|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Matt | [Middle name] | Cox |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Djaya, Agus (1913-1994) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Agus Djaya was an Indonesian artist, who rejected academic formalism in favour of a more expressive mode of painting achieved by the flattening of space and the juxtaposition of bold colours. Whilst he did receive some training in the form of a drawing course under the Dutch educator P. Pijpers, like his younger brother Otto, he was a predominantly self-taught artist. With some exceptions his work is not overtly political, instead he tended to paint subject matter that referred to Javanese mythology or popular festivities, in a style that can be described as a synthesis of fauvism and expressionism. He launched himself on the Indonesian art scene working alongside Sudjojono to establish PERSAGI (Persatuan Ahli-Ahli Gambar Indonesia, or The Indonesian Painters’ Association) in 1938. Following his success in a number of exhibitions, including a show at the Kloff bookstore, Jakarta (1940) and the Bataviasche Kunstkring (Batavian Art-circle) touring show (1941) he quit his job as a schoolteacher and devoted himself to being a full-time artist. From 1942-1945 during the period of Japanese occupation he once again worked alongside his friend Sudjojono, this time at the Keimin Bunka Shidosho (People's Educational and Cultural Guidance Institute) to teach courses and organise exhibitions. During this time he also received military training and later became a major in the Indonesian army. However, the very complex relationship between Indonesian painters who sought not only national independence but also international recognition as artists is demonstrated by his inclusion in the Indiche Schilders Weebar (Painters for a Fortified Indonesia) exhibition in Jakarta in 1940 and joint exhibition with his brother at the Stedelijk Museum, Amsterdam in 1947. |
| Further reading:  (Djaya and Djaya)  (Holt)  (Spanjaard, Het Ideaal Van Een Moderne Indonesische Schilderkunst 1900-1995: De Creatie Van Een Nationale Culturele Identiteit)  (Spanjaard, Modern Indonesian Painting) |