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Soggetti	<p>Orientalism in art</p> <p>Art, European - 19th century</p> <p>Art, European - 20th century</p> <p>Art, Dutch - Indonesia - 19th century</p> <p>Art, Dutch - Indonesia - 20th century</p> <p>Art - Political aspects - Indonesia</p> <p>Electronic books.</p> <p>Indonesia In art</p> <p>Tropics In art</p> <p>Indonesia Description and travel</p> <p>Indonesia History 1798-1942</p> <p>Netherlands Colonies Asia</p>
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Nota di bibliografia	Includes bibliographical references (p. 155-170) and index.
Nota di contenuto	Preliminary Material -- Introduction: Environment and visual culture in the Netherlands Indies -- Chapter One: Historicizing colonialism: The legacy of images made during the East India Company period in Dutch ways of seeing -- Chapter Two: Narratives of expansion: Colonial landscape images and empire building -- Chapter Three: Naturalizing conquest: Rural idylls in colonial painting -- Chapter Four: Articles of faith: Religion, fear and fantasy in Indies landscapes -- Chapter Five: Seductions of the tropics: Race, class and gender in colonial images of nature and landscape -- Conclusions and Epilogue: Landscape, visual culture and colonial history -- Bibliography -- List of figures -- Index.

## Sommario/riassunto

Images of the Tropics critically examines Dutch colonial culture in the Netherlands Indies through the prism of landscape art. Susie Protschky contends that visual representations of nature and landscape were core elements of how Europeans understood the tropics, justified their territorial claims in the region, and understood their place both in imperial Europe and in colonized Asia during the nineteenth and early twentieth centuries. Her book thus makes a significant contribution to studies of empire, art and environment, as well as to histories of Indonesia and Europe. Surveying a rich visual culture developed over a period of some 350 years of Dutch colonial engagement with Indonesia Susie Protschky demonstrates how views of the archipelago's environment were far from simple topographical souvenirs. Rather, this book reveals how images of the tropics visually articulated colonial attempts to legitimize and historicize what were in fact continually changing and contested claims to Dutch territorial sovereignty in the Indies. Further, colonial images of nature were routinely inflected with diverse cultural preoccupations, among them the constitution of gender, class and racial boundaries in Indies society; the tenor of sexual mores in the tropics; and the political role of religion in the archipelago. Landscape art thus indexed colonial views on a range of pressing social and political concerns.

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