gas or solid), but what is meant by "fluid" is that it changes readily. Much of the beauty of water stems from its countless, ever-changing forms. Water drips, pools, ripples, waves, surges, boils, rolls, streams, slides, falls, beads, vanishes, and envelopes.

Therefore, how can artists even begin to capture the beauty of water? If the allure of water comes from the fact that it is constantly changing, how can a static, unmoving art piece such as a sculpture or a painting even begin to embody a fluid substance?



Architects from the LA- and New York-based firm FreelandBuck have attempted to tackle this seemingly impossible task by creating a motionless sculpture that embodies the turmoil of chaotic waves. Behold Slipstream, is an art installation that is at once beautiful and dreadful, calming and chaotic.

The art piece was interpreted from two-dimensional drawings and then extracted into the three-dimensional world. What is so incredible about the piece is that the 1,800 pieces of plywood that make up the installation are not held together by binders. Each piece was cut and precisely arranged so that each piece supports every other piece around it.


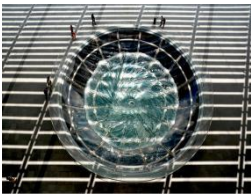

Despite the expert precision and careful planning, the result is something like visual chaos. It is not just the interweaving of blues and teals that capture the essence of water – the very shape embodies the fluid wave. The mass of fragmented lines and directionless waves pull the eye everywhere and nowhere. Without any sort of focus or discernible pattern to grab onto, the viewer gets lost in the mayhem.

Ironically, the art piece somehow manages to provoke feelings of peace throughout all of the chaos. The sharp, angular edges almost makes the installation seem dangerous, but at the same time it produces a sort of soothing. It genuinely does feel like we are looking at a pool of water.

This work embodies the Taoist idea of "softness". The philosophical ideas of advocating softness of Lao Tzu have imposes a great influence on future generations. While people appreciate rigidity and hardness, Lao Tzu speaks of the value of softness through an analogy of water, that "There is nothing in the world more soft and weak than water, and yet for attacking things that are firm and strong there is nothing that can take precedence of it." In Lao Tsu's view, "soft" is only a surface phenomenon of water, or one of the form of water. This "soft" does not mean opposing to strength, but is a unified dialectic of "soft" and "rigid". Although this piece was made from plywood, the overall stylistic language of it expresses the soft form of water. It is the author's smart expression of the fusion of rigidity and tenderness that also coincide the uniqueness of Taoist water. This not only illustrates that Lao Tsu's thinking about the world's rigidity and flexibility is based on the Tao from the metaphysical point of view and water is the incarnation of Tao, but also clarifies that Lao Tsu actually uses visible and perceptible water to further analyze the dialectical view of rigidity and flexibility in the concept of "water" and "Tao", and that flexibility can overcome rigidity.

Thumbnail	Date	Material/Dimensions	Description	Features of Taoism Water
 <Figure 1>	2012	Water, injection moulded tiles, solenoid valves, pressure regulators, custom software, 3D tracking cameras, steel beams, water management system, grated floor from 100 sqm	Rain Room Sharjah, a permanent installation of the experiential artwork by Random International.	Ziran, wu-wei, water of life; clearness of body; permeability of water; water in co-existence nature and human.
	1999	Water, glass, a life-size swimming pool	Swimming Pool, The 21st. Century Museum of Art of Kanazawa Kanazawa, Japan	Yin and yang; reflective of water, Co-existence of Nature and Human



<Figure 2>				
 <Figure 3>	2006	Underwater sculpture, four hundred life-size casts	These underwater sculptures create a unique, absorbing and expansive visual seascape, highlighting natural ecological processes while offering the viewer privileged temporal encounters.	Tao, water of life, natural of water, reflective of Water, protection of Ocean, Co-existence of Nature and Human
 <Figure 4>	2011	A 70-foot, diameter acrylic bowl	Functions as both a skylight and a rain collector	Representation of time and space; fluidity and cyclical of water; co-existence of Nature and Human, water environment
 <Figure 5>	2012	1,800 pieces of plywood	Slipstream is a physical structure that confronts that leap directly, translating a 2-dimensional digital line drawing into 3-dimensional space.	Fluidity, undulation, instability, and temporality of water

#### 4. Conclusion

As a traditional religion with a long history and a complete faith system, Taoism has different facets such as Taoism and art, elite and civilian, transcendence and accession, sacredness and commonness. Among these diverse facets, its emphasis on life serves as an uninterrupted and permanent mainline. As a symbol of life, "water" has always been respected by Taoism. From uses of water in various rituals and techniques, Taoism water is capable of purifying the body and mind, releasing souls from the purgatory, and representing the sacred space, which fully reflects the characteristics of life, and Taoism passion for life and altruism. Exactly because of this, Taoism worships water as a God. In its religious tradition, Taoism's worship of water is embodied prominently in its belief in gods and in its understanding and utilization of the environment (such as Feng Shui and beliefs about architecture). Particularly, beliefs about environment, as the most distinctive in Taoism, reflect Taoism's rational thinking on the ecological aesthetic relationship between man and nature, also man and environment. They combine the concept of nature with the religious ideals of immortality, which creates a state of harmonious coexistence among man heaven and nature, embodying the unique characteristics of Taoism. Water, the source of all things, has always been regarded as a carrier of life philosophy by culture and art scholars all over the world. Oriental philosophy emphasizes the natural generation of water, while Western philosophy underlines its material connotation. In the field of art, water as a creative element and carrier has become a way of expressing the world. In recent years, the art of installation has been easily controlled by artists on the road of non-stop experimentation. With the comprehensive penetration of technology into people's daily life, the combination of water and technology has gradually become a popular idea embraced by the audience; also, the charming artistic language of water-giving devices is joining hands with the current era.

Artists need to constantly try new visual experiences to express artistic concepts in order to make up for the monotonousness of traditional creative language. As a medium that penetrates the traditional, modern and avant-garde fields, water has now proliferated as a new and more probable art form under art and technology. Similarly, with the help of a variety of new media, water is seen as a creative material that fascinates artists. It is full of change, dynamics, re-creation, as well as the meaning of purity and the essence of life. It is writing a unique clue to the development of water culture and art.

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