

LOST | GRAFFITI IN THE CITY OF ANGELS BEGAN IN 1998. the first issue took the form of a fucked-up and photocopied zine: several sheets of paper folded in half with two staples down the middle. production was handled in the classic zine-making style, by any means necessary.

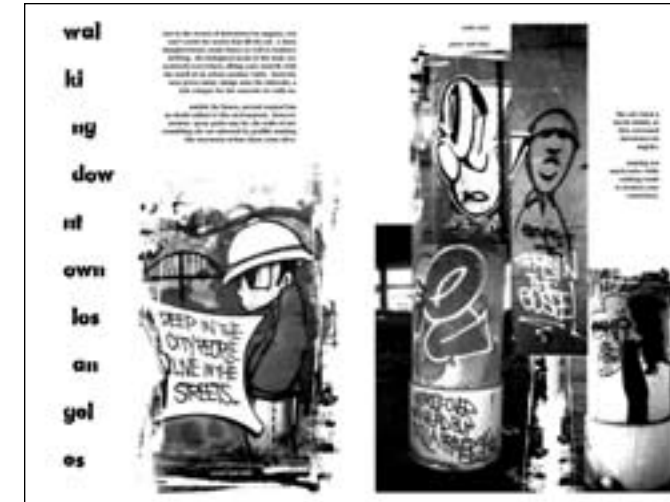
# ( INTRODUCCIÓN )

LOST was inspired by zines from the straight edge and hardcore music movements, most notably INDECISION, HEARTATTACK and NO ANSWERS. also influential in the formation of LOST were the classic graffiti publications CAN CONTROL, GHETTO ART, IGT, HUFFER, and BIG TIME MAGAZINE.

this publication is comprised of images and words from the first 12 issues of LOST. some of the material is presented in its original form. material not previously published in LOST is also introduced; this includes both recent work as well as archival material made available especially for this collection.

ten years later. 

EYEOONE | SEEKING HEAVEN  
LOS ANGELES | CALIFORNIA  
MARCH 2008



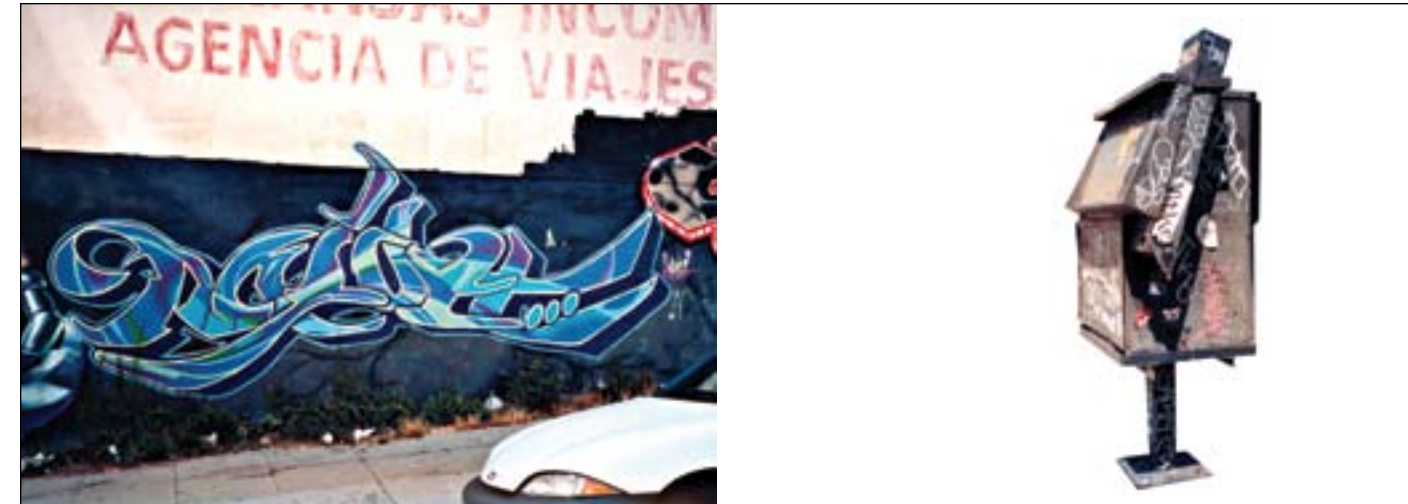
graffiti is an artform that  
arises from its environment  
and the experiences of  
the artists who create it  
in adverse situations and  
often hostile surroundings  
ironically providing warmth  
to the cement we call home

clockwise from top left:  
spread, LOST 0001, 1998.  
a walk downtown led to  
this series of words and  
pictures.

detail, LOST 0003, 1999.

spread, LOST 0005, 2001.  
this was part of a photo  
essay featuring work by the  
MAK crew.

opposite:  
cover for LOST 0001, 1998.



left from top:  
spreads, LOST 0009 beta,  
2002. this issue of LOST  
started as a promotional  
piece announcing the  
forthcoming installment.  
as LOST 0009 included  
completely different  
material, 0009 beta  
became its own entity.

opposite page:  
cover for LOST 0009,  
illustration by SWANK, 2002.



left from top:  
spread, LOST 0010, 2003.  
this issue featured the first  
CONTRAST RESOLUTION STORY.

spread, LOST 0011, 2004.

opposite, clockwise from left:  
flyer, 2002. this flyer featured  
the lyrics to RED AND BLACK by  
7SECONDS.


detail, LOST 0010, 2003.

detail, LOST 0011, 2004. this  
page appropriated the lyrics  
to the BLACK FLAG song "SPRAY  
PAINT (THE WALLS)."

# ( **AYER** | **REST IN PEACE** )

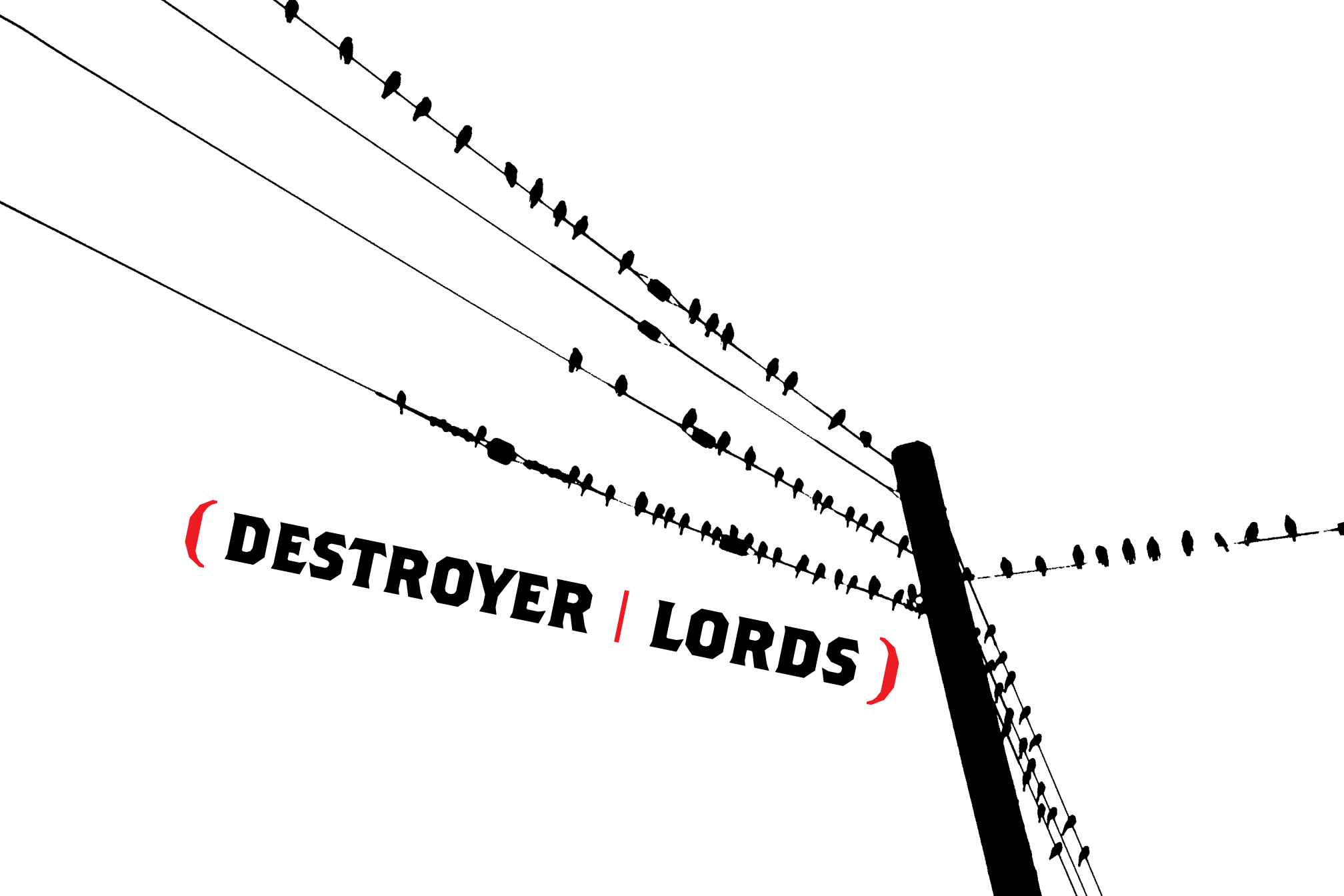
*THE LOSS OF A GRAFFITI WRITER LEAVES AN EMPTINESS in the entire movement. in 1998, LOS ANGELES grieved after the demise of one of its most prolific artists.*

*AYER spread his word on city walls, heavens, freeway bridges, rooftops, and many other surfaces. he became notorious for hitting spots thought to be impossible.*

*the city became less colorful without his art. his impact has been felt. AYER rest in peace. *







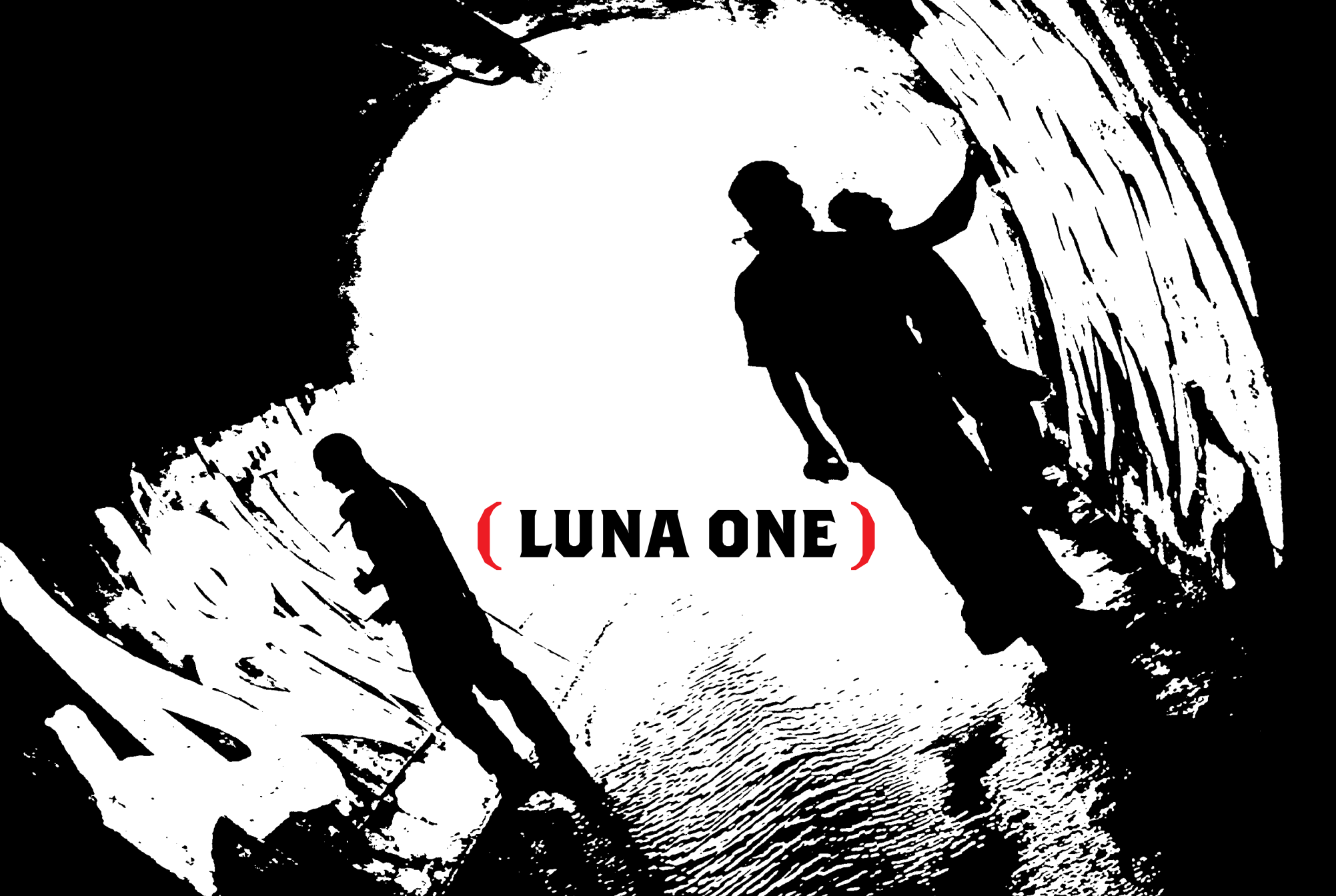




( KEYN | ICR )







**( LUNA ONE )**



“I WAS INSPIRED TO START WRITING by all the bus tagging that i saw when i was in jr. high school. i was already turned on to this art form, but i was not yet fully developed. bus tagging was the best for me. i picked up a can to bomb the side panels of buses because i knew other writers around LOS ANGELES would see my tag. that’s when i wrote EBEC OTB.

KEY MAK really inspired me to bomb walls and middle dividers on freeways. he gave me the name CAB and a paper with some throw-up letters of my name. i was blown away, and i loved every bit of it. this was the beginning of a long journey that would never end.

## ( CAB ONE | LOCS ON DOPE )

i started writing CAB in late 1988. that year i linked up with SUB (B.I.P.) and STANS. LOD came about when i met SLEEZ in downtown while on a mission. we started bombing, met the rest of the crew and got down with them. to this day we are friends for life. i am also proud to represent IFK and FB. two of the most prolific freeway bombing crews LOS ANGELES has ever seen.

when i started painting, all i wanted was to be noticed. i didn’t care about styles or anything else. i was after the general public’s eye. i wanted people not related to this art form to read my name. that’s how i describe my style: readable and understandable.

the will to bomb and to get up CAB motivates me to keep painting. after being out for a while, coming back motivates me even more. there are many things i want to accomplish with graffiti this time around. i’m happy to be doing what i love best and be a part of graffiti in this city. i can express myself freely, whether it be on a wall, bus bench, stop sign, or anything else that will stay up.

the laws against graffiti are getting tougher and tougher. our city officials are desperate today. there are rewards offered for information leading to the arrest of a writer. because of that, some people try to play the hero role and chase writers down. graffiti in LOS ANGELES has become a mission for many of us.”





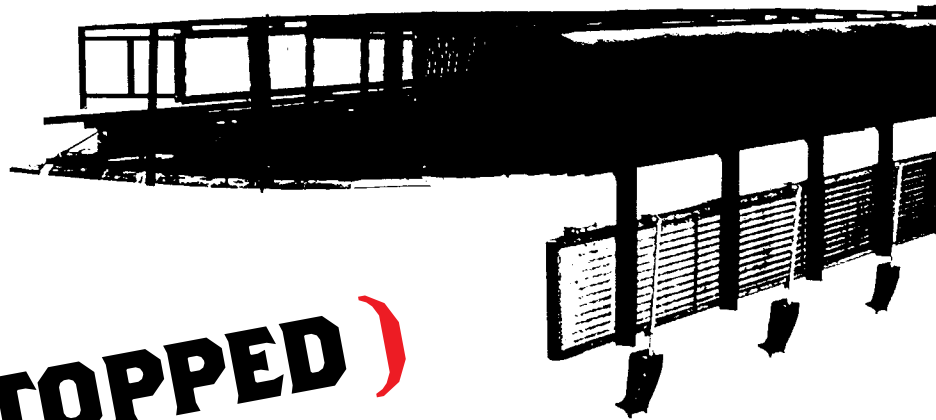


**( PATRICK MARTINEZ )**

*Son of a bitch.*




( ATLAS | CAN'T BE STOPPED )



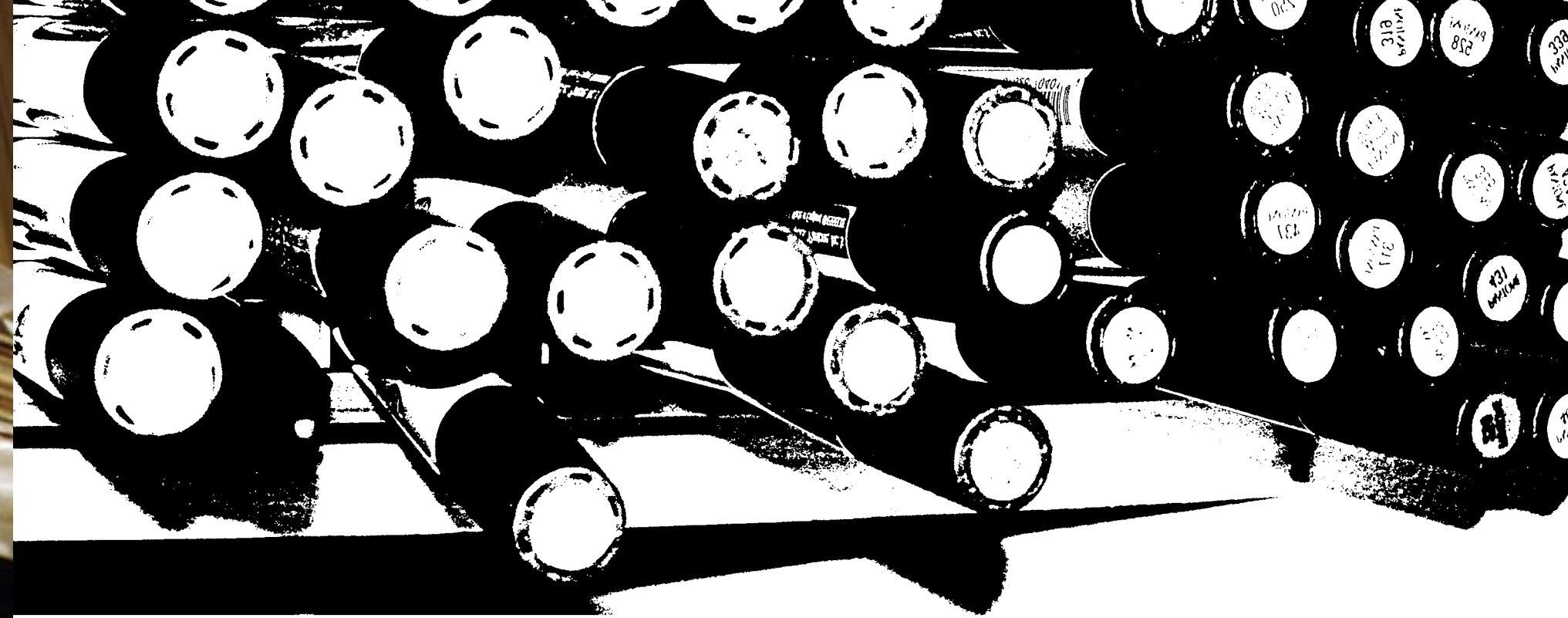




# ( YEM | ANGELS OF MADNESS SEVEN )

YEM IS AN ACRONYM FOR Y \* ENERGY = MOTION. once known as KBENZ, he is reminded of this equation every time he inks his name. with roots back to the L.A. BOMB SQUAD, K2S, and the mastermind of AMSEVEN, he has nothing to prove. transferring himself to france in the early 90s, he wrote his way around europe. stamping his mark one ink stain at a time, his name is synonymous with substance. his works strive for meaning and awareness; insight is etched into each piece. now stationed back in LOS ANGELES, he continues the development of this high-risk craft, working against the ink of night. these photos were captured in europe and the united states from 1985 to 2006, strong. 





**( LOST | BLACKBOOK PROJECT )**





**LOST IN THE STREETS OF DOWNTOWN LOS ÁNGELES,**  
you can't avoid the scents that fill the air. a duck slaughterhouse  
sends fumes as well as feathers drifting. the biological needs of  
the human body soak and stain the ground everywhere you look.  
factories ooze green minty sludge onto the sidewalk, a sick cologne  
for the concrete we walk on.

amidst the fumes, aerosol enamel has undoubtedly added to this  
environment. however noxious spray paint may be, the walls of  
our crumbling city are adorned by graffiti, making this enormous  
chaos come alive.

the cars hum a harsh lullaby as they surround downtown LOS  
ÁNGELES. making too much noise while driving tends to awaken  
your conscience. 🗑️

**( CONTRAST RESOLUTION )**







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