

ABSTRACT

Cirebon mask dance is one of the traditional dances of Cirebon called Panca Wanda. This dance is preserved by the mask puppeteers forming a studio that is used as a place to preserve this art. One of them is Sanggar Panji Asmara. The purpose of this study is to discuss how the background of the establishment of Sanggar Panji Asmara in the preservation of Cirebon mask dance, especially Slangit style, how the role of Sanggar Panji Asmara in the preservation of Cirebon mask dance Slangit style from the period 1969-2019. The method used in this research is the Historical method which consists of selecting topics, collecting sources in the form of newspapers, literature and interview sources. Source criticism, Interpretation, and Historiography. The results of this study state that initially Sanggar Panji Asmara was a group of artists who performed bebarang. Since 1969, this group of artists has used the term sanggar as a group identity after registering this group of artists with the Ministry of Education and Culture. From 1969-2006 the group was led by Sujana Arja, the role of the group in the preservation of this art is the presentation of Cirebon mask dance called kupu tarung, regeneration activities, cooperation with the government at the KIAS Exhibition in 1991. From 2006-2019 the studio was continued by his son, Inu Kertapati. In its preservation, the group continued the preservation carried out in the previous period, but the group began to modernize the mask dance performance by using audio recordings, adjusting the duration of the performance time, and cooperation in utilizing local culture for the development of tourism in Cirebon.

Keywords: Cirebon slangit mask dance, *Sanggar Panji Asmara*, Sujana Arja, Inu Kertapati