|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Matt | [Middle name] | Cox |
| [Enter your biography] | | | |
| Art Gallery of New South Wales | | | |

|  |
| --- |
| **Your article** |
| Djaya, Agus (1913-1994) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| 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. While he received some training in the form of a drawing course under the Dutch educator P. Pijpers, he was a predominantly self-taught artist. His work, with some exceptions, is not overtly political. Rather, Djaya 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. The complex relationship between Indonesian painters who sought not only national independence, but also international recognition as artists, is demonstrated by Djaya’s inclusion in the *Indiche Schilders Weebar* (Painters for a Fortified Indonesia) exhibition in Jakarta in 1940, and a joint exhibition with his brother, Otto, at the Stedelijk Museum, Amsterdam in 1947. |
| 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. While he received some training in the form of a drawing course under the Dutch educator P. Pijpers, he was a predominantly self-taught artist. His work, with some exceptions, is not overtly political. Rather, Djaya 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. The complex relationship between Indonesian painters who sought not only national independence, but also international recognition as artists, is demonstrated by Djaya’s inclusion in the *Indiche Schilders Weebar* (Painters for a Fortified Indonesia) exhibition in Jakarta in 1940, and a joint exhibition with his brother, Otto, 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) |