Misinterpretation of Images and the Interesting Generation of the New: A Cross-Cultural Contextual Anylysis

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Abstract: "Image misreading" can be defined as the phenomenon of altering the interpretation or representation of a visual image due to a lack of understanding, unfamiliarity with cultural context, or intentional creative permission.This concept is intrinsically linked to the study of visual culture, which is concerned with understanding how visual artifacts convey meaning in different societies and how those meanings are interpreted across various cultural boundaries.
Keywords: Misinterpretation of Images, Cross-Cultural Contextual Anylysis, Interesting Generation of the New.

1. INTRODUCTION

In the context of visual culture studies, "image misreading" not only looks at misunderstanding, but also emphasizes the meaning of cultural literacy and the way images are translated between different cultures.It occupies a critical position because it exposes intentional and unintentional deviations from the original cultural context of the source material, revealing insights into the perspectives, assumptions, and biases that explain the culture.In the study of visual culture, studying examples of image misreading can provide several important perspectives: A). Cultural encounters and representations - Image misreading can be an indicator of the nature of cultural encounters.Because European artisans were often physically distant from the actual Chinese culture, their performance was filtered through secondary sources such as traveler accounts, imported goods, or early replicas, all of which could lead to distortion.These distortions reflect how cultures represent otherness, and analyzing them reveals the emergence of exoticism, orientalism, and stereotypes.B). Techniques and materials - techniques and materials available to European artisans played a role in image misreading.For example, in order to imitate

Chinese enamel and porcelain in the 18th century, European potters had to use local clays, glazes and kilns that were different from those used in China. Technical limitations and adjustments required for production lead to differences in appearance and appearance (Hamza, 2007).This difference illustrates the challenges of cross-cultural artistic imitation and the influence of material culture on the perception and reinterpretation of visual themes.C). Symbolism and meaning - Image misreading can lead to changes or loss of symbolic and cultural meaning.For example, Chinese iconography and calligraphy have profound cultural and historical connotations.In the hands of European artisans unfamiliar with these traditions, these symbols were sometimes treated as purely aesthetic elements without understanding their intrinsic meaning.D).Cognitive and interpretive processes - Visual culture research focusing on image misreading investigates how individuals and societies perceive and cognitively process foreign images.This includes the study of the psychology of perception and the analysis of semiotics.Misunderstanding or change may occur through a series of cognitive processes, including simplification, generalization, or indoctrination of cognitive schemas based on the interpreter's own cultural background.E).The influence and evolution of art practice - Image misreading is the driving force of new art practice and style evolution.For example, because European potters misunderstood Chinese patterns, they inadvertently created a new style of fusion of Eastern and Western art, a phenomenon that illustrates how artistic expression is not static;It evolves through cross-cultural interaction, often through a process of misunderstanding.F).Pedagogy and interpretive authority - Image misreading raises key questions about who controls interpretation and meaning in visual culture.The difference between expected meaning and accepted interpretation has prompted discussion of pedagogical approaches to visual literacy, the establishment of interpretative authority, and the democratization of meaning in images.G). Ethical considerations - Image misreading also raises ethical considerations in the study of visual cultures, especially with regard to the reproduction and consumption of images from other cultures.It questions the responsibility of artists, cultural institutions and audiences in dealing with culturally sensitive material, and the boundaries between appropriation and appreciation (Ahmed, Chung, & Eichenseher, 2003). The "misreading" of images and the generation of "new tastes" can reveal the multifaceted narrative of cross-cultural communication, artistic innovation and the complexity of visual translation.These themes play a vital role in shaping our understanding of how images are made and interpreted in the global

landscape. Ultimately, image misreading isn't just a sign of misunderstanding; It is an integral part of the conversation about how visual culture spreads, transforms and ADAPTS over time.By analyzing examples of misreading, researchers can reveal the richness of human cultural communication and the evolution of visual language. The impact of this research extends beyond art history into fields such as anthropology, sociology, and communication, reflecting the interdisciplinary nature of visual culture and its profound impact on human interaction and cultural development. By discussing the cases of "misreading" images of East Asian visual culture in the 18th and 19th centuries, this paper attempts to analyze how different interpretations of visual language, artistic style and cultural customs cause distortion or misunderstanding of image information in the process of cultural transmission, and then discusses the generation mechanism of "image misreading".At the same time, from the perspective of cross-cultural reference and artistic innovation, it discusses how western artists incorporate the elements of "misreading" into their own creation, forming a new and integrated artistic style, so as to analyze the new aesthetic taste generated after "image misreading" and how it affects the generation and development direction of later art. Then it examines how cross-cultural artistic exchanges affect the production and acceptance of art and the construction of cultural identity.

2. A REVIEW OF THE ACADEMIC HISTORY OF "IMAGE MISREADING"

The concept of "image misreading" can cover multiple fields, such as psychology, art history, semiotics, and media studies. It does not refer to a specific, well-defined area of study, but can be understood as a situation in which the interpretation of a visual image is inconsistent with the intended information or generally accepted meaning. This can be due to a variety of factors, including cultural differences, personal experiences, or cognitive biases. While there may be no scholars specializing in "visual misreading," the following is a list of scholars from different disciplines whose work deals with topics related to visual misreading or misreading: Sigmund Freud 's (1972) concept of the "Uncanny" can be considered in terms of visual misreading, especially in art, where something is both familiar and unfamiliar, leading to disturbing interpretations. Elwin Panofsky (1994) a renowned art historian who developed the methodology of iconography and iconography, examining the potential meanings of works of art that

can be misunderstood outside of their historical context (Panofsky, 1972). Roland Barthes (2014), His work in semiotics, particularly in Mythologies and Camera Lucida, includes discussions of the interpretive layers of images and how to interpret or misinterpret them. Stuart Hall(1997)Known for his encoding/decoding modes of communication, Hall's work in cultural studies has shown that different audiences can decode (interpret) media messages in different ways, sometimes leading to misreadings (Hall, 1997).W.j.t.maitchell(1995), As a visual culture theorist, Mitchell has written extensively about pictures and their role in society. His books Iconology and Image Theory can be relevant to the study of visual misreading.James Elkins (2007),a major figure in visual studies who explores the interpretation of images in art and science, exploring how different visual patterns lead to different, and sometimes incorrect, interpretations.Ian Heywood and Barry Sandywell(1999) edited "Interpreting Visual Culture: Interpreting Visual Culture:Explorations in the Hermaclications of the Visual reveals the interpretive struggles inherent in viewing images. The Power of Images: A Historical and Theoretical Study of Reactions by David Freedberg (1989)considers how images elicit reactions in different cultures and eras, including potential misunderstandings. Visual Practice: An Introduction to Visual Culture by Marita Sturken and Lisa Cartwright (2017)provides insight into how images are viewed in the context of visual culture and how they are often misread.E.H. Gombrich(2000), "Art and Illusion: A Psychological Study of Pictorial Representation" in A Study in the Psychology of Pictorial Representation, I hope to emphasize the initiative and participation of the audience in viewing the works of art (Freedberg, 2013). He believes that the viewer's knowledge, experience, and expectations affect their interpretation of images, which can lead to visual misreading. In his book Ways of Seeing, John Berger(2005) argues that visual misreading is often associated with power, culture, and social structures. He emphasized the influence of the social status and cultural background of the viewer on the interpretation of images. Rudolf Arnheim(2004), in Art and Visual Perception, analyzes the phenomenon of visual misreading from the perspective of visual psychology. He believes that certain visual features of the image may mislead the viewer's perception and lead to misreading (Panofsky, 1972). All of the above related arguments generally agree that visual perception is subjective and influenced by personal experience, cultural background, and emotional state (Sturken & Cartwright, 2001). The viewer may misinterpret the image. In addition, the ambiguity of images can lead to visual misreading, as viewers may selectively interpret

images according to their own preferences and context. Visual misreading is influenced not only by individual factors, but also by the broader social and cultural environment. For example, certain cultural values and aesthetic standards may influence the viewer's interpretation of an image (W.J.T, 1995). These experts provide a number of cognitive frameworks for visual misreading that can help to understand the processes that lead to visual misreading, although this is usually not the central focus of their work.Because "visual misreading" is a broad concept, there are a variety of studies and arguments related to it, from visual perception, semiotics, representation, and cultural interpretation (Hall, 1997).

3. THE HISTORICAL BACKGROUND AND REASONS OF IMAGE "MISREADING"

In the 18th and 19th centuries, there was a heated exchange of art and culture between Europe and Asia, and France in particular was interested in the aesthetics of China, Japan and other Eastern countries, a charm often referred to as "Chinoise". It was a time of curiosity about the "exotic" East, fueled by trade, exploration, and a thriving global consciousness.The rise of "Chinoiserie" was driven by a number of factors, including increased trade, the publication of adventure travel narratives, and the pursuit of exotic cultural artefacts by Kings and nobles. In France at the time, especially during the reigns of Louis XIV and Louis XV, the fashion for art and design was overly ornate and decorative, which echoed the detailed patterns on Chinese works of art such as silk, porcelain and lacquer (Friis, 2023). The term "chinois" comes from the French word for "Chinois" and describes European interpretations and imitations of Chinese and other East Asian artistic traditions. This is not a faithful representation of Eastern art, but a whimsical European imagination of it, inspired by various goods imported from the East, including silk, lacquer and porcelain. After Japan opened its ports to Western trade in the mid-19th century, bringing Japanese aesthetics to the European art scene, "Japanism" (also known as "Japanism") became a related phenomenon. Europe's fascination with Asia was fueled in large part by trading companies, especially the French East India Company, founded in the 17th century. Imports of luxury goods such as tea, spices, and silk provided not only material wealth, but also unprecedented new colors, textures, and art forms. These, in turn, stimulated cultural and artistic interests that went beyond commercial activities. Ornaments, textiles and works of art from the East entered the

aristocratic collections, triggering the trend of Oriental aesthetics. During the reign of Louis XV, the Rococo style flourished in France. Rococo is characterized by ornate decorations, light colors and asymmetrical designs, which provide a perfect fusion framework for Chinese-style themes. During this period, respected designers and artisans, including Francois Boucher and Jean-Antoine Watteau, borrowed and incorporated Eastern elements into their work. Beyond the allure of aesthetics, the 18th century embodied a period of intellectual curiosity and enlightenment, with philosophers and thinkers open to learning from the East. The works of Confucius and other Eastern philosophers began to circulate in Europe, finding an audience among intellectuals interested in their ideas and moral teachings. This intellectual contact with Asian culture further cemented the Eastern influence on French art and thought.The 18th-century French court nobility's fascination with all things Oriental transcended smaller art Deco and influenced grander architectural projects. French gardens, such as the Petit Trianon Garden at Versailles, began to adopt Chinese pavilions and Bridges, thus creating a dreamlike approach to landscape design that combined traditional French style with exotic Oriental features. These gardens are the embodiment of France's Eastern Romantic vision. Although the Chinese style reached its peak in the 18th century, it began to face criticism and decline as the French Revolution approached. Revolutionary thought placed greater emphasis on rationalism and classical Greco-Roman ideals. The excess and frivolity associated with aristocratic tastes, including the whimsical elements of Chinese style, were increasingly disdainfully seen as symbols of a corrupt regime.Even as the socio-political climate changed, the influence of the Chinese and Japanese styles remained strong and would later influence modern art movements such as Impressionism and post-Impressionism. This artistic fascination with Eastern aesthetics indicates a shift in the art center, inspired not only by the classics of Europe but also by the treasures of the wider world. Europe's "image misreading" of East Asian culture, exemplified by the Chinoiserie movement in the 18th century and beyond, can be attributed to a complex web of factors, including cultural barriers, translation challenges, information asymmetries, and the imaginative desire of European societies to exoticize the mysterious East. In order to explore the multiple causes of these cultural misunderstandings, it is crucial to explore the historical context of this era, the nature of cross-cultural communication, and the underlying motivations behind European societies' fascination with East Asian cultures. Cultural barrier is an important factor that leads to European misunderstanding of East Asian

culture. Eighteenth-century Europe, while undergoing the Enlightenment, was still heavily influenced by its religious, philosophical, and artistic traditions. These pre-existing cultural frameworks provide a perspective on the East that often distorts the reality of foreign cultures. In addition, a small number of Europeans are deeply immersed in Asian cultures and are able to represent them accurately.Most Europeans, even many with an intellectual curiosity about China, have never been to the Far East and have little direct contact with its people and customs. Translation is another major obstacle. In Europe, the number of people who can speak and read Chinese is very limited. Moreover, European languages do not have an easy way to convey the many subtle concepts in Chinese philosophy, poetry, and literature. Therefore, Chinese works are often interpreted rather than translated directly when translated, resulting in distortion of original meaning.The work of Jesuit missionaries is a case in point. As one of the few Europeans fluent in Chinese, they played a central role in interpreting Chinese texts for European audiences. However, their translation and interpretation were influenced by their aim of finding common ground between Christian teachings and Confucian philosophy, sometimes to the detriment of accurate representation. Because of the distance between Europe and East Asia and the difficulty of travel, not to mention the political and economic structures that control such travel, there is a significant information asymmetry. Reports of East Asia coming to Europe are often secondhand or second-hand, full of errors and exaggerations. In addition, the European merchants and missionaries who visited East Asia often saw only a small part of the region, often the coastal areas, and their experiences were not representative of the vast and diverse Chinese civilization. These distorted reports became the basis for widely held and far from accurate views of China. European imagination has also played a huge role in misreading Chinese culture.The East is often seen as a land of mystery and fantasy, where the desire for exoticism outweighs the desire for factual accuracy. This desire for exoticism was realized through the creation of artwork, ornaments, and even gardens, designed in styles that Europeans imagined as authentic Chinese without much grounding in reality. The adoption of Eastern elements by Europeans often has more to do with fashion and aesthetic preferences than cultural understanding. The narratives and imagery surrounding Chinese culture in European art and decoration were all invented or wildly decorated to cater to European tastes and whims. This approach is less about true cross-cultural communication than it is about the decorative and entertainment value of European audiences.In addition, Chinese art and goods arriving in Europe are often

filtered through other culturally distinct regions, such as India and the Middle East. The Silk Road and maritime trade routes brought not only goods but also cultural synthesis, further changing people's perceptions of what it meant to be truly Chinese.When European artists and artisans encountered Chinese design, they were already interpreting a hybrid cultural product. Moreover, political and economic factors have also contributed to Europe's misreading of Chinese culture. In creating appeal around Chinese goods, the commercial interest of traders and importers is to maintain a sense of exoticism and luxury. Governments and economically influential companies such as the East India Company presented the cultures they imported as sophisticated and otherworldly to boost trade interest. The less is known about the actual production conditions and cultural context of these goods, the easier it is for these companies to project a desirable image of the East.In literary and philosophical works, misconceptions about China are shaped by a European agenda that seeks to present Chinese "ideas" as utopian foil to critique European society, or as embodiment of an ideal social and moral order - views that do not necessarily reflect reality in China, but serve European discourse and debate.For example, Voltaire, as the leader and mentor of the Enlightenment movement in the 18th century and a famous representative of the promotion of Chinese culture, published a book in 1760, which collected almost all the knowledge about China that could be collected at that time, and filled the lines with enthusiasm for Chinese civilization and praise for China to reach the peak. Voltaire, a great admirer of Chinese philosophy, once said, "The history of the world begins in China." When Chinese civilization was already prosperous and developed, Europeans were "just a bunch of wild people wandering in the Ardennes forest." Voltaire included the Chinese civilization in the history of world culture, breaking the Eurocentric view of historiography that replaced world history with European history. In short, Europe's "image misreading" of East Asian culture in the 18th century stemmed from the interplay between genuine curiosity and the numerous obstacles that prevented an accurate understanding. While Eastern trade and philosophical interests brought many elements of Chinese culture to European shores, these elements were often interpreted through a Western lens, affected by cultural barriers, translation problems, and information asymmetries, and punctuated by fantasy and exoticism. These misconceptions are often exacerbated by the urgency of Europe's political and economic agenda.

4. CASE STUDY - THE MISREADING OF "CHINOISERIE" IN FRANCE

During the 17th and 18th centuries, France and other European countries experienced a strong interest in Asian and especially Chinese culture, a phenomenon widely referred to as "Chinoiserie". "Chinoiserie" is reflected in visual arts, interior decoration, architectural design, landscape art, furniture, fashion and other fields. The visual art symbols of "Chinese style" include Chinese scenery, characters, buildings, customs and so on. These elements are often found in wallpaper, fabrics, porcelain and furniture, emerging as dazzling treasures of art. Motifs and landscapes filled with Oriental elements, such as wickers, bamboo forests, temples, Bridges, lotus ponds, Pacific islands, and Asian character costumes, are commonly used images. Watteau and Boucher are the most famous painters of the Rococo period, and their works embody the aesthetic characteristics of "Chinoiserie" and the innovative "misreading" expression. The royal chamber designed by the young Antoine Watteau at the Chateau de la Muette in 1709 no longer exists, but it was extensively reproduced using prints by Francois Boucher, Ettiene Jura, and the architect Jean Aubert the Elder. After Watteau's death, his friend Julian published the Complete Collection of Watteau's Etchings (1726-1735), and Watteau's collection room is considered to be the originator of the Rococo Chinese style. Watteau designed Settings with elegance and melancholy that perfectly combined Chinese elements with early 18th century Europe, mixing courtly and rustic tastes with an exotic touch. Given the precise translation of the Chinese characters in the titles of these works, it is possible that Watteau personally read the authentic Chinese scrolls, perhaps the 49 scrolls that Bai Jin brought back to France from China in 1697 and presented to Louis XIV as a gift. From Watteau's paintings with Chinese themes, a large number of scenes in the suburbs of China can be seen that the travels of China at that time had a profound influence on the construction of China by Western painters. Most of these travelers and envoys entered China from Guangzhou and headed north with the help of developed river transportation. Most of the illustrations in their travel notes focused on overlooking Chinese towns and villages. Comparing Watteau's "Chinoiserie" paintings with Neuhoff's travel illustrations, it can be found that lush vegetation and trees along the river, wide and quiet rivers, distant villages and towns, and mountains are the most common scenes in the paintings of both sides. For example, "Chinese Servant", on the left of the picture, depicts Chinese architecture with typical cornices and warps. It can

be said that Watteau is the first European pavilion as a representative element of China, in the subsequent time, the royal family of Europe are keen to build a similar form of "Chinoiserie" architecture.For example, the most famous "Chinese teahouse" built by Frederick the Great in the Palace of Sanssouci in Potsdam has a very high degree of similarity with the architecture in the Chinese Maid. We can speculate that they all referenced the same Chinese prototype, or perhaps Watteau's "Chinoiserie" paintings inspired the German architects. Watteau's exploration of classical Chinese elements in the illustrations of his travels was not only limited to architecture, but also influenced his later creation of Oriental themes through his depiction of Chinese plants. For example, the depiction of coconut trees in "Chinese Woman" is the most typical case.The coconut tree in Watteau's painting has no branches, its trunk is columnar and slightly curved, and its leaves are feathered and droop from the top of the tree in the shape of an umbrella, except that the trunk with spiky leaves is different from the smooth trunk of the coconut tree in China. This is largely due to the fact that in his travel illustration "Coconut Trees in China", Newhoff confused the coconut trees with the thorny trunks in Arabia with the non-thorny coconut trees in China. The same image of the coconut tree appears many times in later historical paintings, such as Boucher's The Marauding of Europe (1732-1734), Boucher's Cheetah (1736), and Padai's Hunting in China (1736), in which the coconut tree with the waterfall becomes a central element representing the Orient.In the paintings of Boucher, who copied the Chinese Woman and carved copper plates, and Padai, who was Watteau's student, it can be confirmed that Watteau's re-creation of Chinese images had a strong influence on the expression of "Chinoiserie" and Oriental elements in later generations. Watteau's depiction of scenes in the suburbs of China is full of yearning for free life, just like the whole Chinese style (John, 2005). Watteau was well aware of his employer's pursuit of a new life free from court rules and regulations, and actively adapted to this trend in the creation of "Chinoiserie" paintings. The theme of his paintings was no longer focused on court life, but continued Watteau's most representative theme of elegant banquets, setting subtle, elegant and moody Chinese figures in the countryside of China (Gombrich, 1960). The Chinese buildings and plants in the background not only point the theme of the painting to China again, but also the large number of Chinese musicians in the painting, which further enhances the atmosphere of peaceful and comfortable suburban life. The various suburban Chinese elements in the picture precisely reflect the values and desires of the upper class society in Paris at that time, that

is, the boredom of the brilliant, heavy and rigid court life, and the yearning for the leisurely pastoral life, and also reflect the historical fact that the rich, harmonious and happy China was the collective ideal of The Times of Europeans at that time (Sturken & Cartwright, 2001). Watteau added text information such as region and occupation to his paintings, which is also an important means to enhance the authenticity of Chinese characters and Chinese scenes, and become an important means to shape "China". In the Atlas of Chinese and Tatar Figures, all the works are marked with Chinese names below them, and Isabel Thiele believes that Julian is unlikely to have attached appropriate Chinese titles to the paintings when he carved the copper plates, so the titles are most likely derived from Watteau's drafts or the bottom labels of the original paintings. Although these names are spelled in French and the pronunciation is slightly distorted, it is still possible to translate accurate information such as Chinese geography, personal identity, occupation, and name from most of the names. The character is named after the Great Khan of the Dzungari Khanate, Tshetang Alabutan, who, after occupying Tibet for many years, was defeated by the Qing Dynasty in 1724 and turned to Mobei.Although the people painted by Watteau may not be the reproduction of the real image of a specific Chinese figure, these real Chinese nouns are indeed more likely to make viewers believe that the figures in the paintings are real people with flesh and blood. The punchline of the Chinese title makes Watteau's construction of "China" more vivid and three-dimensional. The most special setting in these paintings is "Your Highness".The figure in the painting is facing the viewer, sitting cross-legged, hands in cuffs, eyes looking straight ahead with determination. Watteau's paintings, such as The Chinese Garden, are representations of European fantasies of the East rather than of fidelity. His scenes are filled with strange flowers, artificial mountains and water features that are more in line with the European imagination of a Chinese garden than a true traditional garden in China (Rudolf, 2004). Watteau's works did not continue the bizarre and grotesque stereotypes of Chinese people by French artists in the 17th century, nor did they copy and simply copy the artworks from the East or bring back the travel notes of the diplomatic missions to China, but on the basis of which combined with the local expression techniques of France to carry out a new creation.Change in the shaping of the character image. In the 17th century, the concept of China in Europe was vague, and the vast majority of people in France did not know the difference between China and Japan and India, and even sometimes confused Arab and African art with Far Eastern art. For example, Watteau's Ranks of the Emperors of

China has obvious "Chinoiserie" characteristics, but its characters and environment are not faithful to the Chinese reality. He uses the pagoda-like structure, whimsical costumes and whimsical character gestures, and integrates the playful spirit of Rococo, rather than the detailed study of Chinese culture, which is a creation of both poetry and fantasy.Watteau's works push the "Chinoiserie" to the extreme (Yoder, 2016). In his paintings, for example, highly decorative Chinese motifs, figures and landscapes are often rendered absurd and dramatic, reflecting a new aesthetic that is both beautiful and comical. This new aesthetic taste reflects the imaginative play of European artists for China, as well as the strong interest and personalized interpretation of foreign cultures, and has produced a wide range of fashion trends in France and even throughout Europe (Francesco, Gong, & Qian, 2022). In 1670, Louis XIV (1638-1715) commissioned the architect Louis Le Vaux to build the Trianon de porcelain Palace in the Palace of Versailles, which he gave as a gift to his lover Madame Montespan. Although some people say that it is modeled after the famous illustration "Nanjing Dabao En Temple Glass Tower" in the Dutch Ambassador's Experiences in China by Neholland, in fact, the palace is not a multi-storey tower, but a single-storey building, with a very sophisticated classic appearance, and the Chinese architectural structure has little to do with it.In fact, the ceramics on its outer building are only colored glazed ceramic tiles from Delft, Nevers, Rouen and Lischer, not Chinese ceramic tiles at all. Nevertheless, writers of the time described it as very typical of Chinese architecture, perhaps because of the large amount of blue and white ceramic tile decoration used inside and outside the palace, which was undoubtedly inspired by Oriental porcelain. Blue and white porcelain was the symbol of the whole East in Europe at that time. This magnificent building was the first Chinese-style palace in Europe, but due to its high maintenance costs, it had to be demolished in 1687.

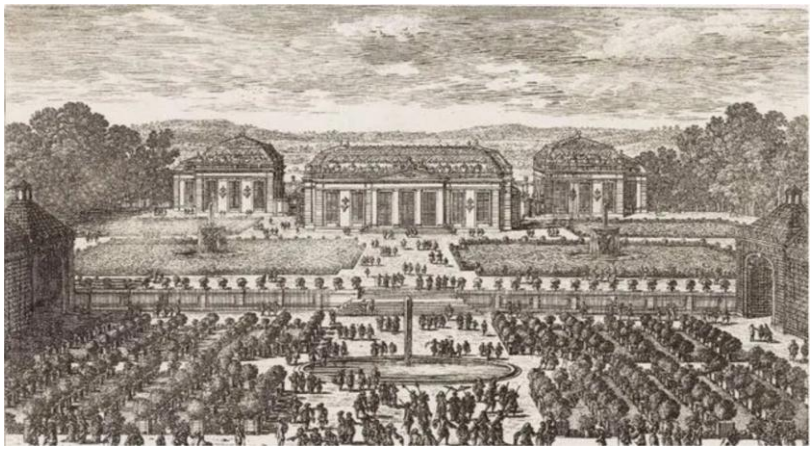

Figure 1: The Misreading Of "Chinoiserie" In France

Nicola Povali Gena, Porcelain Palace of Trianon, copperplate engraving, circa 1675. Trianon Porcelain Palace is the earliest Chinese style garden built in Europe. However, the baroque architecture of the palace is a far cry from the Chinese garden, although its painted porcelain tiles in imitation of blue and white porcelain add a Chinese feel to the building. On January 7, 1700, at the Palace of Versailles, Louis XIV himself hosted a ball called the "Emperor of China", which was noted for its distinctive originality in costume and stage design inspired by Chinese style. The staging of the gala was most likely based on a Chinese opera described by the Dutch diplomat Edis.He served as Russian ambassador to China from 1692 to 1694. The acrobatic show held in Paris to celebrate the visit of the Siamese mission was also a memorable performance, and Chinese elements also appeared frequently in this show and other performances of the period. Since then, France has been importing large quantities of goods from China, including ceramics, textiles and lacquerware made in China, Japan and India. These items are widely collected in the homes of the French high society, and they even hire designers to make new furniture to match the display of these exotic treasures. At the end of the 17th century, Louis XIV accepted the proposal of Charles Lebrun to create a furniture factory in the Goblin region and began to produce Chinese-style furniture in France. Tapestry factories in Goblin and Beauvais were established and started production in 1662 and 1664, respectively. The Beauvais factory began to produce the "Emperor of China" tapestries in 1690, and became a retained item in the product list until 1731. Although marketed as a combination of six tapestries, the series actually consists of a total of ten scenes, with each tapestry presenting one scene. The Paul Getty Museum in the United States has one. This set of murals a total of 6 pieces, "casual dinner", "Pineapple picking", "Astronomer", "Emperor travel", "Return from hunting" and "Queen Tea", show the monarch's court life.This series of tapestries was designed by three artists, Guy Louis Vernassa, Beran Fontner and Baptiste Monnoyer, and their designs were also inspired by previously published pictures and texts describing China. The prototype of the scene diagram in the tapestry is the activities of the Jesuits Tang Ruowang and Nan Huairen in the Qing Court. Both of them were famous in Europe for their intellectual prowess and for gaining the admiration of the emperor in China."The Emperor Travels" shows the emperor in a sedan chair carried by four attendants. With his right arm and left hand at his waist, he wore a crown on his head and a dragon robe with a Smaug on his chest - a dragon is a dragon, but a Western dragon. It was mainly influenced by two books of the time, one is Johann Neuhoff's "Dutch

Envoy's First Visit to China", and the other is the German Jesuit scholar Athanasius Kircher's "Atlas of China".

Figure 2: Biography of Heaven, Emperor of China

4.1 Biography of Heaven, Emperor of China, thematic tapestries, Beauvais Factory, Late 17th to Early 18th Century, Paul Getty Museum, Los Angeles, USA.

Goblin and Beauvais produced tapestries with elaborate designs and diverse materials, providing Louis XIV and his court with a source of Far Eastern art, although the patterns on the tapestries were imagined and far removed from the real Qing court scene. With the great success of the "Emperor of China" series of tapestries, the Royal Carpet Factory decided to produce a new series of Chinese style scene works. This series of Chinese tapestries contains six scenes, the themes are "Chinese banquet", "Chinese market", "Chinese dance", "Fisherman fishing and beauty", "hunting" and "Chinese garden". Although this series of tapestries only contains six scenes, but in fact responsible for the design of the famous painter Boucher initially prepared a total of ten themes, in addition to the previous six paintings, including "Chinese marriage", "Chinese treasures", "auspicious rich bird" and "Chinese Emperor's Landing".Eight of the ten designs created by Boucher were exhibited at the French Court Art Salon in 1742, and they are the most typical examples of Chinese style design. Between 1759 and 1763, the French royal family also ordered a large number of this series of tapestries, and was given as a gift by the Foreign Minister Henri Bertin to the Emperor of China. In 1767, two French diplomats finally presented this set of Chinoiserie tapestries to Emperor Qianlong, who

loved them so much that they were placed in the Old Summer Palace.

Figure 3: Francois Bouchet, The Chinese Emperor's Landing

Francois Bouchet, The Chinese Emperor's Landing, 1742, Musee Besancon, France. This is one of the ten color drawings of the "China Series II" designed by Bouchet for the Royal Carpet Factory in Beauvais, France. The theme of the Chinese Emperor's Landing comes from the 17th century, and is one of the most popular themes in the "China Series" produced at that time, and Boucher has re-created it based on this theme.

Figure 4: Emperor Qianlong's Imperial Dress Statue

4.2 Emperor Qianlong's Imperial Dress Statue, Lang Shining, Beijing Palace Museum Collection.

Boucher used this 17th-century engraving for his work on the Chinese Bazaar. Apparently not bothered by the original intention of the illustration to depict Japanese clothing, Boucher instead used the illustration to create paintings of Chinese scenes. The composition of the work "Chinese Treasures" is influenced by the "Imperial Cultivation and Weaving", which reflects that Boucher did refer to original paintings from China in the

process of creating Chinoiserie paintings.Nevertheless, Boucher adapted the original Silk Weave to suit the idealized image of China in European eyes. Boucher's Chinese-style design is full of idyllic poetry, and the specific treatment of the picture is also combined with European characteristics. The Chinese characters he created are elegant and sexy on the whole, but the clothes and expressions of the characters are derived from the local Parisian social fashion in Europe. Like court ladies with parasols popular in Paris; When the emperor came to court, the crowd was like a market; The wedding ceremony is a face to face Western ceremony.Bouchet was the official painter of Madame de Pombadour and King Louis XV, and Madame de Pombadour and Louis XV were admirers of Oriental culture, so unique advantages allowed Bouchet to create a large number of Chinese works, and these works were regarded as models, and were studied and imitated in Europe for decades. Bouchet himself was an avid collector of Oriental art and amassed a large collection, some of which he bought from the Parisian dealer Gesent. These Oriental artworks may also provide him with a steady stream of Chinese style design inspiration. However, his work bears a strong resemblance to the images in Montanus' 1669 book on Japanese mores, a description of Japanese customs, and seems to have drawn on Peter Van der A's Gallery of the World's Beauty and on Jiao Bingzhen, a Chinese court painter who was commissioned by the Kangxi Emperor in 1696.

Figure 5: Francois Bouchet, The Chinese Bazaar

Francois Bouchet, The Chinese Bazaar, 1742, Musee de Besancon, France. Boucher designed the "China Series II" for the Beauvais carpet factory, and this is one of them. The image of a woman in a wooden wheelchair pushed by a servant is actually derived from the Japanese figure in Montanus's 1669 illustrated book.

Figure 6: Japanese figure in Montanus's 1669 illustrated book

4.3 The Japanese figure in Montanus's 1669 illustrated book.

Also a foreigner, Italian painter Lang Shining painted Qianlong dressed in court clothes in a Chinese palace, but it has a rich and solemn royal atmosphere. And far away on the other side of the Atlantic, Boucher has not been to China, but also read a less reliable book - "China Map". This book was popular in Europe in the 17th century and became a professional work introducing Chinese customs, social beliefs, architectural styles and characters. The author of the book, Athanasius Kircher, a German Jesuit, based his "profound knowledge" and imagination on the accounts of missionaries who had returned from China in his church. That said, Kitscher had never been to China, and from the images, it can be seen that the Chinese emperor painted by Lang Shining is very different from the Chinese emperor painted by Boucher. Later, Christophe Hueter borrowed Watteau's paradigm and designed Hueter's own most famous Chinese-style work, The Grande Singerie, completed at Chantilly Castle in 1735. This series of works is a representative of the "monkey show" scene decoration painting - an original Chinese style design, no half-animal gods and angels, not even Chinese figures, and all use monkeys instead.Another series of Hutte's works, Petite Singerie, also completed at Chantilly Castle in 1735, demonstrates Hutte's artistic talent by capturing the monkey-like behavior of his contemporaries. In 1757, when Madame de Pompadour, Louis XV's lover and one of the most important patrons of Rococo art in France, bought the Chateau de Chambre, Hutte was ordered by the Duke of Valiere to design and decorate the Chinese Salon and the Petit Salon in the

building.From 1749 to 1752, he was commissioned by Cardinal Armand Rohan to decorate and design the wood paintings in the Hotel Rohan in Paris. Hueter's design style takes a compromise approach, he blends Chinese style with Turkish elements, and draws on the design advantages of different designers for his own use. Hutte's Chinese-inspired works were clearly influenced by Boucher, especially the Chinese-themed Beauvais tapestries designed by Boucher in the 1740s. With the great success of the "Emperor of China" series of tapestries, the Royal Tapestry Factory decided to produce a new series of scenes of Chinese style. The Chinoiserie works designed by Jean Baptiste Biemen were more widely distributed in Europe. Influenced by Watteau, Hutte, Boucher, and Johann Grigorius Herrot, Biemann quickly became a prominent artist and played an important role in the promotion of Chinoiserie in Europe. His designs, both human figures and Persian ornamentation, were widely used by European textile, ceramic and furniture makers in the second half of the 18th century to decorate their various products. He likes to travel everywhere, almost all over Europe, and his work is more easily bought than other artists, so his design works are widely circulated in Europe.He began his apprenticeship at the Goblin Ceramics Factory, where the head of the pattern and decoration department was the renowned designer Jean Baptiste Udry, from whom he learned a wealth of skills. In addition, Biemann's hometown is Lyon, France, which has a long history of handmade textiles, which partly explains why Biemann was very good at applying decorative design to textile drawings. In the second half of the 18th century, the Aubusson factory produced a wide variety of tapestries with Chinese motifs, exclusively using Bijman's designs. Beillman's first Oriental design work came in 1755, when he collaborated with Matthias Dali and George Edwards on the Latest Guide to the Advanced Design of Chinese Art. His first series of single Chinoiserie paintings was published in London in 1755 under the title New Chinese Ornament, followed by similar drawing books in 1757, almost all of which were illustrated by P. C. Carnot.Through collaborations with The likes of Robert Hancock and Antony Walker, nearly 950 of Beiman's works have been featured in The book The Ladies' Amusement. In addition, in addition to those previously published in England, Bijman's other works were collated and published in 1767 by Charles Liviz in the Works of Bijman, First Royal Painter to the King of Poland.After the decline of the Rococo style, Biemen's designs were still widely used in the second half of the 18th century, and Chinese design reached its heyday in France. After this, the European classical design style successfully regained the attention of fashion design, and

French art entered the neoclassical era. Biemen's design style is Rococo rather than neoclassical, and its artistic appeal is enduring and amazing. Despite this interest and imitation, few European artists and artisans truly understood the deep spiritual and philosophical implications of Chinese culture. Therefore, their works are often based on a simple understanding of Chinese culture, and imaginative exaggerations and disorderly combinations, resulting in a "misreading" of the original culture. The images in "Chinoiserie" tend to emphasize more decorative and bizarre than authentic representations of Chinese culture. This gradually formed understanding of Chinese culture by Western artists was often significantly different from the actual artistic style and people's life in China at that time.

5. CASE STUDY - IMITATION AND MISINTERPRETATION OF CHINESE ENAMEL CERAMICS

Enamel ceramics, with their vibrant colors and intricate designs, have been revered for centuries for their artistry and craftsmanship. These exquisite works originated in China and were highly sought after in Europe from the 17th century. This article will explore the factors that made enamel colored ceramics popular in Europe during this period and how they were accepted and adopted in different cultural contexts.First, the trade routes established during the Age of Discovery played a crucial role in bringing enamelled colored ceramics to Europe.These products were first imported by the Portuguese and Dutch East India Companies and later by other European traders. The allure of the exotic East contributed to a fascination with these objects, and soon European nobles and royalty were eager to add them to their collections. This rapidly growing demand has sparked widespread interest. Secondly, enamel ceramics appealed to the European aesthetic sensibility with their smooth glazes, vivid colors, and ability to depict details and floral patterns. The use of enamel allowed for a wider palette of colors and more complex designs than traditional European pottery of the time. In addition, these objects had a certain mystique, as they were associated with the Far East and symbolized wealth, sophistication, and cosmopolitanism, which resonated with the European elite. Also, technological advances made it possible to copy some of the techniques used in the East, leading to the emergence of European centers of enamel production. The advent of the Grand Tour and the Enlightenment also fostered an interest in collecting art from around the world, including ceramics from China.In addition, an expanding colonial

and trading network meant that these ceramics were now more accessible to European consumers. Enamel colored ceramics had a major cultural influence in Europe. They are often displayed in the homes of wealthy people as a symbol of status and taste. These works also influenced European potters, who began experimenting with enamel techniques and tried to replicate the success of Asian ceramics. Museums and exhibitions display enamel-colored ceramics, reflecting their importance in the art Canon of the time. In France, the influence of enamel ceramics was particularly evident. French potters in centres such as Limoges began to draw heavily on the techniques and styles of Chinese ceramics for their enamels. They paid great attention to the glazing process and tried to imitate the bright colors and detailed designs of Chinese works. French society, especially the bourgeoisie, saw the possession of such ceramics as a symbol of cultural elegance and taste. The 17th to 19th centuries witnessed the emergence and rise of European imitation of Chinese enamel colored ceramics. The obvious attraction to Far Eastern craftsmanship has been rooted in European cultural and aesthetic consciousness. These imitations not only reflect technical efforts to replicate enamel craftsmanship, but also mark a broader narrative of cultural exchange and influence. European potters were interested in enamel, a technique used to add glossy stained glass to ceramic surfaces. Glazing involves fusing glass powder to the surface of the pottery, which melts when fired to form a smooth, brightly colored layer. The challenge is to replicate the precise and sophisticated shooting techniques perfected by the Chinese over centuries. The Europeans modified their kilns and experimented with temperatures and glazes to achieve similar results.Centres such as Meissen in Germany, Sevres in France and Delft in the Netherlands are known for their successful imitation of enamelled coloured ceramics. In European imitations, imitated Chinese motifs are blended with native European styles. The floral motifs, landscapes, and mythical creatures common in Chinese pottery are ubiquitous in European versions. However, European potters often incorporated these elements into their traditional forms, resulting in a fusion of styles. For example, a European-shaped vase might feature an Oriental dragon in a typical European pastoral scene. The production of imitations is not only a commercial endeavor, but also a testament to cultural exchange. These imitations are Europeans' tribute to Chinese ceramic art, reflecting their genuine admiration for its beauty and technology. As objects of curiosity and luxury, these European works promote cultural dialogue and bridge the geographical distance between East and West. German Meissen porcelain, as the earliest producer of hard

porcelain in Europe, its artists often misused and simplified Chinese characters and symbols on porcelain in the process of trying to copy Chinese porcelain in the early days. For example, the Chinese characters appearing on some of Meisen's imitations may have been imitated from the original, but often due to a lack of real language understanding, these characters may have been incorrectly placed or decorated, resulting in the loss or misinterpretation of their original meaning. Similarly, in Sevres porcelain, despite the high standards of material selection and craftsmanship, artisans often fail to accurately convey the meaning of the original images when depicting traditional Chinese scenes. For example, figures or life scenes in some paintings may be given typical European features and body language, or environmental elements that are inconsistent with Chinese traditions, and lack accuracy in areas such as clothing and gestures.The production of Delft porcelain was often aimed at copying the Chinese "blue and white" style, but with a lot of European Renaissance elements in the imitation process. The lack of understanding of traditional Chinese images makes the original design rich in Oriental philosophy become more close to the Western aesthetic. Chinese poetry can also lose its rhythm and meaning and become merely part of the decorative pattern. These cultural misinterpretations are not only about filling and decoration, but also about Chinese philosophy, religion and symbolism. For example, traditional Chinese symbols such as dragons and phoenixes are misinterpreted as purely decorative animals, and their profound meanings and symbols in Chinese culture are ignored. However, these misinterpretations are not only negative, they also give birth to entirely new forms and styles of artistic expression, and promote dialogue between cultures and artistic innovation. Although European imitations may not have been entirely faithful to the Chinese originals in the beginning, they gradually developed into unique new art forms, and these porcelain works today bear witness not only to the trade and cultural interaction between Europe and China, but also to the study of cultural exchange and misinterpretation. In terms of market value, even though these imitators have deviated in cultural translation, they still have a high degree of popularity and value among collectors, and their existence not only shows the creative differences in the reproduction process, but also shows the artists' attempts to cross cultural boundaries. In general, the misinterpretation of the imitation Chinese enamel ceramics produced by Meissen, Sevres, and Delft in the process of cultural translation actually reveals the complexity of cultural interactions. The discussions and reflections generated by these misconceptions contribute to a better

understanding of how different cultures interact and demonstrate the value of cultural diversity. Through the study of these works of art, we can gain a deeper appreciation of the challenges and beauty of cross-cultural communication and the unique role that art plays in cross-cultural understanding.

6. CASE STUDY - THE ACCEPTANCE AND MISUNDERSTANDING OF JAPANESE LITERATI PAINTING IN THE WEST

The acceptance of Japanese "literati painting" in the West can be traced back to the treaty port cities since the founding of Japan in the mid-19th century, where some missionaries, diplomats, and merchants began to contact Japanese literary and artistic works and culture, as well as Japanese goods imported through a large number of trade goods. The first person to bring Japanese "literati paintings" back to Europe was the Dutchman Theodore Van Lerius, who purchased a number of Japanese artworks, including "literati paintings", while in Japan in 1854 and brought them back to Europe.Van Ruzau founded an influential art group called "Japanese Street" in Awel, Belgium, whose members developed a keen interest in Japanese culture and art and incorporated many elements of traditional Japanese painting into their creations. Britain was one of the first countries to appreciate Japanese "literati painting" and one of the first countries to collect Japanese art. From the 1860s, Japanese art began to be exhibited through the United Kingdom at international art exhibitions such as the Paris Universal Exhibition and the London International Exhibition, arousing the attention and enthusiasm of Western audiences and artists for Japanese culture.Some British artists of the time, such as James McNeill Whistler, were inspired by the creativity, form and materials of Japanese painting and incorporated elements of Japanese painting into their own work. In this way, Japanese "literati painting" gradually became an important part of the European "Art Nouveau" movement, forming a unique exchange of art and culture between Europe and Japan, and also had a profound impact on the development of Japanese painting and culture and art (Messaris, 2018). Although the Western acceptance of Japanese "literati painting" has a profound artistic influence, in the past history, there have been some misinterpretations and incorrect expressions. First of all, the concept and terminology of Japanese painting are misunderstood and confused, causing some misinterpretations of the

historical and cultural background of Japanese painting. For example, the term "Ukiyo-e" (Ukiyo-e) is often translated as "ukiyo-e", but it is actually a transliteration of two of the three Chinese characters, meaning "wandering world".In addition, the term "Tosa School" refers to a group of Japanese painters of the Heian period, rather than a style of painting. In addition, Western artists often misinterpret the visual and spiritual absorption and expression of Japanese culture (Halloy & Servais, 2014; Ochieng & Price, 2010). For example, many Western artists became interested in Japanese life, drama, myths and legends, but there was a certain difference between what they knew about Japanese culture and the actual Japanese culture, which led to some subjective and erroneous representations.In addition, some Western artists only focus on the surface style of Japanese painting in their creation, ignoring the ideology, culture and traditional background behind Japanese painting. Finally, due to the popularity of Japanese paintings in the art market, some merchants and artists began to produce and sell replicas of Japanese paintings in order to make huge profits (Alshenqeeti, 2016). These imitations were labeled as "Japanese paintings" or "Japanese paintings", causing Western audiences to question and question the authenticity and value of Japanese paintings.The western acceptance of Japanese "literati painting" is a complicated historical process, which has far-reaching artistic influence as well as misinterpretation and incorrect expression. For these history, we should fully understand and understand, and better promote the mutual exchange and understanding of Eastern and Western cultures.

7. MULTIPLE MANIFESTATIONS OF IMAGE "MISREADING"

In Europe in the 18th and 19th centuries, images of East Asia received widespread attention and interest, but at the same time there were misinterpretations and misunderstandings of East Asian culture and art. This misreading is particularly evident in European clothing, furniture, and architectural styles. In terms of clothing, the European fashion industry began to take a strong interest in East Asian clothing. In particular, traditional Chinese silk products, which are regarded as luxurious and unique ornaments, have triggered a trend of "Chinese style". However, European designers refer more to the clothing elements of the Ming and Qing dynasties, but know little about their cultural background and symbolic significance. As a result, they often use rigid and distorted patterns, reducing Chinese symbols and patterns to fancy decorations. In

terms of furniture, the wealthy classes in Europe began to use East Asian furniture styles to decorate their mansions. However, such furniture is often based on superficial imitation of East Asian styles, and lacks a real understanding of Eastern cultural values and design principles. The symbolism and meaning of the East were greatly simplified to fit the desire for exoticism of the European high society of the time. In addition, some furniture manufacturers also mass-produced imitation "Oriental style" furniture to meet market demand, resulting in a large number of poor quality and no real Oriental characteristics of the product. In terms of architectural style, European architects began to use East Asian elements and techniques to design buildings. Traditional Chinese and Japanese architectural styles such as pavilions and acrobatic theaters were misunderstood by Europeans as typical Oriental architectural styles, and they had little understanding of the structure and meaning of Oriental architecture. As a result, there are buildings in Europe that use East Asian elements, but often lack a true understanding of Eastern architectural principles and philosophy. These buildings usually only imitate the eastern style on the surface, but do not really reflect the spirit and significance of Eastern architecture. The misinterpretation of East Asian images in Europe in the 18th and 19th centuries was mainly based on superficial imitation of Eastern culture, without a deep understanding of Eastern culture and art. However, it also promoted the development of cultural exchanges between the East and the West and left behind some creative and unique works of art and design.

8. THE GENERATION OF "NEW INTEREST" IN "MISREADING"

"Image misreading" is the process by which a viewer interprets or understands visual art in a way vastly different from the artist's original intent or context, a phenomenon that can give rise to new aesthetics and tastes, particularly marked by extensive cross-cultural communication in the 18th and 19th centuries.For example, European works of art often reach distant countries, including Asia, Africa and the Americas, where they are interpreted through the lens of local cultures, resulting in a misinterpretation of the image. These misreadings can lead to the incorporation of European elements into non-European art forms, creating new aesthetic blends and tastes that reflect traditional blends. On the contrary, the entry of Asian visual culture into Europe also produces "misreading" in cultural cognition, but in this "misreading" it promotes the

generation of "new" aesthetic taste, which can be roughly expressed in the following forms: a) Imaginary reconstruction of factual representation.Artists of the French Rococo period, including Watteau and Boucher, had limited direct access to authentic Chinese culture and often relied on secondary sources for inspiration. The art, imported goods, and traveler narratives on which their work is based are themselves incomplete and filtered through the lenses of foreign (non-Chinese) merchants, missionaries, and travelers. This indirect exposure results in a combination of accurate elements with whimsical additions that bear little resemblance to actual Chinese customs or aesthetics. b) The allure of exoticism and the "other". In 17th-18th centuries Europe, the fascination with the East, including the Near and Far East, was evident. There is a romantic appeal to portraying the "exotic" elements of these distant cultures. These descriptions are not meant to provide ethnographic descriptions, but rather to capture the imagination of European audiences. As a result, East Asian visual culture is often deliberately misread to emphasize its exoticism and cater to the tastes of European elites seeking fiction and the unfamiliar. c) Cultural dominance and selective adoption. During this period, Europe's colonial and commercial ambitions were often accompanied by a sense of cultural superiority. This attitude means that Chinese elements are sometimes misunderstood or re-textualized to conform to European values and artistic conventions. "Misreading" is not so much understanding as showing the whimsy and uniqueness of Chinese culture. For example, Watteau's "Chinese Emperor Parade" embodies both a symphony of colors and a clear lack of loyalty to the actual Chinese emperor parade. His use of pagoda-like structures, whimsical costumes and whimsical character gestures incorporates the playful spirit of Rococo rather than a detailed study of Chinese culture. Boucher's paintings, such as The Chinese Garden, are representations of European fantasies of the East rather than of fidelity. His scenes are filled with strange flowers, artificial mountains and water features that are more in line with the European imagination of a Chinese garden than a true traditional garden in China. d) Symbolic interpretation beyond literal images. In addition to the obvious "errors" in portraying East Asian lives and landscapes, Watteau, Boucher, and their contemporaries often introduced symbolic elements that had special significance for European audiences. Chinese characters, for example, may represent philosophical ideas, such as the concept of the "noble barbarian" or a romantic view of nature, rather than a quest for cultural accuracy. e) Creation of mixed aesthetics. Imaginative "misreadings" by Watteau, Boucher and others led to the creation of a fantastical version of China that

resonated with European tastes. This hybrid aesthetic led to what we now think of as Rococo's Chinoise-an entirely new style that combined eastern elements with Rococo's swirling curves, soft color palettes, and relaxed and flirtatious moods. In short, "image misreading" can be a catalyst for the development of new aesthetics and tastes, allowing works of art to be constantly reinterpreted and recontextualized. This process highlights the dynamic nature of cultural acceptance and highlights how works of art acquire new meaning and significance long after they have been created.

9. THE ROLE OF MISREADING IN CROSS-CONTEXT VISUAL CULTURE CHANGE

Image misreading plays an important role in the change of cross-context visual culture. It can affect the way of thinking of artists in cross-cultural creation, promote cultural exchange and integration, and may also lead to cultural conflicts and misunderstandings. First of all, image misreading can inspire artists' cross-cultural creative thinking. When an artist crosses different cultural backgrounds, there may be some differences in concepts or expressions. In the process, if artists are able to discover and exploit these differences, they can create work with a fresh, unique style. Therefore, image misreading can be a useful resource for artistic creation. For example, the "post-Impressionist" artists in the mid-19th century were influenced by the Japanese Ukiyo-style painting and created a new visual art language. Secondly, image misreading promotes cultural exchange and integration to some extent. In cultural exchanges, people often apply their own experience and cognition to the interpretation and understanding of foreign cultures, but this understanding is not always accurate. For example, the art form of "ink painting" common in traditional Chinese culture is misunderstood as "abstract painting" in the West. This error aroused the interest of Western artists and led to the rise of abstract art in the early 20th century. Therefore, image misreading can inspire innovation and creativity in cross-cultural art, and help promote cultural exchange and integration. However, image misreading can also lead to cultural conflicts and misunderstandings. In cross-context visual cultural communication, when people from different cultures interpret images differently, misunderstandings and misinterpretations are likely to occur. For example, the MOE element, commonly used in Japanese manga, refers to the pursuit of cute, anthropomorphic looks and behaviors, but in Western culture, the MOE element is understood as the embodiment of sex appeal. Such cross-

cultural misreading may lead to conflicts of cultural opinions such as assessment, comment or criticism that may not be correct. Therefore, artists should try their best to reduce the adverse effects of such misreading in cross-cultural creation.

10. CONCLUSION

The "misreading" of images and the emergence of new tastes are cultural phenomena that are self-evident to the historical and current globalized world. With the acceleration of globalization since the age of navigation in the 17th century, the communication and integration between different cultures have become more frequent and close. Image, as an important form of cultural expression, plays a crucial role in this process. Through the misreading of images and the exploration of new tastes, we can better understand the differences and similarities between different cultures, which not only helps us to understand the visual experience of cross-cultural exchanges in history, but also promotes the development and maintenance of cultural diversity in today's world, and builds a more inclusive and harmonious global society. The future direction of this research suggests that we can further explore the following aspects: First, in-depth study of the phenomenon of image misreading in different cultural backgrounds and explore the cultural cognition and psychological mechanism behind it; Secondly, research on the cultural conflicts caused by misreading in cross-cultural communication and the ways to solve them should be carried out to provide theoretical and practical support for promoting cultural communication and harmony. Finally, focus on the application of emerging technologies such as artificial intelligence and virtual reality in cross-cultural visual communication, and explore their impact on image misreading and cultural understanding. These studies will contribute to a more comprehensive understanding of the role of image misreading in cross-context visual culture changes, and provide theoretical and practical support for building a more diverse and inclusive global visual culture environment.

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