**Writer: Matt Cox**

**Djaya, Agus (Raden Agoes Djajaminta, 1913-1944)**

Agus Djaya was a modern 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 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.

**References and Further Reading**

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