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### **THE USE OF CEMENT PAPER IN THE CREATION OF BANYUMAS-STYLE WAYANG PURWA PUPPETS FOR THE STORY OF GATOTKACA'S BIRTH**

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#### **Abstract**

The study project entitled "Utilization of Cement Paper in Making Wayang Purwa Gagrag Banyumas in the Gatotkaca Born Story" aims to introduce to the public that alternative materials for making puppets can utilize cement paper and introduce one of the stories in the puppet character Raden Gatotkaca. The form of wayang with Banyumas gagrag which is rarely used in wayang performances is one of the efforts to preserve the Banyumas gagrag. The author took the initiative to visualize the portrait of the character in the Gatotkaca Lahir story in the wayang purwa artwork. In visualizing the subject, the author focuses on the form of puppets that are specially made using tatah and sungging techniques. The author chooses to utilize alternative cement paper waste as a form of environmental conservation. Twelve works are presented with titles including: Raden Werkudara, Dewi Arimbi, Jabang Tetuka, Dewi Suprobo, Sang Hyang Manikmaya, Sang Hyang Narada, Sang Hyang Indra, Sang Hyang Bromo, Raden Gatotkaca, Kresna, Naga Pracona, Patih Sekipu

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## INTRODUCTION

Wayang was popularized by the Javanese people as a result of the acculturation of Hindu-Buddhist culture with Islam, which was introduced at that time by the Walisongo figure Sunan Kalijaga as a medium for preaching. Since then, the art of wayang performances has been widely enjoyed and practiced by the community, particularly on the islands of Java and Bali. Wayang portrays the stories of human life with all its challenges, embodying values and perspectives on how to overcome difficulties and obstacles. In addition to its profound philosophical value, wayang is also used as a vehicle or tool for moral and ethical education, known as *ethics*. The art of wayang, which encompasses various branches of art such as theater, carving, music, and literature, makes it a highly valued art form (Handayani, 2014:85). Wayang has become one of the local cultures that has endured various historical events, passed down from generation to generation, demonstrating how deeply rooted wayang culture is and how it has become an integral part of the lives of the Indonesian people, particularly those in Java (Anggoro, 2018:124). However, the reality today is that wayang is rarely appreciated by the younger generation in Indonesia. Therefore, there is a need to reintroduce wayang culture to society so that it can be more loved and recognized. One type of wayang that has a story that is easily accepted by the community, is coherent, and contains many lessons that can be learned is wayang kulit purwa.

Wayang kulit purwa is one of the types of wayang owned by the Indonesian people that is still preserved because it has deep historical,

philosophical, and pedagogical values (Sunarto, 2013:1-3). According to E. Setiawan (2020:37-56), wayang kulit is a puppet made from carved cow or buffalo hide, used to portray characters in performances and typically operated by a puppeteer known as a *dalang*. Wayang is an art form that presents shadow puppet drama scenes made from animal skin, flat in shape, colored, and mounted. Wayang kulit purwa is one of the noble cultures that has reached its peak of perfection in terms of ethical and aesthetic values, commonly referred to as classical art. The excellence of wayang kulit purwa stems from the refinements made in various aspects of the art form over time and across generations, tested by the passage of time (Sunarto, 2013:1). Additionally, some people suggest that “purwa” derives from the word ‘parwa’ or “parwan,” meaning “part,” as wayang purwa draws its stories from the Mahabharata, which consists of 18 parwas (Herlyana, 2013:129). The stories used in Wayang Purwa are derived from the Ramayana and the Mahabharata. Given the abundance of stories in the Ramayana and Mahabharata, the story of Gatotkaca's birth was selected. In the wayang performance titled “Gatotkaca's Birth,” it is narrated that the newborn Jabang Tetuka, who had never experienced childhood, was placed in the Candradimuka crater by Bathara Narada, resulting in his name being changed to Gatotkaca (Prastya et al., 2023:346). The selection of the character Gatotkaca's birth is very suitable to be introduced to young people and the community because the content of this character revolves around parental love and the devotion of Raden Gatotkaca, who his parents raised. Additionally, the style to be used is Banyumas, as it is only the

Solo and Yogyakarta styles that have been widely developed among wayang performers. The Banyumas style itself is a lesser-known style.

With the advancement of time, wayang production no longer relies solely on traditional materials such as leather, wood, fabric, or dried grass but can also utilize alternative media in its creation. One such alternative medium is cement paper. Cement paper is a common waste material found in construction sites or industrial areas. If utilized properly, it can have positive impacts, but if not managed well, it can lead to negative consequences such as environmental pollution. According to Purwanto et al. (2016:300), there are many ways to utilize cement paper waste, such as crushing and processing it into recycled materials, collecting and supplying it to factories, using it as a mixture for lightweight concrete, and others. The creation of Wayang Purwa using cement paper as the base material is part of transforming waste into an item of artistic value. This utilization aims to minimize raw material costs and serve as an environmental conservation effort. One example is the use of cement paper in Wayang Purwa production. The use of cement paper for Wayang Purwa production is an innovative approach. Cement paper is considered more economical in terms of cost and has characteristics similar to leather, making it a suitable leather substitute.

Banyumas-style shadow puppetry is generally not much different from Surakarta-style or Yogyakarta-style shadow puppetry. The most distinctive feature of Banyumas-style shadow puppetry is that the Punakawan characters are spoken in the distinctive Banyumas language. In the Banyumas style, the names of the wayang characters are generally

the same as in the Surakarta and Yogyakarta styles. However, there are some differences in character names, such as the character Bagong in the Surakarta style becoming Bawor in the Banyumas style. The character Bawor was created as a representation of the distinctive character of the Banyumas community. His personality is considered to reflect the rural Banyumas community, known for its straightforward nature, honesty, and the attitude of “*nrima ing pandum*” or accepting everything with an open heart (Azis et al., 2013:61). Banyumasan-style wayang has long been a medium for expressing the openness, honesty, and straightforwardness of the Banyumas community in interacting with fellow Banyumasan people (Febriani, 2019:9). Banyumasan-style wayang is frequently performed in wayang shows in western Central Java (Bagaskara et al., 2024:223).

Media in fine arts refers to the tools, materials, and techniques used in the creation of a work of art. The word “media” comes from the Latin word “*medius*,” which means middle, intermediary, or conduit. The term ‘media’ is the plural form of “medium,” which etymologically means intermediary or conduit. Additionally, the word “media” literally means intermediary. Based on the definition that media is an intermediary or mediator, it is commonly used to refer to various things related to materials (including tools and techniques) used in works of art.

## RESEARCH METHODS

The author uses the Banyumasan approach in the story of Gatotkaca Lahir as a final project because the author understands the Banyumasan approach better, so in creating the

work, he also uses the rules or guidelines found in the Banyumasan approach.

The process of creating art is a stage that must be gone through to produce a work of art. In the process of making wayang purwa, the author uses three stages, namely: Pre-production stage a) Design b) Preparation of tools and materials c) Provision of raw materials for cement paper. Production stage 1) Processing of cement paper b) Nyorek (sketching the wayang figures) c) Carving d) Coloring e) Finishing. Post-Production Stage: a) Assembling, b) Attaching the hands, c) Finalizing. Presentation of the Work: The presentation of the work is conducted through a performance and an exhibition. The performance is held in Sikayu Village, Buayan Subdistrict, Kebumen Regency, and the exhibition is held in Building B9 of the Fine Arts Department at Semarang State University.

## RESULTS OF RESEARCH AND DISCUSSION

### Empathize

The study project produced twelve works of wayang purwa art. The following is a description and analysis of each work.



Title : Raden Werkudara

Media : Poster paint on cement paper Size  
: 93 cm x 51 cm

Year 2024

Description and Analysis

This wayang purwa work, titled "Raden Werkudara," measures 93 cm x 51 cm and was created using poster paint on cement paper in 2024. The artist was inspired to create this work by his admiration for the beauty of the Banyumas style of wayang purwa. This work depicts the figure of a large knight. The techniques used in the creation of this wayang work are tatah and sungging. The bright colors and balanced composition create an impression of peace and harmony.

The work titled "Raden Werkudara" incorporates various elements and principles of visual art. In this case, the elements and principles of fine art are very helpful in the process of creating good art. The lines in this work that can be observed include curved and straight lines combined with engraving motifs on cement paper. The use of straight lines can be seen in the borders between the jarik and isen-isen on the decorations on the arms, chest, hands, and feet. Curved lines can also be seen in the hair patterns and the contours of the eyes and mouth. The engraving techniques used in the creation of the work include plong engraving or bolong engraving, combined with bludrian engraving on the mustache and beard. The engraving on the hair curls, which are in the form of patterns, can be categorized as delicate engraving that requires a significant amount of time in the creation process.

Wayang is made on a flat surface and lacks volume, so it can be categorized as a two-dimensional work, created using alternative materials like cement paper and adorned with carvings and coloring using the sungging technique, thereby forming the characters displayed in the wayang purwa performance.

These characters are then played behind a screen to project the shadows created by the carvings, allowing the audience to see them. The form of the work titled “Raden Werkudara” is a tall, dark-skinned knight wearing decorations on his head and ears. Decorations are also found on his clothing, such as clana, sembulian, paninset, and jarik. On his head, there are also decorations such as jamang, sumping, earrings, and necklaces. On the hands, there are bracelets, and on the feet, there are ankle bracelets. At the bottom of the puppet's feet, there is a pelemahan, which is one of the identifying features or characteristics of the puppet's owner. The comparison of the shape and size of the Banyumas-style puppet in the character of Raden Werkudara can be seen from the puppet's taller

height and body proportions that are not as wide as those of the Jogja or Solo styles.

In the story of Gatotkaca Lahir, Raden Werkudara is the father of Raden Gatotkaca, who has a wife named Dewi Arimbi. In the story of Raden Werkudara, he felt sad and confused because the umbilical cord of his infant son, Raden Gatotkaca, could not be cut in any way.



Title : Dewi Arimbi  
Media : Poster paint on cement paper  
Size : 56 cm x 32 cm  
Year 2024

#### Description and Analysis

This wayang purwa work, made from cement paper and titled “Dewi Arimbi,” measures 56 cm x 32 cm. It was created using poster paint on cement paper in 2024. The artist was inspired to create this work by his admiration for the beauty of Banyumas-style wayang purwa. This work depicts a Javanese female figure with a gentle nature. The techniques used in the creation of this wayang puppet are tatah and sungging. The bright colors and balanced composition create a sense of peace and harmony in the Dewi Arimbi work.

This wayang puppet uses a dominant gold color and features decorations on the head and clothing. Decorations are also found on the hands and feet, with the decorations on this wayang purwa work predominantly using gold color produced by prada. This work also uses processed cement paper waste as an effort to preserve the environment.

The work titled “Dewi Arimbi” incorporates various elements and principles of visual art. In this case, the elements and principles of visual art are very helpful in the process of creating good art. The line elements in this work that can be observed include curved and straight lines combined with patterns on the cement paper. The use of straight lines can be seen in the borders between the jarik and isen-isen on the decorations of the arms, chest, hands, and feet. Curved lines can also be seen in the hair patterns and the contours of the eyes and mouth. The engraving technique used in creating the work is either plong engraving or bolong engraving. The engraving on the hair curls, which are in the form of patterns, can be categorized as

delicate engraving that requires a significant amount of time to complete.

Wayang is made on a flat surface and has no volume, so it can be categorized as a two-dimensional work, made from alternative materials such as cement paper and decorated with carvings and coloring using the *sungging* technique, thereby forming the characters displayed in the wayang purwa performance. These characters are then played behind a screen to produce shadows from the carvings, which can be seen by the audience. The form of the work titled "Dewi Arimbi" is a female character with a gentle and patient heart, yellow or golden skin, and adornments on her head and ears. Ornaments are also found on the clothing, such as *clana*, *sembulian*, *paninset*, and *jarik*. On the head ornament, there are also *jamang*, *sumping*, earrings, and necklaces. The clothing of Dewi Arimbi can also be referred to as *sandangan putri ulur-ulur*. On the hands, there are bracelets, and on the feet, there are *kroncong* or ankle bracelets. At the bottom of the puppet's feet, there is a weakening, which is one of the identities or characteristics of the puppet's owner. The comparison of the shape and size of the Banyumas-style puppet in the character of Dewi Arimbi can be seen from the puppet's height, which is taller and has a body proportion that is not too wide, unlike the Jogja or Solo styles.

In the story of Gatotkaca Lahir, Dewi Arimbi is the mother of Raden Gatotkaca, whose husband is named Raden Werkudara. In the story of Dewi Arimbi, she feels sadness and anxiety because Raden Gatotkaca's umbilical cord cannot be cut in any way even though he is already a toddler.



Title : Jabang Tetuka

Media : Poster paint on cement paper

Size : 40 cm x 27 cm

Year 2024

#### Description and Analysis

This paper mache puppet theater work, titled "Jabang Tetuka," measures 40 cm x 27 cm and was created using poster paint on paper mache in 2024. The artist was inspired to create this work by his admiration for the beauty of Banyumas-style puppet theater. This work features the figure of a male toddler character. The techniques used in the creation of this wayang puppet are *tatah* and *sungging*. The bright colors and balanced composition create a sense of peace and harmony in the Jabang Tetuka work.

This wayang puppet uses a dominant gold skin color and does not use decorations on the head or on the clothing. This work also uses recycled cement paper as an effort to preserve the environment and as an alternative material for making wayang purwa.

The work titled "Jabang Tetuka" incorporates various elements and principles of visual art. In this context, these elements and principles significantly aid in the creation of quality artistic works. The lines in the work, such

as curved and straight lines, are integrated into the engraving motifs on the cement paper. The use of straight lines can be seen in the borders between the jarik and isen-isen. Curved lines can also be seen in the bedhahan on the eyes and mouth. The engraving technique used in the creation of the work is plong or bolong engraving. The engraving on the hair curls can be categorized as fine engraving, which is time-consuming to create.

Wayang is created on a flat surface and lacks volume, thus it can be categorized as a two-dimensional work, made using alternative materials such as cement paper and adorned with carvings and coloring using the sungging technique, thereby forming the characters displayed in the wayang purwa performance. These characters are then played behind a screen to project the shadows created by the carvings, allowing the audience to see them. The form of the work titled "Jabang Tetuka" is a male toddler character who is the main character in the story of Gatotkaca Lahir. Jabang Tetuka's clothing can also be described as simple, with no bracelets on his arms and no anklets or ankle bracelets on his feet. At the bottom of the puppet's feet, there is a weakening, which is one of the identities or characteristics of the puppet's owner. The comparison of the shape and size of the Banyumas style puppet in the Jabang Tetuka character can be seen from the height of the puppet, which is taller and has a body proportion that is not as wide as the Jogja or Solo styles.

In the story of Gatotkaca Lahir, Jabang Tetuka is the name given to Raden Gatotkaca when he was a child. Raden Gatotkaca is the son of Dewi Arimbi and Raden Werkudara. In the story of Jabang Tetuka, when he reached

toddlerhood, his umbilical cord was difficult to cut by any means. This problem became a concern for Raden Werkudara and Dewi Arimbi



as Jabang Tetuka's parents.

Title : Dewi Suprobo  
Media : Poster paint on cement paper  
Size : 58 cm x 32 cm  
Year 2024

#### Description and Analysis

This wayang purwa work, titled "Dewi Suprobo," measures 58 cm x 32 cm and was created using poster paint on cement paper in 2024. The artist was inspired to create this work by his admiration for the beauty of the Banyumas style of wayang purwa. This work depicts the figure of a female celestial being from the Jonggring Saloka realm with delicate characteristics. The techniques used in creating this wayang puppet are tatah and sungging. The vibrant colors and balanced composition evoke a sense of peace and harmony in the Dewi Suprobo work.

This wayang work predominantly uses gold skin color and features decorations on the head and clothing. Decorations are also found on the hands and feet, with the decorations on this wayang purwa work predominantly using gold color produced by prada and purple color. This work also uses recycled cement paper as an



effort to preserve the environment, as well as an alternative material for making wayang purwa. The work titled “Dewi Suprobo” incorporates various elements and principles of visual art. In this context, these elements and principles play a crucial role in the process of creating quality art. The lines in the work, such as curved and straight lines, are integrated into the patterns on the cement paper. The use of straight lines can be seen in the borders between the patterns and decorations on the sleeves, chest, hands, and feet. Curved lines are also visible in the details around the eyes and mouth. The engraving technique used in the creation of the work is known as “plong” or “bolong” engraving. The engraving on the hair curls can be categorized as delicate and time-consuming in the creation process.

Wayang is made on a flat surface and has no volume, so it can be categorized as a two-dimensional work, made from alternative materials such as cement paper and decorated with carvings and coloring using the sungging technique, thereby forming the characters displayed in the wayang purwa performance. These characters are then played behind a screen to project the shadows created by the carvings, allowing the audience to see them. The form of the work titled “Dewi Suprobo” is a heavenly fairy character with a gentle and patient heart, yellow or golden skin, and adornments on her head and ears. Ornaments are also found on the sandhangan or clothing, such as clana, sembulian, paninset, and jarik. On the head ornament, there are also jamang, sumping, earrings, and necklaces. The clothing of Dewi Suprobo can also be called sandangan putri ulur-ulur. On the hands, there are kelat bahu bracelets, and on the feet, there are kroncong or

ankle bracelets. At the bottom of the puppet's feet, there is a weakening, which is one of the identities or characteristics of the puppet's owner. The comparison of the shape and size of the Banyumas-style puppet in the character of Dewi Arimbi can be seen from the taller height of the puppet and its body proportions, which are not as wide as those of the Jogja or Solo styles.

In the story of Gatotkaca Lahir, Dewi Suprobo is one of the seven heavenly maidens, the daughter of the god Bathara Indra. At that time, the gods in heaven felt threatened by the arrival of the antagonists Naga Pracona and Patih Sekipu. Naga Pracona and Patih Sekipu came to marry Dewi Suprobo so that she could become Naga Pracona's wife. However, Dewi Suprobo refused to marry Naga Pracona, resulting in a great war in the Jonggring Saloka heavenly realm.



Title : Dewi Suprobo

Media : Poster paint on cement paper

Size : 58 cm x 32 cm

Year 2024

#### Description and Analysis

A paper mache puppet theater work titled “Sang Hyang Manikmaya” measuring 80 cm x 40 cm, created using poster paint on paper mache, was made in 2024. The background for the creation of this work was the artist's admiration for the beauty of the forms in



Banyumas-style puppet theater. This work features the figure of a deity from the wayang purwa story. The techniques used in the creation of this wayang work are tatah and sungging. The bright colors and balanced composition create a sense of peace and harmony.

This wayang work predominantly uses gold skin color and features decorations on the head and clothing. Decorations are also found on the hands and feet, with the decorations on this wayang purwa work predominantly using gold color produced from prada. This work also uses processed cement paper waste as an effort to preserve the environment and as an alternative material in the creation of wayang purwa.

The work titled "Sang Hyang Manikmaya" incorporates various elements and principles of visual art. In this context, these elements and principles are crucial in the process of creating good art. The lines in the work, such as curved and straight lines, are integrated into the patterns on the cement paper. The use of straight lines can be seen in the borders between the jarik and isen-isen on the decorations of the arms, chest, hands, and feet. Curved lines can also be seen in the seritan hair shapes and the bedhahan on the eyes and mouth. The engraving technique used in the creation of this work is plong or bolong engraving. The carvings on the makutha headpiece can be categorized as delicate carvings that require a significant amount of time to create.

Wayang is made on a flat surface and has no volume, so it can be categorized as a two-dimensional work, made from alternative materials such as cement paper and decorated with carvings and coloring using the sungging technique, thereby forming the characters

displayed in the wayang purwa performance. These characters are then played behind a screen to produce shadows from the carvings that can be seen by the audience. The work titled "Sang Hyang Manikmaya" depicts a powerful heavenly deity with luxurious accessories and dressed entirely in white. Decorations are also found on the sandhangan or clothing, such as clana, sembulian, paninset, and jarik. On the head, there are decorations such as makutha, praba, badhong jamang, sumping, earrings, and necklaces. On the hands, there are decorations such as bracelets, and on the feet, there are decorations such as kroncong or ankle bracelets. At the bottom of the puppet's feet, there is a pelemahan, which is one of the identities or distinctive features of the puppet's owner. The comparison of the shape and size of the Banyumas-style puppet in the character of Sang Hyang Manikmaya can be seen from the puppet's taller height and body proportions that are not as wide as those of the Jogja or Solo styles. The characteristic of the Banyumas-style Sang Hyang Manikmaya puppet is that its hands can be moved like a warrior puppet.

In the story of Gatotkaca Lahir, Sang Hyang Manikmaya is the main deity, the leader of the Jonggring Saloka heavenly deities. The atmosphere in the heavenly realm is tense with the appearance of Naga Pracona and Patih Sekipu, who wish to take Dewi Suprobo as their wife. However, Dewi Suprobo refuses to marry Naga Pracona. Thus, a great war erupts in the heavenly realm, causing Sang Hyang Manikmaya great distress at that time. Since its inception, Mas Bambang's family has been directly involved in traditional batik art. Starting in the 1980s, his family were artisans from Kliwonan Village who

tried their luck as batik sellers by distributing batik to various large batik production centers in



Surakarta

Title : Sang Hyang Narada

Media : Poster paint on cement paper

Size : 40 cm x 69 cm

Year 2024

#### Description and Analysis

This wayang purwa work, made from cement paper and titled “Sang Hyang Narada,” measures 40 cm x 69 cm. It was created using poster paint on cement paper in 2024. The artist was inspired to create this work by his admiration for the beauty of the Banyumas style of wayang purwa. This work depicts a figure of a heavenly deity from the wayang purwa story. The techniques used in the creation of this wayang work are tatah and sungging. The bright colors and balanced composition create a sense of peace and harmony.

This wayang work predominantly uses gold skin color and features decorations on the head and clothing. Decorations are also found on the hands and feet, with the decorations on this wayang purwa work predominantly using gold color produced from prada. This work also uses recycled cement paper as an effort to preserve the environment and as an alternative material in the creation of wayang purwa. The work titled

“Sang Hyang Narada” incorporates various elements and principles of visual art.

In this context, these elements and principles are crucial in the process of creating good art. The lines in the work, such as curved and straight lines, are integrated into the patterns on the cement paper. The use of straight lines can be seen in the borders between the jarik and isen-isen on the decorations of the arms, chest, hands, and feet. Curved lines can also be seen on the sandhangan and bedhahan on the eyes and mouth. The engraving technique used in the creation of this work is plong or bolong engraving. The carvings on the makutha headpiece can be categorized as delicate carvings that require a lot of time to create.

Wayang is made on a flat surface and has no volume, so it can be categorized as a two-dimensional work, made with cement paper as an alternative material and decorated with carvings and coloring using the sungging technique, thereby forming the characters displayed in the wayang purwa performance. These characters are then played behind the screen to produce shadows from the carvings that can be seen by the audience. The work titled “Sang Hyang Narada” depicts a powerful heavenly deity with luxurious sandhangan and dressed in all white. Decorations are also found on the sandhangan or clothing, such as clana, sembulian, paninset, and jarik. On the head, there are decorations such as makutha, praba, badhong jamang, sumping, earrings, and necklaces. On the hands, there are kelat bahu bracelets, and on the feet, there are kroncong or ankle bracelets. At the bottom of the puppet's feet, there is a pelemahan, which is one of the identities or characteristics of the puppet's

owner. The comparison of the shape and size of the Banyumas style puppet in the character of Sang Hyang Narada can be seen from the height of the puppet, which is taller and has a larger body proportion than the Jogja or Solo styles.

In the story of Gatotkaca's Birth, Sang Hyang Narada is the secretary of the main deity of the Jonggring Saloka heavenly realm. The atmosphere in heaven is tense with the appearance of Naga.

When compared to conventional wayang purwa made from animal leather, the cement paper-based puppets demonstrate both similarities and distinctions in artistic and functional aspects. Conventional leather puppets are valued for their durability, translucency, and long-standing symbolic authenticity rooted in tradition. However, they require higher production costs and depend on animal-based materials, which pose ethical and environmental considerations.

In contrast, the use of cement paper as an alternative medium offers a more affordable and environmentally conscious solution while maintaining essential visual characteristics such as flatness, intricate carving (*tatah*), and *sungging* coloration. Although cement paper differs in texture and translucency from leather, the resulting works still successfully convey character identity, narrative symbolism, and performative function. This comparison shows that material innovation does not diminish the cultural essence of wayang, but instead expands its artistic possibilities within a contemporary and sustainable context.

## CONCLUSION

Based on the entire process in this study project entitled "The Use of Cement Paper in the Creation of Banyumas-Style Wayang Purwa Puppets in the Story of Gatotkaca's Birth," the following conclusions can be drawn:

The use of cement paper as an alternative material in the creation of Banyumas-style wayang purwa puppets represents an innovative approach to artistic creation that not only supports cultural preservation but also contributes to waste reduction. The physical characteristics of cement paper—strong yet flexible after undergoing the recycling process—demonstrate that this material can replace leather as the primary medium for puppet making without compromising aesthetic value, structural strength, or functional performance in theatrical presentations. This innovation enriches the realm of traditional visual arts with a contemporary approach based on environmental and sustainability issues.

This study project also successfully reaffirms the importance of preserving local culture through a contextual approach, namely by presenting the Gatotkaca Lahir play and using the Banyumas style, which has its own distinctive characteristics. The story of Gatotkaca was chosen because its moral values, such as sacrifice, loyalty, and parental love, are relevant to be reintroduced to the younger generation. The performance of the work and its presentation through an exhibition at the gallery demonstrate that this work can be accepted and appreciated by the public, reinforcing the educational and communicative functions of wayang purwa in a contemporary context.

Technically, the success of creating wayang purwa from cement paper is also influenced by the author's understanding of the traditional techniques of carving, coloring, and the systematic production stages from material processing, carving, painting, to performance. This creative process demonstrates that the visual quality and symbolic value of wayang are maintained even when using alternative media. Thus, this work not only provides a solution to material limitations.

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