

## VISUAL HISTORY OF INDONESIAN EROTIC-HORROR FILM POSTERS DURING THE CRISIS ERA (1992–1996)

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### Abstract

Research on Indonesian cinema history during the crisis era has largely focused on industrial decline amid the socioeconomic turmoil, while film posters remain understudied as historical visual sources of cultural and commercial change. This study examines the visual history of Indonesian erotic-horror film posters from 1992 to 1996 through historical and visual communication design approaches. Using historical methods, visual content analysis, and a complementary art criticism approach, the study analyzes changes in typography, color, composition, and body representation. Among 76 collected Indonesian film posters, 11 erotic-horror posters were identified, from which four were selected for closer analysis. The findings show that horror posters gradually adopted visual characteristics associated with erotic drama, particularly sensual female imagery, photographic montage, and emotionally charged compositions, reflecting changing promotional strategies during the crisis period. This study contributes to the limited studies on Indonesian film posters as historical visual sources and highlights the visual-cultural change during the 1990s.

**Keywords:** Crisis era; Erotic-horror Films; Film posters; Indonesia; Visual history

### INTRODUCTION

The Indonesian film industry has a long history marked by significant fluctuations. From the silent colonial era, the golden age of the 1970s, the crisis of the 1990s, and the revival in the early 2000s, the industry has undergone substantial shifts. Alongside changes in film production, the accompanying media such as promotional materials and film posters also evolved over time. These visual transformations reflected broader technological, social, economic, and cultural developments in Indonesia (Dienaputra 2015)

The Indonesian film industry experienced a severe decline between 1992 and 1998, coinciding with economic recession and political turbulence. This crisis was driven by factors such as the collapse of cinema businesses, the proliferation of pirated VCDs, and the rapid expansion of private television networks. Moreover, producers, directors, and actors increasingly shifted toward television soap operas (*sinetron*), which were perceived as more stable and profitable. As a result, audiences who had previously paid for theatrical entertainment turned to inexpensive or free entertainment available at home. The crisis was marked by a significant decline in both the quantity and diversity of theatrical film production, with formerly varied genres gradually reduced to drama,