

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

Adhika Dewangga Bhagaskara<sup>1</sup>, Mohammad Isa Pramana Koesoemadinata<sup>2</sup>

<sup>1,2</sup>Telkom University, Indonesia

<sup>1</sup>adhikadewangga@student.telkomuniversity.ac.id,

<sup>2</sup>dronacarya@telkomuniversity.ac.id

### 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,

erotic drama, and horror films. Film posters, which had previously functioned as artistic communication media and synoptic information, increasingly shifted toward persuasive market tools. As audience interest declined, producers adopted visual strategies that emphasized sensationalism and the eroticized portrayal of women as primary attention-grabbing devices (Patria, Kristiana, and Aryanto 2020)

Among the genres that survived the crisis era, horror films occupied a particularly significant position. Traditionally associated with fear, suspense, supernatural threats, and grotesque imagery, Indonesian horror underwent notable visual transformation during the mid-1990s. Rather than emphasizing fear-centered iconography, many horror film posters increasingly foregrounded sensual female figures, revealing costumes, and erotic bodily display as the dominant visual attraction. In many cases, horror imagery became secondary to sensual marketing strategies, creating visual similarities with erotic drama posters that were also commercially prominent during the period. In this study, the term *erotic-horror* does not refer to a formally established industrial genre, but rather to a visual tendency in crisis era film promotion where horror posters increasingly adopted erotic visual signifiers and converged aesthetically with erotic drama promotional materials.

This visual transformation presents an important contradiction. Horror, as a genre conventionally associated with fear and tension, was increasingly marketed through visual strategies of desire and sensuality. Such a shift highlights the urgency of studying horror posters as sites where genre identity, commercial pressure, and shifting moral boundaries intersect. During the crisis era, horror films became one of the dominant genres in Indonesian cinema due to their relatively low production costs and continued audience appeal (Erawati, Surajaya, and Sunarti 2019). However, as competition for theatrical audiences intensified, promotional materials increasingly adopted erotic visual codes as a commercial strategy to maintain public interest. This phenomenon suggests that horror film posters functioned not only as promotional media, but also as reflections of the social, economic, and cultural conditions of Indonesia in that time.

The visual significance of horror posters lies in their ability to communicate emotional anticipation through instantly recognizable visual cues. Traditionally, horror posters relied on dark atmospheres, supernatural imagery, threatening gestures, or monstrous figures to communicate danger and suspense. However, crisis era Indonesian horror posters increasingly combined these conventions with sensual body representation, photographic compositions, and dramatic typography associated with erotic drama promotion. This convergence produced a hybrid visual language in which fear and desire coexisted as simultaneous strategies of attraction. Such changes demonstrate how promotional media adapted to industrial instability and shifting audience expectations.

Previous studies on Indonesian film posters have generally focused on issues of representation and meaning rather than changes in visual language and design practice. Prayoga (2021), for instance, examines sensuality in Indonesian film posters through a semiotic perspective, showing how visual elements function in constructing erotic meaning, although the discussion is limited to posters from a single year. Likewise, Aryanto, Patria, and Kristiana (2019) analyze the representation of women in Indonesian film posters of the 1970s, demonstrating how the female body was positioned as a commercial visual strategy.

Beyond poster studies, several writers have examined the broader condition of the Indonesian film industry during the crisis era. Alkhajar (2010) and Tjasmadi (2008) discuss the decline of national cinema, changes in audience behavior, and the increasing dominance of imported films and television entertainment, including soap operas (*sinetron*). Erawati et al. (2019) further explain how censorship practices and the rise of erotic films were closely linked to market pressures during the decline of Indonesian cinema. Meanwhile, Salsabila and Yulifar (2022) examine the post-1998 recovery of Indonesian film, highlighting the emergence of new genres and changing audience preferences during the Reformasi period.

These studies provide important insights into Indonesian film culture, visual representation, and industrial transformation. However, there remains limited discussion on how technological shifts in poster production influenced the changing visual language of Indonesian film posters during the crisis period. In particular, little attention has been given to how horror film posters transformed visually amid industrial decline and increasing commercial competition, including their convergence with the aesthetics of erotic and exploitation cinema. This gap is important because film posters were not merely promotional materials, but also visual historical artifacts that reflected technological change, industrial pressure, and shifting strategies of attracting audiences during a critical moment in Indonesian cinema history.

This study addresses that gap by examining Indonesian horror film posters as visual historical sources that documented shifts in promotional strategies during a period of industrial instability. Particular attention is given to how economic pressure, technological transition, and the decline of national film production shaped the visual communication of horror film posters between 1992 and 1996. This period is significant because it represents a relatively coherent phase of industrial crisis, marked by declining local production, the growing dominance of imported films and television soap operas (*sinetron*), and increasing commercial pressure on film promotion (Alkhajar, 2010; Tjasmadi, 2008). The study approaches film posters not merely as promotional media, but as cultural artefacts that reflected broader transformations in visual style, audience targeting, and industrial survival strategies. To interpret these changes, the study combines visual history with visual content analysis to examine shifts in composition,

imagery, sensuality, and genre representation within Indonesian horror film posters during the crisis era.

## RESEARCH METHOD

This study employs a qualitative approach integrating historical methods and visual content analysis to examine Indonesian erotic-horror film posters during the crisis era of 1992–1996. Historical methods are used to contextualize the socio-cultural conditions of the Indonesian film industry, while visual content analysis examines formal and symbolic elements of poster design. Due to the limited preservation of film posters from this period, data collection relies primarily on non-state archival materials, including magazines, print clippings, and collector archives.

The primary visual sources were obtained from Perpustakaan Film dan Musik Batoe Api in Jatinangor, particularly through magazines such as *Majalah Film* and *Tabloid Bintang*, where film advertisements and promotional materials were published and later digitized for analysis. Secondary materials include documentation from the Facebook community *Pecinta Flyer/Poster Film Umum*. Film titles were identified and verified using the IMDb database and *Katalog Film Indonesia 1926–2007* by JB Kristanto as references for chronology and genre classification.

The historical method follows the stages of heuristics, source criticism, interpretation, and historiography (Kuntowijoyo, 2003). Through this process, film posters are treated not only as promotional media but also as historical artefacts reflecting particular socio-industrial conditions. Poster selection was limited to films released between 1992 and 1996, with criteria emphasizing visual legibility, compositional clarity, and verifiable archival sources. Posters with incomplete visual elements or uncertain provenance were excluded. Visual content analysis was applied to identify recurring tendencies in genre representation, typography, color, composition, illustration techniques, and body representation across the poster collection. Posters were first mapped to identify broader trends before horror posters were comparatively examined alongside erotic drama posters to identify patterns of visual convergence during the crisis period.

To deepen the interpretation of selected samples, this study adopts elements of art criticism based on Edward B. Feldman's stages of description, formal analysis, interpretation, and evaluation, as applied in poster analysis by Rohmatillah (2025), alongside Terry Barrett's contextual interpretation approach. These frameworks are employed as complementary analytical tools in the close reading of selected posters to examine visual hierarchy, typography, composition, and bodily representation in relation to broader industrial conditions, censorship, and market pressures. Quantitative mapping is subsequently combined with qualitative interpretation (Soewardikoen 2021) to explain how visual strategies reflected the transformation of Indonesian cinema during the crisis era.

## RESULT AND DISCUSSION

Following the data collection stage, approximately 76 Indonesian film posters released between 1992 and 1996 were collected for analysis from archival sources, including printed magazines, online blogs, and Indonesian film collector communities. The posters were curated based on legibility, visual completeness, source verifiability, and consistency with the films theatrical release period, while materials with incomplete visual elements, poor image quality, or unverifiable sources were excluded. These posters were subsequently categorized according to their genre in order to identify variations and recurring visual tendencies within Indonesian film promotion during the crisis era. Of the 76 posters examined, 11 were identified as belonging to the horror category and its overlapping with eroticism, making them the primary focus of this study. This category became the dominant focus of analysis due to the increasing prominence of sensual imagery within horror film promotion during the mid-1990s.

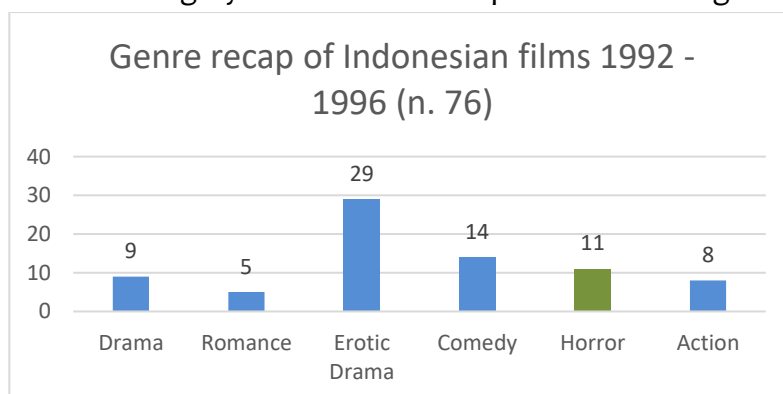


Figure 1. Recap of Indonesian film titles during the early crisi  
Source: Data processed from Kristanto, 2007

The categorization demonstrates that erotic drama, horror and comedy films dominated Indonesian cinema. As production constraints intensified and audience attendance declined, these genres maintained commercial relevance through emotional conflict, sensationalism, and erotic appeal (Alkhajar 2010). To further examine this transformation, four representative titles : *Skandal Iblis*, *Susuk Nyi Roro Kidul*, *Si Manis Jembatan Ancol* , and *Hukuman Zinah* were selected for closer analysis based on their visual clarity, representativeness, and ability to demonstrate stylistic changes throughout the period.



Figure 2. Several film posters from various genre that focus on eroticism

Source: (a,b,c) Pecinta Flyer/Poster Film Umum, 2025; (d) Personal documentation, 2025

During this period, film marketing strategies shifted toward visual sensationalism, emphasizing erotic imagery as a primary attraction. Posters from drama and horror films not only highlighted emotional conflict and supernatural tension but also foregrounded women's bodies as commercially persuasive visual elements intended to capture audience attention (Prayoga 2021). Promotional illustrations increasingly relied on photographic compositions and edited photo montage, marking a departure from the hand-painted poster styles dominant in previous (Erawati, Surajaya, and Sunarti 2019). Within horror promotion, sensual imagery increasingly overtook fear-centered iconography, producing a visual convergence with erotic drama posters that became more pronounced toward 1996.

Typography functioned as a primary visual indicator of genre identity. Horror-oriented titles commonly used stylized script or serif typefaces with elongated, pointed, or claw-like strokes suggesting danger, violence, and supernatural presence. Titles were frequently rendered in saturated red or bright yellow against dark backgrounds, creating strong contrast and visual visibility. While rooted in established horror conventions, these typographic strategies were increasingly presented at an exaggerated scale within crisis-era film marketing.

Color usage further demonstrates the visual transformation occurring within Indonesian horror promotion during the period. Dark blue and black dominated many early posters, particularly in establishing nocturnal settings, supernatural tension, and visual ambiguity associated with horror iconography. Yellow or orange lighting was selectively applied to faces and figures to heighten dramatic emphasis and preserve legibility. However, after approximately 1993, a gradual chromatic shift became increasingly apparent as erotic-horror posters emphasized combinations of red, black, and exposed skin tones. Rather than functioning solely as visual markers of fear, these palettes simultaneously conveyed danger, sensuality, and forbidden desire. Red became particularly dominant in titles and compositional highlights, reinforcing both horror symbolism and erotic intensity, while black backgrounds maintained a sense of



mystery and unease (Lester 2020) Through this visual combination, fear and erotic attraction increasingly coexisted within the same promotional space.

Changes in composition and body representation further reinforce this transition. Earlier horror posters generally prioritized supernatural entities, threatening scenarios, or monstrous imagery as the central compositional focus. By contrast, crisis-era erotic-horror posters increasingly positioned female bodies at the center of visual attention. Sensual poses, exposed torsos, and bodily emphasis frequently occupied the foreground, while horror elements such as ghosts, graves, ritual objects, or ominous figures were repositioned into secondary visual roles. This hierarchy was reinforced through photographic montage and edited still images, marking a noticeable departure from the painted illustration styles more common in earlier decades of Indonesian poster production (Erawati et al., 2019). Male characters, when present, often occupied supporting or protective positions rather than dominant compositional roles. Such arrangements suggest that sensual attraction gradually became more visually prominent than horror itself.

These tendencies indicate a gradual convergence between horror and erotic visual languages during the crisis era. By the mid-1990s, horror posters increasingly combined sensual female imagery, photographic montage, and sensational typography, while horror iconography became visually subordinate to erotic attraction. The four selected posters demonstrate different stages of this transition. The following section therefore examines how these tendencies were constructed through individual design decisions.

### Visual Styles of Erotic-Horror Posters



Figure 3. Four horror poster films that will be analyzed in-depth  
From left to right ; Skandal Iblis, Si Manis Jembatan Ancol, Susuk Nyi Roro Kidul,  
Hukuman Zinah

Sources: Wikimedia Commons, IMDb

To examine how broader visual tendencies materialized in individual promotional materials, four posters were selected for closer analysis through purposive

sampling: *Skandal Iblis* (1992), , *Susuk Nyi Roro Kidul* (1993), *Si Manis Jembatan Ancol* (1994) and *Hukuman Zinah* (1996). These titles were selected based on visual clarity, representativeness, and their ability to demonstrate varying degrees of convergence between horror and erotic-drama aesthetics during the crisis era. Using Feldman's art criticism approach as adapted by Rohmatillah (2025), the analysis focuses on composition, color, typography, and body representation. Due to the limited accessibility of film in it's entirety, the analysis prioritizes visual information available on the posters and is supported by synopses, archival descriptions, and surviving film documentation. Consequently, the study focuses on how posters communicated narrative and genre cues instead of scene-to-scene comparisons with the films themselves.

### Description and Formal Analysis of *Skandal Iblis*



Figure 4. Visual notes analysis for *Skandal Iblis*

Released during the early phase of the Indonesian film industry's decline, the poster of *Skandal Iblis* is dominated by male and female figures positioned in the middle intimately. Their scale, placement, and pose establish them as the primary visual focus, while supernatural figures, flames, and shadowed imagery remain smaller and secondary. Dark-blue tones and low-key lighting create a nighttime atmosphere, contrasted by warm orange-red highlights around the actors and fire imagery. The sharp, pointed red-and-yellow typography retains horror associations. Although horror



identity remains recognizable, the visual hierarchy prioritizes bodily intimacy over supernatural imagery.

Historically, the poster reflects an early merging between established horror conventions and commercial appeal amid declining cinema attendance, growing competition from imported films, and changing audience habits (Alkhajar, 2010). Rather than relying solely on fear-centered imagery, *Skandal Iblis* combines recognizable horror cues with sensual attraction, indicating an early stage of convergence between horror and erotic-drama aesthetics.

### Description and Formal Analysis of Susuk Nyi Roro Kidul

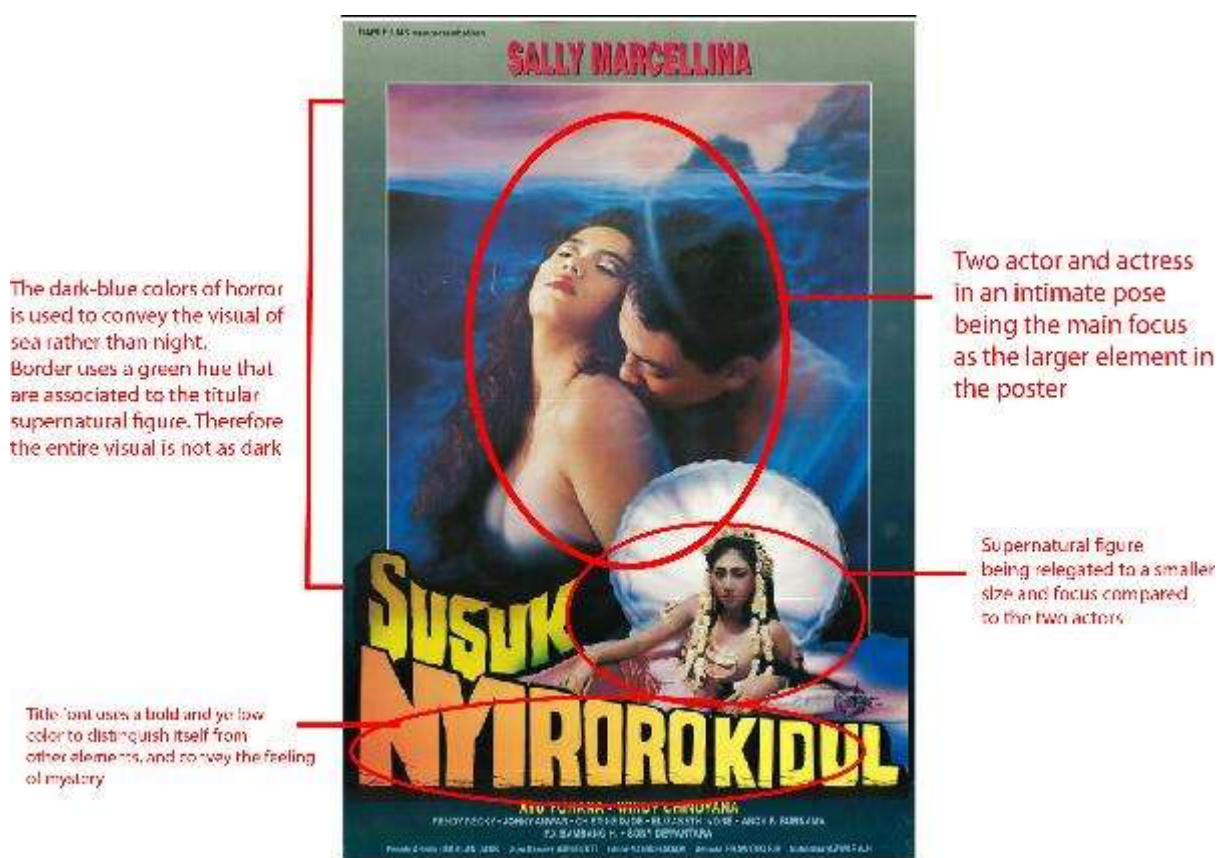


Figure 5. Visual notes analysis for Susuk Nyi Roro Kidul

The poster of *Susuk Nyi Roro Kidul* is dominated by two centrally positioned actors in close proximity, whose scale and intimate pose establish them as the primary visual focus. The titular supernatural figure appears smaller and functions as a supporting element rather than the dominant attraction. Dark-blue tones evoke the sea, while green hues reference the mythology of Nyi Roro Kidul and warmer skin tones emphasize the central actors. Bold yellow typography maintains visibility against the darker blue-green background and contributes to the poster's mysterious atmosphere.

This arrangement reflects a stronger stage of convergence between horror and erotic-drama promotion. Although supernatural identity remains visible through mythology, color, and typography, these elements increasingly frame rather than dominate the composition. Sensual representation instead becomes the immediate promotional attraction. In the context of declining theatrical attendance, weakening production resources, and competition from television entertainment, the poster demonstrates how erotic appeal increasingly moved toward the compositional center of horror marketing (Sen & Hill, 2000).

### Description and Formal Analysis of *Si Manis Jembatan Ancol*



Figure 6. Visual notes analysis for *Si Manis Jembatan Ancol*

Compared with the other posters in this study, *Si Manis Jembatan Ancol* presents a more restrained visual composition. The main focus consists of two supernatural characters, Mariah and Ozy, positioned centrally and occupying the largest compositional space. Warm-orange tones highlight them against the predominantly dark-blue background, while white mist reinforces their supernatural identity. Although Mariah's glamourized appearance and provocative pose introduce sensuality, bodily exposure remains limited. Lighter blue tones and misty effects create a more light-

hearted, slightly comedic atmosphere. The title uses twisted font that suggests mysticism rather than direct danger.

Unlike *Skandal Iblis*, the poster retains a stronger horror-centered identity rooted in established folklore. Its supernatural characterization, night colors, and restrained typography emphasize mystery and entertainment rather than sensationalism. Nevertheless, Mariah's stylized appearance indicates that glamourized female representation had begun to coexist with supernatural storytelling. The poster therefore represents an early and limited convergence between horror conventions and sensual aesthetics, demonstrating that the visual transformation developed unevenly rather than uniformly.

### Description and Formal Analysis of Hukuman Zinah

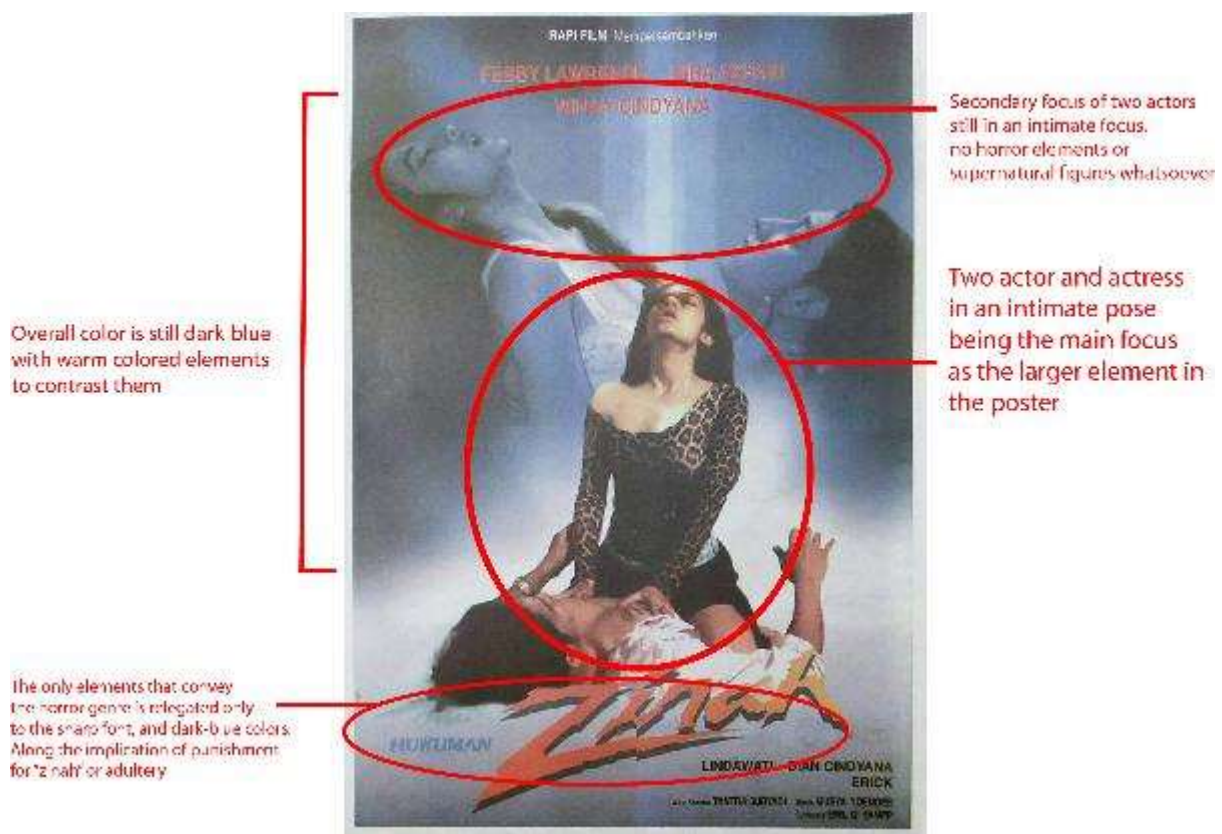


Figure 7. Visual notes analysis for Hukuman Zinah

By 1996, *Hukuman Zinah* presents the clearest example of convergence between horror and erotic-drama aesthetics. The poster foregrounds bodily intimacy, emotional confrontation, and exposed skin, with two centrally positioned actors occupying the largest compositional space. A secondary pair is similarly presented in an intimate pose, while no visible supernatural figures or explicit horror imagery dominate the composition. Dark-blue coloring remains as an atmospheric horror cue, but warm

highlights and illuminated skin direct attention toward bodily representation. Sharp, pointed typography is one of the few remaining elements that explicitly signals horror, while the title's reference to adultery and punishment introduces moral and supernatural implications.

Released during the later stage of the Indonesian film crisis, the poster reflects a broader shift toward immediate and sensational promotional strategies amid declining theatrical attendance, imported entertainment, and growing television competition (Sen & Hill, 2000). Horror increasingly functions as genre identification rather than the principal visual attraction. Unlike *Skandal Iblis*, where sensuality coexists with recognizable supernatural imagery, or *Si Manis Jembatan Ancol*, where folklore maintains a stronger horror identity, *Hukuman Zinah* places intimate bodily interaction at the center of visual communication. Although traces of horror remain through dark-blue color atmosphere, sharp title typography, and the moral implication of “zinah” (adultery) as punishment, these elements no longer dominate the visual hierarchy. Instead, horror presents itself as thematic suggestion and genre legitimacy. In this sense, the poster demonstrates how horror promotion increasingly converged with erotic drama aesthetics during the crisis era, making genre boundaries progressively more difficult to distinguish.

### **Comparative Evaluation of Selected Posters**

Across the four posters, several degrees of convergence between horror imagery and sensual attraction become visible throughout the crisis era. *Skandal Iblis* maintains a relatively balanced relationship in which supernatural imagery, infernal atmosphere, and horror typography remain visually recognizable while sensual attraction begins to emerge as a complementary promotional strategy. By contrast, *Si Manis Jembatan Ancol* retains a stronger horror-centered identity shaped by folklore familiarity and horror-comedy conventions, suggesting that visual transformation developed unevenly rather than uniformly across Indonesian horror cinema.

Later examples demonstrate a clearer shift toward sensual spectacle. In *Susuk Nyi Roro Kidul*, supernatural identity remains present through mythological references and color symbolism, yet bodily attraction increasingly occupies the compositional center. This tendency reaches its strongest expression in *Hukuman Zinah*, where intimate bodily interaction overwhelmingly dominates the poster while horror survives primarily through typography, dark atmosphere, and thematic implication. These variations indicate that the visual language of Indonesian horror promotion gradually adapted to intensifying commercial pressures, increasingly prioritizing immediate visual attraction while maintaining sufficient horror identity for genre recognition.

From a broader historical perspective, the gradual convergence between horror and erotic drama aesthetics reflected more than changing visual preferences. While horror identity remained necessary for genre recognition, promotional strategies



increasingly relied upon bodily spectacle, emotional intimacy, and sensational attraction to secure audience attention. These visual shifts emerged alongside wider transformations in market competition, audience behavior, and the weakening institutional conditions of Indonesian cinema during the 1990s. The growing prominence of erotic-horror imagery therefore cannot be separated from the broader industrial crisis that reshaped film production, circulation, and promotion throughout the decade.

### **The Decline of Indonesian Cinema and Changing Viewing Habits**

The decline of Indonesian cinema during the 1990s developed alongside major industrial and technological transformations. For much of the previous decade, Indonesian cinema had remained commercially viable, supported by a stable theatrical infrastructure. By the early 1990s, audience attendance declined as television became an increasingly important source of entertainment. Prior to 1989, the state-owned broadcaster TVRI remained Indonesia's sole television channel, limiting domestic viewing alternatives. This condition changed after the emergence of private television stations, beginning with RCTI in 1989 and followed by SCTV (1990), TPI (1991), and Indosiar (1994), which introduced more diverse programming and increasingly frequent entertainment schedules (Koike 2005)

Private television also reshaped audience behavior by offering imported Asian dramas and locally produced soap operas (*sinetron*) as accessible alternatives to theatrical entertainment. Film viewing increasingly shifted from public cinemas to domestic spaces, reducing the need for audiences transportation and admission fee . Home viewing became an preferable alternatives for middle-class audiences (Hanan 2020). The weakening of theatrical cinema became increasingly evident in the early 1990s. In 1992, the Indonesian Film Festival (Festival Film Indonesia / FFI) and the prestigious Citra Awards ceased operation amid declining production quality and quantity, both from audiences and creator perspectives (Alkhajar, 2010).

| <b>Year</b> | <b>Local Films Released</b> |
|-------------|-----------------------------|
| 1990        | 33 film                     |
| 1991        | 27 film                     |
| 1992        | 33 film                     |
| 1993        | 23 film                     |
| 1994        | 21 film                     |
| 1995        | 17 film                     |
| 1996        | 11 film                     |
| 1997        | 7 film                      |
| 1998        | 6 film                      |

Table 1. Decline in Indonesian Film Production, 1990–199

Source: Data processed from (Ardiyanti 2017); Kristanto (2007)

The table demonstrates a substantial reduction in national film output, particularly after 1992, when the crisis became increasingly visible. As production numbers declined, local cinemas also experienced closure or operational decline, particularly outside major urban centers. Many theaters reduced screenings of domestic films in favor of imported productions considered financially safer (Ardiyanti 2017). Consequently, Indonesian cinema increasingly lost both audience access and exhibition space. The decline of cinema attendance was further accelerated by the rapid circulation of pirated VCDs and home-video technology. During the early 1990s, audiences increasingly gained access to low-cost pirated films, often available at a fraction of official distribution prices. More importantly, piracy provided access to a broader range of entertainment, including Hollywood blockbusters, Hong Kong action, Bollywood melodrama, and uncensored adult-oriented films unavailable through formal theatrical distribution (van Heeren 2012). Under these circumstances, cinematic consumption increasingly moved from public exhibition spaces into private domestic settings.

Within this unstable industrial context, producers increasingly favored genres perceived as economically efficient and commercially reliable. Horror and erotic drama became particularly prominent because they offered relatively modest production requirements alongside immediate emotional and sensational appeal (Tjasmadi 2008). Although erotic imagery had appeared in Indonesian film marketing before the crisis, sensual representation became increasingly prominent during 1992–1996, with female bodies frequently occupying the visual foreground while horror iconography became secondary (Sen and Hill 2000).



Figure 8. Comparison Between Early Crisis Horror Posters and Mid-1990s Poster

Source : (a) Pecinta Flyer/Poster Film Umum, 2025 ; (b,c) Wikimedia Commons



This transformation indicates that Indonesian film posters increasingly shifted from functioning primarily as informational media toward persuasive commercial tools competing for limited public attention. Under severe industrial pressure, poster aesthetics became shaped less by genre conventions alone and more by the demands of market survival. The visual convergence between horror and erotic drama identified in crisis-era posters therefore reflects broader historical conditions involving industrial decline, technological disruption, foreign influence, and intensified audience interests.

## CONCLUSION

This study demonstrates that Indonesian erotic-horror film posters during the crisis era of 1992–1996 underwent a significant visual transformation shaped by industrial decline, changing audience behavior, and commercial survival strategies. Through historical methods, visual content analysis, and a complementary art criticism approach, the findings reveal that horror film promotion gradually shifted away from fear-centered iconography toward sensual attraction as a dominant visual strategy. While horror elements such as supernatural imagery, dark atmospheres, and dramatic typography remained present, they increasingly functioned as supporting genre markers rather than the primary visual attraction.

The broader mapping of 11 erotic-horror posters shows recurring tendencies in typography, color, composition, and body representation. Crisis-era posters increasingly adopted photographic montage, sensational layouts, and warm color palettes emphasizing exposed skin tones and bodily intimacy. This shift became more pronounced toward the mid-1990s, when horror promotion visually converged with erotic drama posters. The close reading of *Skandal Iblis* (1992), *Si Manis Jembatan Ancol* (1994), *Susuk Nyi Roro Kidul* (1993), and *Hukuman Zinah* (1996) further demonstrates that this convergence occurred gradually. Earlier posters retained stronger horror-centered visual identities, whereas later examples increasingly foregrounded sensual female imagery and melodramatic spectacle.

Historically, these visual changes cannot be separated from the broader crisis affecting the Indonesian film industry during the 1990s. The expansion of private television, declining cinema attendance, the circulation of pirated home-video technology, and the dominance of imported films created severe economic pressures on domestic film production. Under these conditions, horror and erotic genres emerged as commercially efficient forms capable of attracting audiences with limited production resources. Consequently, film posters increasingly shifted from functioning primarily as informational media into persuasive commercial tools designed to compete for public attention.

This study contributes to Indonesian visual history by positioning film posters not merely as promotional media, but also as historical documents that reflect industrial conditions, cultural preferences, and shifting visual strategies during the crisis era of

1992–1996. The findings demonstrate how eroticism gradually overtook horror as the dominant visual signifier, revealing the extent to which economic pressure shaped film promotion during the decline of the national film industry. Future studies may expand this discussion through comparative analysis of post-Reformasi horror cinema, regional film advertising, or the transformation of erotic and horror visual codes in contemporary Indonesian film promotion.

However, this study remains limited by the scarcity of preserved poster materials and the incomplete accessibility of crisis-era films. Poster sources were primarily obtained from magazines, collector communities, and private archives, which may not fully represent all promotional materials produced during the period. In addition, limited access to complete film versions meant that analysis relied mainly on poster visuals, synopses, and surviving documentation rather than full film-text comparison. This means that the study does not fully verify whether specific scenes, character arrangements, or visual situations depicted in the posters directly correspond to events presented in the films. Future research with access to complete film archives may further examine the relationship between poster imagery and cinematic narrative representation.

## ACKNOWLEDGEMENT

The author would like to express gratitude to all parties who supported the preparation of this article. Special thanks are extended to *Perpustakaan Film & Moesik Batoe Api*, the Facebook community *Pecinta Flyer Poster Film*, and the Instagram account *Gundallasgalery* for providing access, documentation, and film poster archives that served as important sources for this study. The author also wishes to thank Mr. Didi Widiatmoko Soewardikoen for his guidance, discussions, and academic feedback during the early stage of the master's thesis research that later developed into this article.

## REFERENCES

- Alkhajar, Eka Nada Shofia. 2010. "Masa-Masa Suram Dunia Perfilman Indonesia (Studi Periode 1957-1968 Dan 1992-2000)." Universitas Sebelas Maret.
- Ardiyanti, Handrini. 2017. "Perfilman Indonesia: Perkembangan Dan Kebijakan, Sebuah Telaah Dari Perspektif Industri Budaya." *Kajian* 22 (2): 79–95. <https://doi.org/10.22212/kajian.v22i2.1521>.
- Aryanto, Hendro, Asidigisianti Surya Patria, and Nova Kristiana. 2019. "Perempuan Dalam Media Poster Film Indonesia Di Era Tahun 1970-An." In *Seminar Nasional Seni Dan Desain*, 201–4.
- Dienaputra, Reiza D. 2015. *Meretas Sejarah Visual*. Bandung: Balatin.
- Erawati, Meri, I Ketut Surajaya, and Linda Sunarti. 2019. "National Film (Indonesia) 1970-1990s: Sex in Film, Censorship in Film and Power in Film" 208 (*Icassis* 2018): 337–44. <https://doi.org/10.2991/icassis-18.2019.70>.
- Hanan, David. 2020. *Moments in Indonesian Film History*. Denpasar: Palgrave Macmillan.
- Heeren, Katinka van. 2012. *Contemporary Indonesian Film*. Leiden: BRILL.

- Koike, Makoto. 2005. "Globalized TV Programmes And National Response In Indonesia." In *International Symposimu of the Journal ANTROPOLOGI INDONESIA*, 1–13.
- Kristanto, J B. 2007. *Katalog Film Indonesia 1926-2007*. Jakarta: Penerbit Nalar.
- Lester, Paul Martin. 2020. *Visual Communication : Images With Messages*. 8th ed. Texas: Lex Publishing.
- Patria, Asidigisianti Surya, Nova Kristiana, and Hendro Aryanto. 2020. "Comedy Film Posters in the 70's Era: Content Analysis of Changing Trends." *Advances in Social Science, Education and Humanities Research* 380 (SoSHEC): 169–74. <https://doi.org/10.2991/soshec-19.2019.37>.
- Prayoga, D E T. 2021. "Kajian Visualisasi Desain Poster Film Panas Indonesia 1996." Universitas Sebelas Maret.
- Rohmatillah, Renzy Ayu. 2025. "Analisis Desain Poster Film ' 1 Kakak 7 Ponakan ' Dengan Menggunakan Teori Kritik Seni Feldman." *Jurnal Desain Komunikasi Visual*, no. 3, 1–11. <https://doi.org/10.47134/dkv.v2i3.4711>.
- Salsabila, Ghina, and Leli Yulifar. 2022. "Wajah Perfilman Indonesia Pada Tahun 1998-2019." *Factum* 11 (1): 93–106. <https://doi.org/10.17509/factum.v11i1.45821>.
- Sen, Krishna, and David T Hill. 2000. *Media, Culture and Politics in Indonesia*. Melbourne: Oxford University Press.
- Soewardikoen, Didit Widiatmoko. 2021. *Metodologi Penelitian Desain Komunikasi Visual*. Yogyakarta: PT Kanisius.
- Tjasmadi, HMJ. 2008. *100 Tahun Bioskop Di Indonesia (1900-2000)*. Bandung: PT Megindo Tunggal Sejahtera.