

## THE CHARACTER OF LENGGER MASK IN THE LOCAL WISDOM OF WONOSOBO DISTRICT CULTURE AS INSPIRATION FOR CREATING IMAGINATIVE ART DRAWINGS

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**Abstract.** The local culture of Topeng Lengger Dance in Wonosobo Regency, which has been rooted since ancient times, is becoming less known among the younger generation regarding the originality of the meanings and moral messages contained within each character portrayal. Through the performance of this Topeng Lengger dance, the elders convey teachings and moral messages about life. In order to preserve Topeng Lengger properly and correctly, the writer presents moral messages and the meanings of these Topeng Lengger characters in a different way, namely through an exhibition project that presents nine imaginative drawings using hatching techniques with pencils and charcoal powder on A2-sized paper media containing the meanings of the characters of Topeng Lengger Wonosobo. This artwork is created with the aim of introducing the local culture of Topeng Lengger Wonosobo to a wider audience; delivering different knowledge and education through visual artworks that are usually conveyed through dance performances; conveying to the younger generation, especially in Wonosobo, to preserve the originality of the culture of Topeng Lengger, which includes meanings, characters, and moral messages learned from each portrayal; and stimulating the competitive spirit of others to create artworks with Topeng Lengger themes.

**Keywords:** Local Culture, Lengger Mask, Imaginative Images, Wonosobo Regency, Shading Technique

### 1. Introduction

Before the arrival of Islam in Indonesia, masks were used exclusively for spiritual and religious purposes, serving as sacred objects in rituals, beliefs, and moral education based on ancestral teachings. Dancers wearing these masks performed in a contemplative state, focusing inwardly. The Lengger mask art is a culturally rich folk tradition that varies in style, presentation, and mythology across regions. It reflects the worldview and evolving lifestyles of the communities that preserve it. According to art activist Agus Wuryanto, the masks represent various human characteristics, brought to life through Javanese music, dance movements, and traditional verses called *parikan* many of which have historical roots in ancient manuscripts like *Serat Centhini*.

Elder Mbah Aki Mucthar emphasized the importance of facial features and coloring in classifying Lengger masks. Based on these elements, the masks are categorized into: (a) *Alusan* Mask: represent refined characters; feature grain-shaped eyes, Wallimiring noses, and closed mouths; commonly colored in white, green, or with a blush; (b) *Gagahan* Mask: represent bold characters; feature bean-shaped eyes, smiling mouths, and prominent noses; use colors like red, yellow, green, and white; (c) *Rough Masks*: the rough type of mask in the lenggeran performance is divided into two more groups, namely: (1) *Giant Rough Masks* which have characteristics including; *plelengan* or *kiyeran* eye shape, *pangotan* nose shape, *mrenge*s or *ngablak* mouth shape with upper and lower fangs and the base color of the mask is usually

red, yellow and brown; (2) Animal Rough Masks have a shape determined by animals, or a shape that combines human and animal characters. The characteristics of this type of mask are *plelengan*, *kiyeran*, and *peten* eye shapes; *ngablak* mouth shape; *pangotan*, *pesekan*, and trunked nose shapes; and the base colors are red, black, green, and yellow; (d) Gecul mask or funny mask: also known as the funny mask, is characterized by its humorous and entertaining expression. Distinctive features include eye shapes such as *plerokan*, *kero*, kelopan, and dondongan; nose types like *pesekan*, bethet, and terongan; and mouths that are typically *mesem* (smiling) or *ngablak* (open) without fangs. The base colors are often white, yellow, brown, or a mix of several colors.

In an interview, Agus Wuryanto noted that the Covid-19 pandemic significantly impacted the development of performing arts in Indonesia, including Lengger mask dance. Many artists became inactive, leading to a decline in cultural memory and public engagement with this art form. To address this, the author proposes a study project exhibition aimed at reviving the cultural atmosphere of the Lengger mask. The exhibition will use imaginative drawings to convey the moral messages behind each mask character.

According to BSNP (2006) and Ching (2002), imaginative drawing is the act of visualizing and depicting ideas from the mind creating images of objects or scenes that do not exist in reality. Imagination is an innate human trait, though its strength varies from person to person. Stimulating imagination through proper visual media is essential for fostering creativity and generating new ideas (Ilna et al., 2020). In the process of creating this imaginative artwork, a method approach is used that refers to the concept of the working media which includes tools, materials, and techniques, as well as the working stages procedures from pre-production to post-production.

According to Susanto (2012), media has the meaning of an intermediary in the process of creating art that involves materials, tools, and techniques to create an artwork. In line with that, Haniatussa'adah (2022) stated that media in creating art is a means that includes tools, materials, and techniques that aim to convey visual ideas or concepts. Referring to Safanayong (2006), the creative process is divided into three stages, namely the pre-production stage, the production stage, and the post-production stage.

## 2. Results and Discussion

Nine imaginative artworks of art presented from the combination of hatching and dussel techniques containing the meaning of the character of the lengger mask conveyed according to data from various literature and interviews with several artists in Wonosobo. This exhibition is presented to the public and especially to the successors of the lengger mask culture.

## 2.1 Artwork 1



**Figure 1.** Sulasih (Mystical)

**Source:** Siti Fadhilah

### 2.1.1 Artwork Specification

Artwork Title : Sulasih (Mystic)  
 Tools & Materials : charcoal & pencil on linen paper  
 Artwork Size : Portrait 38cm x 53cm  
 Year : 2023

### 2.1.2 Description of the artwork

There is a main subject of the artwork, a young woman with three twin faces facing forward on the middle face, while the right and left are facing diagonally. On the upper part of the face there is a crown with a motif and feathers on the crown. The subject is only half of the body visible in a standing position stretching a shawl with both hands. In addition to the main subject, there is a supporting subject, namely a middle-aged man sitting cross-legged on a triangular plane, the position of a person is usually called meditation. The Javanese traditional suit he wears and the sulasih mask as his face add to the local cultural atmosphere. This male subject is only a small part of the size compared to the female subject. There are supporting objects at the very bottom, in the form of a visualization of a shawl, a clay pot, and roses. The background of the image is given a solid black color throughout to strengthen the impression of night and mysticism.

### 2.1.3 Intrinsic Element Analysis

The artwork is in the form of a line arrangement, there are elements of expression in the shape of the face and the shape of the clothes, the element of space is felt in the two front and back subjects, with very clear light and dark making the female subject the point of center or dominance. The composition of this artwork has harmony between one form and another.

### 2.1.4 Extrinsic Element Analysis

The Sulasih Mask, also known as the ritual "white incense" or opening dance, is part of the lengger mask performance in Giyanti Village, Selomerto District, Wonosobo, which is performed by an old male mask dancer together with a female dancer who intends to invite spirits to come and protect all the mask dancers in their performance. The opening of the lengger mask performance is generally opened very sacredly to give a very deep impression of the rules and mysticism. The Sulasih Mask, which has smooth and mystical character movements, is generally performed by a traditional elder with a smooth and gentle dance like the movements of a princess (Budiyanto, 2019).

Budiyanto (2019) explains that this kind of belief is still inherent in the Wonosobo community who are engaged in the world of art, especially the lengger mask dance. They believe that the spirits of their ancestors will come to protect and provide guidance to the mask dancers during the performance,

with the intention that the spirits are intermediaries for their requests to God. This is found in a fragment of the parikan verse sung "... *sulasih sulanjono, menyan putih pangundang dewa, dewane ngerasuk sukma widadari tamuruna ...*" meaning the fragrant smoke of incense as an invitation and make us (dancers) as intermediaries, so come here. From this artwork the author wants to make lovers of the lengger mask art curious and learn to respect the ritual or meaning conveyed by the lengger sulasih mask as a traditional art typical of Wonosobo.

## 2.2 Artwork 2



**Figure 2.** Gothak-gathik (Hard Worker)

**Source:** Siti Fadhillah

### 2.2.1 Artwork Specification

Artwork Title : Gothak-gathik (Hard Worker)  
Tools & Materials : charcoal & pencil on linen paper  
Artwork Size : Portrait 38cm x 53cm  
Year : 2023

### 2.2.2 Description of the artwork

The artwork focuses on the main subject of a human with a masked face with a wide open mouth decorated with long fangs and long hair flowing down to his chest. The subject is wearing a plain long suit with patterned cloth on his hips to his thighs. The subject appears to be walking forward with a happy face, holding sheets of money in his right hand and throwing money until it scatters in his left hand. While the object in this artwork is in the form of straight perpendicular lines with a dominant extension from the center to the side forming a wooden house arrangement.

### 2.2.3 Intrinsic Element Analysis

The artwork is formed from a composition of thick and thin lines arranged in such a way that the main subject is clearly visible, there are elements of expression in the block shape, and the element of space is felt in the background with clear light and dark. The composition of this artwork has harmony between one form and another and gives a sense of rhythm to the shape of the wood arrangement.

### 2.2.4 Extrinsic Element Analysis

The gothak-gathik mask used in the gothak-gathik dance has a mighty, steady, firm, and sturdy movement character. The characteristics of this mask are generally red base color, *pangotan* nose shape, *plelengan* eye shape, and *ngablak* mouth shape with upper and lower fangs accompanied by an elongated tongue. This type of mask is a giant rough with a wrathful nature, great lust, greed, and strength. Based on its history which is set in the afternoon. Uncle gothak-gathik has finished working, a sense of joy envelops him who has received the results of his hard work, such as the parikan gendhing jawa that accompanies the gothak-gathik mask during its performance. The lyrics of the parikan are "Uncle gothak-gathik installs a five-three scarbe (2x). *Tak bayare mengko sore, yen wis finish nggonmu*

*nyambut gawe. .... ngundha kitangan pedhot taline, yen wis bayar seneng atine...*" which means "uncle gothak-gathik after working gets paid this afternoon, even though he loses his kite because the string breaks, he is still happy because he has received payment" (Agusta & Wuryanto, 2019:50). Gothak-gathik depicts a giant with fangs touching/gathik or meeting repeatedly. The gothak-gathik figure is also known in the Serat Centini by Pakubuwono V, namely the punakawan from Amongraga. This parikan conveys a message to workers and state servants to be willing to work hard, with sincerity, accompanied by sincerity for the sake of the nobility and greatness of the country (Agusta & Wuryanto, 2019:50).

### 2.3 Artwork 3



**Figure 3.** Gondosuli (Searching for Identity)

**Source:** Siti Fadhillah

#### 2.3.1 Artwork Specification

Title of Artwork : Gondosuli (Searching for Identity)  
Tools & Materials : charcoal & pencil on linen paper  
Size of Artwork : Portrait 38cm x 53cm  
Year : 2023

#### 2.3.2 Description of the artwork

The main subject of the artwork above is a man with a face without the sense of sight, sense of smell, and sense of taste. The man in simple clothes is visible from head to stomach only, half of his lower body is not visible, trying to get out of a narrow and dark room using his four hands that reach for objects in front of him. There are other objects, namely pieces of masks floating scattered. The background presents four sides forming a room extending from the middle to the side with a gradation of dark to light colors.

#### 2.3.3 Intrinsic Element Analysis

The line element is very pronounced in the background in the form of four elongated lines that simultaneously give the impression of space. The plane element is found in the mask pieces which also have dark and light effects. This artwork also pays attention to the principles of art, namely proportion according to the point of view, rhythm in the mask pieces, and dominance in the subject of human hands as the point of center.

#### 2.3.4 Extrinsic Element Analysis

The parikan excerpt reads "...gondosuli kidul mbakulan, arep bali kesusu arep pentulan..." which means gondosuli *selatan pasar, keburu pulang mau lenggeran*. Referring to the southern position, it is possible that this parikan provides an explanation that gondosuli is a village or place. In its entirety, the *parikan* means inviting humans to live in harmony in togetherness (Agusta & Wuryanto, 2019:49). According to Aki Muchtar (62 years old), the gondosuli mask has a fierce face with agile dance movements, usually performed by young men or agile men. Gondosuli has a bad and abnormal mouth,

making him insecure and often ostracized by his friends. Unconsciously, the ridicule became a stimulus for him to travel to many places, often encountering terrible places. However, with his persistence, he was very enthusiastic to find out and did not give up, until finally he achieved his goal and found out who he really was.

## 2.4 Artwork 4



**Figure 4.** Bribil (Wise)

**Source:** Siti Fadhilah

### 2.4.1 Artwork Specification

Title of Artwork : Bribil (Wise)  
Tools & Materials : charcoal and pencil on paper  
Size of Artwork : Portrait 40cm x 50cm  
Year : 2023

### 2.4.2 Description of the artwork

The main subject of the artwork is three people dancing. In the middle there is a male subject who dances floating wearing patterned bottoms accompanied by a scarf tied around his waist. The face is a mask with a fierce face with a mustache and thick eyebrows, using a headband in the form of patterned cloth and pointed decorations on the ears (*sumping*). The other subjects are on the upper left and lower right, namely women. Both wear almost the same clothes, namely traditional Javanese dance clothes. On the neck there is a long cloth that can be stretched by both hands. On the head uses a decoration in the form of a crown with a shape that is typical of female lengger dancers accompanied by *sumping* decorations on the ears.

### 2.4.3 Intrinsic Element Analysis

The element of line is felt in the curved fabric form that has dark and light, and the element of space is felt in the cloud form that gives a deep impression. The visual principles that are considered in this artwork are the repetitive rhythm of the fabric curve and the unity of the subject that has a neat composition arrangement that provides a harmonious presentation.

### 2.4.4 Extrinsic Element Analysis

According to Wuryanto (2018:48) stated that the bribil mask has a rough, stiff, and jerky movement character. The characteristics of this mask have a brownish base color, a bumpy nose shape, a hollow eye shape, and a prengesan mouth shape. This type of mask is rough with a good, wise, clairvoyant but rather rough nature. Budiyanto (2021: 36) stated that the bribil mask has a rather gecul plelengan nature that depicts the bravery of a person with a strong soul, bribil is usually performed by tall people. The bribil mask depicts a sense of love that symbolizes a lady-in-waiting descending from the sky and then uniting with the bribil dancer towards the stage where the mask performance is held.

## 2.5 Artwork 5



**Figure 5.** Rangu-rangu (Hesitation)

**Source:** Siti Fadhilah

### 2.5.1 Artwork Specification

Title of Artwork : Rangu-rangu (Hesitation)  
 Tools & Materials : Charcoal and pencil on linen paper  
 Size of Artwork : Portrait 38cm x 53cm  
 Year : 2023

### 2.5.2 Description of the artwork

The main subject of the artwork is a man, with a fairly athletic body. The face is a fierce mask facing upwards divided into two parts by a vertical line to his body. On the head there is a patterned cloth that encircles his head. The subject has two hands complete with clenched fingers stretched to the right and left because of the white line pull in the form of a rope. The clothing of the human subject is an open Javanese traditional dress in dark color with sequin motifs on the edges of the shirt, while the lower clothing uses pants wrapped in patterned cloth complete with drapery. On the waist there is a dark patterned cloth wrapped in circles, usually the cloth is called a kemben. This object is visualized from the head to the knees only.

### 2.5.3 Intrinsic Element Analysis

The following artwork consists of various lines, there are elements of facial features on the clothes and tube top, and the dark and light elements are very pronounced on the hands. The principle of point of interest is very clear with the right proportions.

### 2.5.4 Extrinsic Element Analysis

The rangu-rangu mask used in the lengger rangu-rangu mask dance has a dashing, agile, and masculine character. The characteristics of this mask are generally brown in color, a bumpy nose shape, a dodongan eye shape, and a gusen mouth shape. This type of mask is dashing with brave, agile, greedy, and greedy characteristics (Wuryanto, 2018:45). The Rangu-rangu mask is often performed by young men with rather rough rhythmic movements, this dance symbolizes a very high feeling of love. However, the young man finds hesitation in achieving his goals and is crazy about something but still remembers his family (Budiyanto, 2021:40).



## 2.6 Artwork 6



**Figure 6.** *Sontoloyo (Stupid)*

**Source:** Siti Fadhilah

### 2.6.1 Artwork Specification

Title of Artwork : Sontoloyo (Stupid)  
Tools & Materials : Charcoal and pencil on linen paper  
Size of Artwork : Portrait 38cm x 53cm  
Year : 2023

### 2.6.2 Description of the artwork

In this artwork there are three subjects, one is located between two other subjects that are parallel below. The subject on top resembles a Buddha statue sitting cross-legged while closing his eyes on his throne. The other two subjects sit in front of him using chairs facing each other, separated by a round table decorated with patterned cloth and objects of a teapot and cup on top. The subject on the left has a fierce masked face with a hat decorated with patterned cloth on his head, wearing closed traditional clothes. While the subject on the right is a human with a camel's head, wearing complete Javanese clothing, namely a shirt with vertical stripes and patterned cloth bottoms. Supporting objects in the form of classic interior design, including wooden floors, chairs, and tables; table mats and floor mats with floral motifs. On the right and left there are small wooden cabinets with decorative jars on top.

### 2.6.3 Intrinsic Element Analysis

The artwork on the side has various lines, with clear dark and light. The impression of space is supported by the floor base, as well as being an element of the field. This artwork certainly pays attention to the proportion and harmony of the subject and object to facilitate the creation of an image with a balanced composition.

### 2.6.4 Extrinsic Element Analysis

The collapse of the Majapahit Kingdom during the leadership of Prabu Brawijaya V was partly due to the entry of Islam into Indonesia, which was brought along with the arrival of the Walisongo. During the leadership of Prabu Brawijaya V, in the lengger mask, it was visualized into the lengger sontoloyo mask figure, which in Javanese, the word *sontoloyo* is often used as a curse for something that is wrong, ridiculous, or stupid. The form of this mask is a satire on the leadership of Prabu Brawijaya V which was destroyed and turned into Demak to become an Islamic Kingdom (A. E. Budiyanto, 2021:55-56).

The Javanese parikan that accompanies the sontoloyo mask is shown in a dance that has the lyrics "...*Sontoloyo angon bebek ilang loro...*" which means "a king who herds ducks lost two" the ducks here are like his people who adhere to Hinduism and Buddhism who are starting to lose faith in the king



whose majority religion is being replaced by adherents of Islam. So that there was a massive population migration to Bali Island and some were without direction. "...*sing kuning ra patiya, sing abang blond-blond ...*" which can be westernized at that time many Arabs, Chinese, and other Asian nations entered, but most were red-skinned, namely the Dutch, Portuguese, and Europeans. Furthermore, "...*grayang-grayang tangane loro ...*" which means the king has tried, but what can the hand be unable to overcome the problems that come (Agusta & Wuryanto, 2019:34).

## 2.7 Artwork 7



**Figure 7.** Jangkrik Genggong (Escape)

**Source:** Siti Fadhilah

### 2.7.1 Artwork Specification

Title of Artwork : Jangkrik Genggong (Escape)  
Tools & Materials : Charcoal and pencil on linen paper  
Size of Artwork : Portrait 38cm x 53cm  
Year : 2023

### 2.7.2 Description of the artwork

The main subject of this artwork is a cricket visualized as big as a human equipped with war clothes riding a winged horse that is running away in pursuit. The next object is a giant mask face on the back with a wide-open mouth flying after the cricket on horseback. In the background of this artwork are scattered black clouds.

### 2.7.3 Intrinsic Element Analysis

In the artwork there are elements of lines, expressions, space, and light and dark that are arranged. The artwork is formed from the arrangement of thick and thin lines such as the motif of the forehead of the mask and thick on the eyebrows of the mask. There is dark on the background and light on the subject and object. The element of expression is found in the motif of the forehead of the mask and the element of space is supported by the image of clouds. The harmony of the artwork is prioritized because there are various subjects so that the image looks harmonious. The repetitive principle in this artwork is found in the plane scratches on the forehead of the mask, the body of the cricket, and the wings of the horse.

### 2.7.4 Extrinsic Element Analysis

The jangkrik genggong mask is used in the jangkrik genggong mask dance which has a rather rough, hard, and agile, but rather fierce character. The characteristics of this mask are generally red in color, a *pangotan* nose shape, a peten eye shape, and a slightly open mouth shape with upper and lower fangs. This type of mask is included in the rough mask (Wuryanto, 2018:54). This mask is usually played by young men. The performance of this mask includes tactical movements until the dancer forgets himself and is possessed by spirits. The dance symbolizes the loneliness of Princess Sekar Taji who ran

away because she did not want to be matched with Prabu Klono by her father Prabu Brawijaya (A. E. Budiyanto, 2021:44).

## 2.8 Artwork 8



**Figure 8.** Gondang Keli (Sakaratul Maut)

**Source:** Siti Fadhillah

### 2.8.1 Work Specification

Title of Artork : Gondang Keli (Sakaratul Maut)  
 Tools & Materials : Charcoal and pencil on linen paper  
 Size of Artwork : Portrait 38cm x 53cm  
 Year : 2023

### 2.8.2 Description of the artwork

The main subject in this artwork is a middle-aged man lying floating naked, only covered by a piece of cloth underneath. There is a mask floating above this man's face. The skin of this man is pulled upwards towards a point of a dazzling bright light vortex. In the background of this artwork is a pitch-black sky decorated with a few clouds, in the middle there is a curved line forming a semicircle with a lighter color. At the bottom there are lumps resembling the composition of the soil.

### 2.8.3 Intrinsic Element Analysis

The line elements in this artwork are seen in the vertical line between the body and the light, the rest are irregular curved lines. There are several areas such as semicircles. There are elements of dark and light that are very contrasting between the object and the background to clarify the dominance of the image. In addition to the dominance of this artwork, there is also the principle of unity of the artwork that is interrelated between its objects. The proportions in this artwork are seen in the shape of the man's body and the mask.

### 2.8.4 Extrinsic Element Analysis

Gondangkeli in the Wonosobo lengger mask performance depicts a person who is sad and lamenting his fate because he lives alone until he forgets himself. When wearing the gondangkeli mask, the dancer performs with dance movements that are closely aligned with the rhythm of the *gamelan*, the dance gets faster and faster as well as the musical accompaniment. Until finally the dancer is possessed by a spirit of longing, making the female lengger dancer move backwards and only the mask dancer remains. The mask dancer dances until she is weak and collapses unconscious as if she is about to die (A. E. Budiyanto, 2021:49).

The Gondangkeli Mask Dance is a female dance that is most awaited by those who enjoy the lenggeran mask dance performance. This dance is also the most feared dance to be performed by several groups because it is considered *niwasi* (dangerous) and is feared to hinder the smooth running of the entire series of events. Even so, there are several lengger communities that make the gondangkeli mask

dance the highlight of the performance. From a deeper perspective, Gondangkeli can be interpreted as the passing of a soul that is torn from the body, considering that Gondangkeli poetry and songs tell about the state of a person who is facing the moment of his death (Agusta & Wuryanto, 2019:25).

## 2.9 Artwork 9



**Figure 9.** *Kebogiro (Stupid and Angry)*

**Source:** Siti Fadhilah

### 2.9.1 Work Specification

Title of Artwork : Kebogiro (Stupid and Angry)  
Tools & Materials : Charcoal & pencil on linen paper  
Size of Artwork : Portrait 38cm x 53cm  
Year : 2023

### 2.9.2 Description of the Artwork

In the artwork above, there is a subject depicted close up with an angry expression, a wide open mustache mouth showing its fangs, and bulging eyes that make the lines of its face very clearly drawn vertically. On the ears there is a *sumping* decoration, while the head has a large hole, the hole forms an irregular splash of water. On the dark background there is a picture of lightning on the right and left of the face.

### 2.9.3 Intrinsic Element Analysis

The line element is very emphasized in this artwork, which is in the image of lightning on the right and left of the subject. The element of expression is in the shape of the teeth, eyes, mouth and nostrils as well as the hole above the head, the hole also gives the impression of space. The light and dark in this artwork greatly supports the subject to become the point of center as the main character. The balance of this artwork is very fitting between the right and left, as well as the proportion of the face shape. There is a rhythm that can be felt, namely in the messy splashes of water and lightning on the right and left.

### 2.9.4 Extrinsic Element Analysis

The kebogiro mask is used in the kebogiro mask dance which is characterized by rough movements, irregular *brangasan* like imitating the movements of a buffalo. The characteristics of this mask generally have a red or black base color with special characteristics of two horns at the top, a *pangotan* nose shape, wide round eyes, and a *mrenjes* mouth shape with fangs facing up and down. This type of mask is a rough animal with an angry, tough, and strong but stupid nature (Wuryanto, 2018:49). The kebogiro mask is a mask that has a very bad nature, does not reflect any good nature at all. This kebogiro mask according to the theory above has a stupid and angry nature, making the author create an artwork entitled "*Kebogiro (stupid and angry)*" which is very much in accordance with its meaning. The artwork is visualized with an angry expression on a human face that is screaming loudly,

and an empty brain that breaks just because it does not want to accept the knowledge that enters little by little which is visualized in the form of water droplets.

### 3. Conclusion

This study project produced nine imaginative artworks of art that depict the meaning of the character of the Lengger mask typical of Wonosobo. These artworks are the result of the author's thought process based on literature studies, interviews, and artistic exploration. The techniques used are hatching and dussel using pencils and charcoal powder on linen paper, to explore the potential of these techniques in conveying the elements of the meaning of the mask. The process of creating the artwork is based on the observation that people generally only view the Lengger mask as a dance attribute, without understanding its philosophical value. Through an aesthetic approach, this project is expected to be an educational medium for the community and the younger generation, as well as introducing Wonosobo's local culture more widely.

The following are suggestions derived from this research, addressed to several related parties. For future researchers, it is recommended to explore deeper information from Lengger mask artists and strengthen the concept and visualization techniques so that the message can be more easily understood. For art activists in Wonosobo, it is hoped that they can enrich the narrative and increase the number of visual artworks that highlight the Lengger mask. For the general public, it is important to continue appreciating and enhancing cultural literacy through artworks and exhibitions. Meanwhile, local governments are expected to establish a special museum or gallery for Lengger masks as an educational center as well as a platform for local artists to express themselves.

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