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SPRAYING THE Gospel

LA'S IRON SHARPENS IRON CREW IN THE 'GOD LOVES YOU' ERA

BY NICHOLAS WHITE

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CULTURE

'THE HORROR SHOW' SLASHES ITS WAY THROUGH THE ACADEMY MUSEUM JUST IN TIME FOR SPOOKY SEASON

BY KALYN CORRIGAN

"It's a great time for horror films," says Senior Exhibitions Curator of the Academy Museum of Motion Pictures and Academy Collection, **Jessica Niebel**. Niebel, along with a qualified team of fellow caretakers, has just put the finishing touches on ***The Horror Show***, their latest installation for the **Academy Museum**, which opens on September 26 and stays on view through July 25, 2027. "It falls right into the perfect time of year," she tells me. "With the spooky season coming up and all, the timing couldn't be better now."

Stationed right in the heart of Los Angeles, the Academy Museum provides cinephiles and casual moviegoers alike the chance to experience artifacts from their favorite films in person, allowing audience members to dive even more deeply into the art of motion pictures.

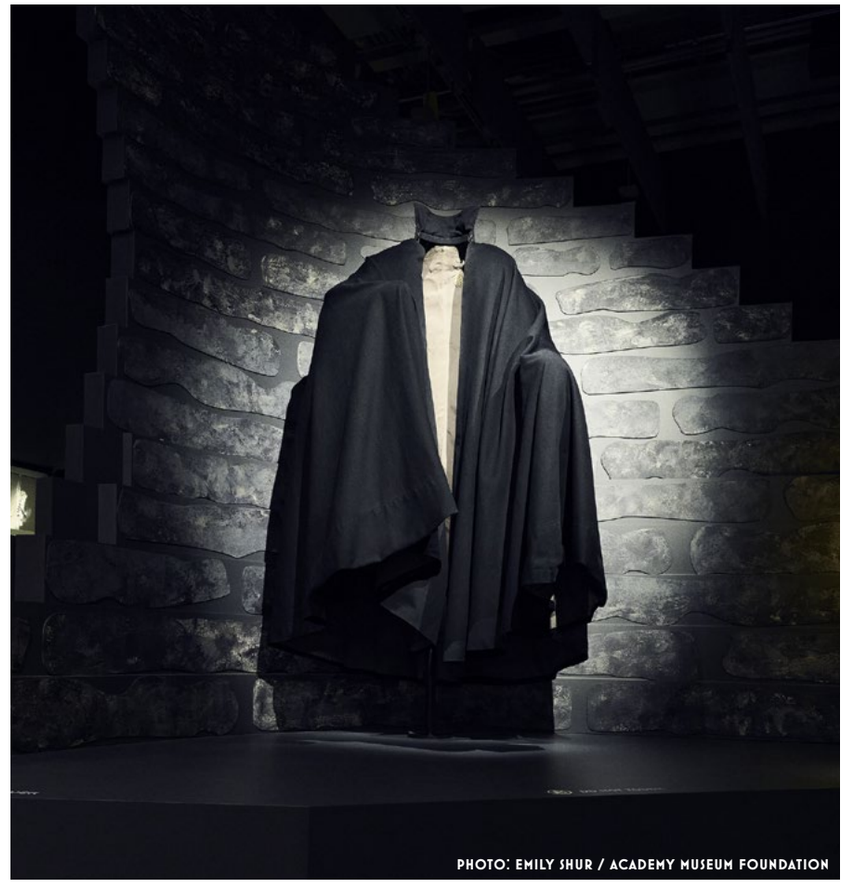
The museum has already done an excellent job of showcasing in-depth displays of standouts Hayao Miyazaki and John Waters, as well as highlighting aspects of the legendary *Jaws* franchise, and comprehensively examining black cinema. Now, given the success of stunners like the witchy Oscar-winning *Weapons*, Ryan Coogler's sensational southern gothic vampire flick *Sinners*, and more recently, surprising sleeper hits like *Backrooms* and *Obsession*, the Academy has turned its attention toward horror. By celebrating one of global cinema's most enduring, popular, and influential forms of filmmaking with the new exhibition, *The Horror Show* seeks to explore all of the components of this multifaceted genre, which consistently commands an overwhelming turnout at the box office.

"Recently, there's been a movement to invest more in horror films," says Niebel. "We've seen high quality, inspirational, original horror films recently in past years, and I think we will continue to do so. That's not an official Academy opinion, but my personal opinion is that I think horror will continue to thrive for a while longer."

Featuring props, costumes, and creatures, the exhibit is set to cover a wide range of genre entries, including storytelling tools from movies like ***The Substance*** (2024), ***The Shining*** (1980), ***Blade*** (1998), ***The Monkey*** (2025), ***Talk to Me*** (2022), *It* (2017), ***Tales from the Hood*** (1995), and so many more.

"I personally have underestimated how much horror films mean to people, especially people who wouldn't consider themselves at the center of society, like more on the margins, or a little different," muses Niebel. "They find a home in horror cinema, and that is something that is just beautiful. Horror truly brings so many different people together. A lot of people wouldn't think of horror that way, but horror fans feel that way, and it's a communal thing. They feel seen, and horror films have been life-changing to a lot of people, even, which is just wonderful. We've heard so many great stories."

Filmmaking icons **James Wan, Howard Berger, Willem Dafoe, Osgood Perkins** and **Ari Aster** serve on the advisory team for *The Horror Show.* Together, these exemplary figures in the industry have graciously donated their items, words, and


PHOTO: EMILY SHUR / ACADEMY MUSEUM FOUNDATION

resources to the exhibit, rendering these articles even more precious.

"We worked with a lot of filmmakers," Niebel grins. "Willem Dafoe and Osgood Perkins contributed the foreword and the afterword, respectively, to our catalog. Osgood is also a lender. Howard Berger, also on the advisory board, helped us with **the Blood Room**. He is a specialist of film blood, so it was a lot of fun to work with him."

Above all else, curator Niebel hopes to instill the same love for horror that she has embraced herself, not too long ago.

"When I set out on this journey, it wasn't necessarily that I was a horror fan, per se," she admits. "I was just fascinated by horror films, and how they reflect our fears and our desires. They truly hold up a mirror to ourselves. You want to know yourself? Watch horror films. If you want to know what's going on in society, and what's going on in the world, watch horror films. They are quick to respond, and they're deeply reflective of who we are as human beings."

She expands, "In their way, they're daring, and transgressing, and going places where other films won't look. And horror films just live off of going there, and looking, and showing it, and confronting you with it. This can go right, this can go wrong. It can be anywhere in between. The result is unknown, but those filmmakers are daring enough to go there. I admire that."

ENTERING THE EXHIBIT: A SOUNDSCAPE OF TERROR

Visitors will enter *The Horror Show* through a darkened, introductory gallery featuring a "soundscape" of music, voices, and sound effects, and then emerge into a long hallway lined with classic horror film posters from the Academy Collection and other lenders.

Advised by documentary filmmaker **Ariel Baska**, Niebel sought to make the room as accessible as possible for a wide audience, including those who might be disabled.

"We wanted to make everyone who is hearing impaired, or even visually impaired, feel just as welcome as able people," the curator explains. "We hired an expert in the field, **Cheryl Green**, who works on accessible captioning and animations, to make those captions a part of the experience. This is inspired by silent films, like ***The Cabinet of Dr. Caligari***, where you see the words appearing on the screen. These three walls are in English and Spanish, and we have a different way of open captioning, which is part of this room and part of this experience, rather than an afterthought to accompany the sound installation."

ABANDON ALL HOPE YE WHO ENTER HERE: THE SIX CHAMBERS OF HORROR

After exiting the soundscape room, patrons will enter the hallway of horrors. On either side of this central space, six immersive galleries, or "chambers," are devoted to major strains of horror cinema.

GOTHIC

Gothic horror explores the darker edges of the human experience, often through the character of a vampire, one of horror's most enduring figures. "I always wanted to do a gothic section, with the vampire being something that isn't just a horror archetype," says Niebel. "It's appealing to horror fans, but also to a general audience. I feel like a lot of people love vampires that don't necessarily identify as horror fans."

This chamber, which resembles a shadowed crypt, is adorned with original concept artwork and in-character portrait photos of classic horror stars and serves as the setting for an array of original objects, including the Academy Collection's recently restored cape worn by **Bela Lugosi** in **Dracula** (1931).

"In 2019, we were able to acquire Bela Lugosi's *Dracula* Cape from the Lugosi family, which is now a highlight of our collection," Niebel beams proudly. "This piece has undergone tremendous years of conservation work, preservation work, and it's going to go on display for the first time now. It's hard to believe it's over 100 years old."

PSYCHOLOGICAL

Blurring the boundaries between reality and delusion, psychological horror explores the mind in all its complexity, often leaving audiences questioning their own perceptions. A chamber resembling a stark white clinical space serves as the setting for objects and production materials that trace a history of psychological horror on film.

"A lot of people over the years have told me that they're not horror fans," recalls Niebel. "Then I'd say, 'Name some of your favorite films', and they would say something like ***Psycho*** or ***Silence of the Lambs***, or ***Alien***. So I was like, okay, there seems to be a lot of people who love these films, without realizing that they love horror films."

In a way, many of these brain busters act as a gateway movie for newcomers to the genre. "Psychological horror is right at the beginning there, exactly for that reason, because a lot of people are into psychological horror that wouldn't necessarily say that they're slasher fans, which is another of our chambers."

SCIENCE

Born in a laboratory, science horror confronts the dangers of ambition, hubris, and humanity's unsettling urge to engineer and manipulate life. This chamber replicates a laboratory setting, showcasing special effects prosthetics, creature designs, makeup, concept artwork, and artifacts from historical to contemporary science horror films. Displayed as curious specimens and instruments of experimentation are production elements from films, including a special focus on Frankenstein and its various film adaptations, ***Alien*** (1979), ***The Fly*** (1986), ***The Thing*** (1982), and an original mask from ***Creature from the Black Lagoon*** (1954).

"Science horror is super fascinating to me, because really it all started with a little story that a woman, Mary Shelley, wrote when she was still very young, and



PHOTO: EMILY SHUR / ACADEMY MUSEUM FOUNDATION


PHOTO: EMILY SHUR / ACADEMY MUSEUM FOUNDATION

it became *Frankenstein*," Niebel gushes. "*Frankenstein* has become so many different iterations, but also, such a major influence on other horror films. So, science fiction horror was important to me, especially being a woman."

SLASHER

Slasher films are notorious for their blood and gore, making audiences face fear dead on — an unsettling reminder that anyone could be next. Trespass into this chamber, the killer's home, where fully costumed figures include **Freddy Krueger, Michael Myers, Ghostface,** and **Art the Clown**. As visitors explore the house, they will encounter a cabinet filled with masks and weapons, as well as rare objects from films including ***The Black Phone*** (2021), ***M3GAN*** (2022), ***A Nightmare on Elm Street*** (1984), ***Peeping Tom*** (1960), ***Saw*** (2004), and ***The Texas Chainsaw Massacre*** (1974).

"[Slashers have their] own little world," says Niebel, "The world of slashers with their own rules and their own fan audience, which is very distinct, but certainly has its place in horror history."

RELIGION

Religious horror films offer narratives of meaning, mystery, and morality, shaping how power, belief, and the body — both pure and possessed — are understood. From this space emerges the witch, a symbol of collective female strength and a figure through whom fascination and fear continue to be explored. Visitors will walk into a witches' circle, with key costumes from ***Hellraiser*** (2022), ***Midsommar*** (2019), ***Sinners*** (2025), and ***Suspiria*** (2018), as well as objects from films including ***Eve's Bayou*** (1997), ***The Exorcist*** (1973), ***Rosemary's Baby*** (1968), and historical documents from the Salem witch trials.

"Having read some stats that more — a lot more — women signed up or identified as witches during the pandemic," states Niebel. "This is all still also linked to the pandemic, and a new revival of horror films that came through the pandemic amongst other things. I really wanted to celebrate the witches as women who live outside of the patriarchal structure."

GHOSTS

This chamber spotlights the prevalence and power of the spectral and supernatural in film, with ghosts serving as inspiration for special and visual effects innovation. Visitors will walk into a haunted living room and are invited to surf through the original marketing website for ***The Blair Witch Project*** (1999) and view an array of haunted objects from films, including ***The Conjuring*** (2013), ***The Monkey*** (2025), ***Poltergeist*** (1982), ***The Ring*** (2002), and more. This chamber also explores historic Japanese woodblock prints and 1960s and '70s theatrical release posters, testifying to the resonance and prevalence of ghost stories in Japanese culture.

SEEING RED: THE BLOOD ROOM

The only pathway out of the exhibition lies through "The Blood Room," an immersion in the many textures and shades of cinematic blood. Spilling out from the hallway of horrors, visitors are engulfed in a final sensorial macabre: gallery walls layered with gore, pushing the knowledge gleaned from the exhibition through one last, gooey visual of horror.

"Having worked on color in motion before another exhibition that we did about cinematic colors, I had thought about the color red for a long time," recalls Niebel. "I feel like red, and the idea of blood is something of a grand finale to something like a horror show. So, I wanted a blood room to end it. Something that is dedicated to the very essence of living, that makes a difference between life and death — and that we're fearful to lose, and forced to see in horror films. I thought that would be a climactic moment for this show."

ZOMBIES! – AN OFFSHOOT EXHIBIT

"Zombies!" explores how movie zombies are created and where their stories come from. Set in an interactive educational space, "Zombies!" showcases how filmmakers and artists create the unforgettable images of the undead we see on screen. Visitors can also discover the origins of zombies and how they have been adapted to become the classic horror monsters we know today.

"The zombies never quite fit in and they never quite fell into place, and then we didn't have room," says Niebel. "Speaking with our director **Amy Holmer**, she was always like, 'horror is what it is, so naturally it will cater to a more mature audience.' It's not catering to a young audience, but that audience is also very important to us."

For those seeing a tamer version of the exhibit, or perhaps for the patrons who want to bring their kids, the "Zombies!" exhibit is the perfect way to include the little ones on a day at the museum.

"So then we thought in the adjacent little gallery, which is a small chamber on its own, separate from *The Horror Show*, but right next to the entrance. We thought maybe we could give zombies its own place, and at the same time, make it a little bit more family-friendly. 'Zombies!' is conceptualized by my colleague **Alex James**, and she made sure that this is an experience that reveals how zombies are made, and how they appear in the films, so kids don't have to be scared of them."

Niebel confesses that she's spent a great deal of time tooling around in their little offshoot addition, where fans can get a more tactile experience.

"We have a cool zombie animatronic in there," she says, "I just went in the other day, and it's fun to play with. I will say, not just for kids. You can animate your zombie animatronic. You can play around with different horror zombie sounds. You can touch zombie skin."

Although popularized by director George Romero in the sixties, the origins of zombies can actually be traced back to Haitian voodoo rituals, and the belief that the loss of one's autonomy turns them into the living dead. "There's also some historical background, how the zombie idea came from Hoodoo originally," shares Niebel. "That can be experienced in the adjacent gallery, and I think it's a fun combo."

YOU'RE INVITED TO THE PROM: THE 50TH ANNIVERSARY SCREENING OF CARRIE

In addition to the incendiary exhibit, the Academy will also be hosting a handful of thrillers every month in their jaw-droppingly gorgeous David Geffen Theater. "I always like to say for a film museum, our true exhibition spaces are our theaters," affirms Niebel. "This is where the films were meant to be seen, in their full glory. What we do in our exhibitions is in reference to these films, if you will. It's on a meta level. It's not really the film itself, but is just as important, because we can provide context, tell a story, and create a narrative."

Along with essential showings of crucial forays into the genre, like John Carpenter's ***Halloween*** (1978), the spellbinding '90s entry ***The Craft***, and a throwback to the Hammer horror films of old, the Academy will also be presenting a fiftieth anniversary screening of Brian de Palma's ***Carrie*** (1976). According to Niebel, the event sold out in record time – too fast for even the curator herself to reserve tickets. "I hope I can sneak in," she laughs. "I wasn't fast enough." LA

FOOD

WHAT'S POPPING UP

The Halloween Edition

BY MICHELE STUEVEN


PHOTO COURTTESY OF STREET FOOOD CINEMA

Street Food Cinema is celebrating Halloween with a lineup of outdoor movie experiences across Los Angeles, including its immersive, adults-only Boo-ze, Bites & Frights series at Heritage Square Museum and two Hallo-weekend screenings at The Ford.

Returning for its fourth season, **Boo-ze, Bites & Frights** transforms Heritage Square's historic Victorian village with horror double features, haunted pathways, adult trick-or-treating, mansion tours, live entertainment, costume contests, photo opportunities, food trucks and three full bars, including the Shriekeasy lounge inside a historic church.

The spooky marketplace will feature local vendors across select nights, including Psychic Spiritual Temple for psychic and tarot readings, Wicked Liz Shop for spooky jewelry and accessories, Hallow Swag for Halloween clothing, Video Hero VHS for independent VHS finds, All Hail Horror for horror and pop-culture merchandise, and Nocturnal DesignZ for special-effects fangs and horror merchandise.

The venue also has a timely Hollywood connection: Heritage Square Museum served as a principal Los Angeles filming location for Netflix's *Monster: The Lizzie Borden Story.*


PHOTO COURTTESY OF STREET FOOOD CINEMA

The Boo-ze, Bites & Frights lineup includes:

Friday, Oct. 16: *Obsession* and *Companion*

Saturday, Oct. 17: *A Nightmare on Elm Street* and *Wes Craven's New Nightmare*

Friday, Oct. 23: *Sinners and Blade*

Saturday, Oct. 24: *Jennifer's Body* and *Bodies Bodies Bodies*

All events are exclusively for guests 21 and over. Doors open at 5:30 p.m. at Heritage Square Museum. Street Food Cinema will then partner with The Ford for two back-to-back weekend screenings:

Friday, Oct. 30: *From Dusk Till Dawn* 30th-anniversary screening hosted by Jenna Nickerson

Saturday, Oct. 31: *The Rocky Horror Picture Show,* an interactive Halloween presentation featuring a live shadowcast performance by Los Angeles' longtime Rocky Horror cast, Sins O' the Flesh. Doors open at 6:30 p.m. for both events at The Ford.

This October, **The Culver Hotel** and **Mr. Bones Pumpkin Patch** are teaming up to celebrate two local favorites. A playful pumpkin display, designed by Mr. Bones' pumpkin design team, has taken over the hotel entrance, while a scavenger hunt at the pumpkin patch (weekends only) will offer patrons the chance to unlock special treats at the hotel, including a $10 cocktail voucher or a complimentary kids' meal with the purchase of an adult entrée.

The festivities continue on Sunday, Oct. 25, when the hotel joins Downtown Culver City's annual **Hip and Historic Halloween** celebration for its annual **Haunted Trick-or-Treat,** taking place from 4 p.m. to 6 p.m. Families can head to the hotel's Crystal Dining Room, where costumed staff will welcome ghosts and goblins with candy and Halloween surprises. Adults can get into the spirit with seasonal cocktails while exploring the hotel's spooky décor.

On Saturday, Oct. 31, for one day only, the hotel's signature Afternoon Tea gets a haunted makeover with Spooky Tea, served from 10 a.m. to 2 p.m. in the Grand Lobby and on the garden patio. The experience will feature finger sandwiches, treats, and assorted sweet bites, plus mini cauldrons filled with candies and other surprises. Haunting tunes, including *Monster Mash*, *Thriller,* and other Halloween favorites, will set the mood for the afternoon.

Gracias Madre is offering a hands-on floral design experience inspired by the color, meaning, and magic of Día de los Muertos. Jackie Walker, founder of J. Rose Floral Design, will be the guide through the art of creating lush, vibrant floral arrangements; all materials are provided. The workshops take place on Saturday, Oct. 24, at the Larchmont location and on Sunday, Oct. 25, in West Hollywood.

ART

SPRAYING THE GOSPEL

LA's Iron Sharpens Iron Crew in the "God Loves You' Era.

BY NICHOLAS WHITE

Editor's note: LA Weekly does not condone vandalism or breaking the law.

An unauthorized graffiti writer has lit up freeways, underpasses and city streets around town this year and last with the simple message "God Loves You," written legibly and undeniably for the tens of thousands of drivers below to acknowledge and understand. Usually tough and precise graffiti control these spots; "God Loves You" is broadly antistyle — not adhering to graffiti art's polished standards — and caters to a general audience.

The artist is still largely not yet publicly known and has been labeled online as "God Loves You."

This "God Loves You" graffiti, when it's not being buffed, has popped up from Hollywood to East LA to Downtown. Rooted in scripture, "God Loves You" has been accepted for the most part by the streets as community-approved graffiti, defying the likelihood of the pieces being attacked as toyish in appearance and for their dove-like signature. LA, we're learning, can appreciate well-placed religious graffiti, usurping the traditional graffiti order of artist and crew first.

"Mad props," LA muralist and BAMC Crew graffiti writer **SLOE**, well known for his sharp LA culture murals like Kobe Bryant and 2Pac, commented in July on Instagram on a "God Loves You" freeway piece image. "I first started seeing this in South Central. The risk to spread a great much needed message."

BAMC's **KAGE** seconded the sentiment in: "These words are all we have sometimes … it's dope for you or whoever did this to do this … at the end of the day we all need a little hope."

Painted with simple black and white, blue, and pink, with the "o" in "Loves" designed as a heart, "God Loves You," with "Never Give Up" often nearby, is religion meets graffiti — "graff-vangelism" as some have called it.

Crosses are even appearing on **DAN ONE**'s recognizable "Raised in LA" stencil pieces around town, in spaces on electrical boxes frequently occupied by palm trees.

LA Weekly spoke with four longtime LA graffiti artists who have incorporated Christianity into their work. They have often encountered tragedies, usually involving life and death, and are committed to spreading the word.

Their narratives coincide with the formation and spread of one of LA's Christian graffiti artist collectives, the **ISI Crew**, an acronym for Iron Sharpens Iron, which comes from Proverbs 27:17: "As iron sharpens iron, so one person sharpens another." Prayers are said before and after painting a crew piece. All four members interviewed for this story are from ISI.

ISI is an outgrowth of the global art group **Gospel Graffiti** (**GG**), which was founded by graff writer FASM in the 1990s. As with GG, ISI Crew's roster is international, with a growing contingent of artists in and outside the U.S., including the LA female artist ASTRO GLITCH.

VOX, once a member of LA's major graffiti crews, earned citywide respect



PHOTO COURTTESY OF HIPPIE

for a mixture of leadership, artistic prowess and hustle. With an office laced with a global assortment of achievements — photos of favorite productions in Italy, first-place graffiti competition trophies, plans for a spray paint company's sponsoring of a signature can with his name, money in the bank, and bragging rights for a placement in the Getty Museum — VOX had graffiti in his bones.

His early career was marked by a strong management hand when representing graffiti writers as a crew leader, a lifestyle that would end up being difficult to metabolize over the years. "If you have a bunch of crazy pirates and you're the captain, you have to be Captain Hook," VOX says. "You have to be the meanest of the bunch or else they don't respect you. Your guard is always up. Your guard is up at home. Your guard is up in the street."

VOX was bound for a painful journey — a stroke, followed by a heart attack (fueled by high cholesterol and blood pressure), then a cancer scare. The rapid succession of life-shaking events steered his attention to church and gospel study.

"When I talked to the doctor, they told me they don't know why you're alive," VOX says. "Everything here is beyond anything we have ever seen. You had the biggest wake-up call of your life. If you don't change at least the way you eat, you're dead in two weeks, maybe a week."

Soon he was carrying his own food for a fragile post-heart attack diet and a new Bible.

"I said I have to let that all go," VOX says. "If they think I'm weak, they think I'm weak. If they think I'm soft, I'm soft. I can't care about what people think anymore. I have to take care of myself. Then afterwards when I accepted God, I said I only have to be concerned with what the Lord thinks about me."

VOX was looking down from a metaphorical 100-story building of painting only his name for years. When mixed with the dread of life and death, Vox began to reconsider whether he should keep writing only his name as an artist or instead try something else.

"I had become a slave to my name," says VOX. "That's all I would paint: my name, my name, my name, my name, my name, my name. I read these words in the Bible, like 'the Lord is my defender.' I'd highlight that. 'The Lord is my shelter.' 'The Lord is my rescuer.' I was coming along on 'the Lord is my shield.' I was looking at these things and said, instead of my name, I should be painting these, representing the gospel."

People have been paying attention. **MISTER 1987** – LA graffiti historian, born-again Christian and 22-year member of CBS Crew – says, "I think it's dope. It's kind of daring. [VOX] made his own thing. He doesn't care about what anybody is going to say about him. It made more people comfortable doing stuff like that. It may have opened people's eyes."



HIPPIE PAINTING

PHOTO: BRANDON TAYLOR

VOX says, "Other graffiti crews promote themselves. ISI promotes the gospel of Jesus."

ISI, which was started in the Bay Area by FASM and CAMER1 in 2008, and GG have an unusual provision as part of crew membership, one that most graffiti crews do not incorporate. All walls must be legal or painted with the permission of the owner. Vandalizing someone else's property is usually a criminal offense, particularly on federal or state property. For GG and ISI, the respect of property adheres to the gospel and sets the tone for how their work is done.

GG establishes on its website: "We're a ministry that is called to spread the Gospel of Jesus Christ through legal graffiti art. This will be accomplished by having members, globally, who share the call and desire to use legal graffiti art as a tool to seek and save the lost. We will reflect Christ, on and off the wall, to show his love to the world."

As with VOX, when writers transition from secular to Christian graffiti art, they switch from writing their name to Biblical concepts, in effect, spreading the word. This is an ancient principle, whether it be handing out literature, promoting gospel verses, or painting graffiti art on a wall.

"We switch it up where instead of doing our name, we glorify the Lord," ISI member **JER33R**, who also belongs to LA's UTI Crew, says. "Which means that instead of writing 'JER33R,' I would write something like 'King,' 'Sin,' or 'Love.' It's all about what message we try to get across. Just like in the beginning, He was a message, whether it was poverty or violence or whatever."

Pico Union-raised JER33R, who tagged LA Metro buses as a teen, incorporates gospel elements into his work, such as a gold halo above a spray can or royal purple gems on a turquoise background.

JER33R carries a weight that belies his light and kind temperament. He has congestive heart failure, a stark and immediate struggle that has put many other concerns at bay. Congestive heart failure can cost thousands of dollars and is an ongoing expense, not to mention the physical and mental toll.

"I've been through a lot not only with the graffiti, but also family health financing," JER33R says. "I've learned that just surrendering my life to Jesus has been something where I find a lot of tranquility. I try not to stress about anything at all because I know that at the end, Jesus is going to make this happen. As long as I have breath in my lungs and move forward, I'm able to spread the word."

As a leader of ISI, Wes "WES 77" Abarca had to be careful when finding his place as an artist in the '90s. Large gangs dominated chunks of neighborhoods, and law enforcement wasn't entirely welcoming, all adding up to WES 77 struggling to find a comfortable home to paint as he was finding his identity.

A core-shaking murder of a close friend at a graffiti spot in where Wes was supposed to be, followed by another friend's death and other friends' jail time, soured Wes on graffiti and the lifestyle. He began focusing his energies elsewhere, regularly attending church and changing his mindset.

"God and graffiti don't mix, it just doesn't," WES 77 recalls telling himself when he stopped painting illegally and began living a Christian life. "It was an evil thing that was bad, wicked. It messed me up, and it messed up a lot of my friends."

It led to Wes stopping painting for two to three years. Then one day, a random sketch session using Biblical words inspired him to return to art with a new mindframe. Soon WES 77 found himself emerging as a Christian artist at ISI, where he has operated as a leader since the late 2000s. He's now an Arizona-based professional muralist who paints around the country.

"The ministry Christian-side crews are totally different in a lot of ways," WES 77 says about secular crews. "There's not this pressure of you have to be painting and getting up. There is not this drama with other crews because they're trying to love on people."

A spiritually harrowing trial of good will belonged to HIPPIE, a member of the **BAC Crew** since 2003 and ISI. HIPPIE began increasing the mix of Christ in his work with graffiti art style over the years.

HIPPIE's 8-year-old son Noah went on a rollercoaster ride in 2018, from needing open-heart surgery to replace a faulty heart valve, to mounting a full recovery, to playing competitive sports in high school today.

Along the way, Noah's elderly surgeon became gravely ill, which led to three last-minute rescheduled surgery appointments. The surgeon's understudy stepped in to do the surgery. Fortuitously, the understudy found and removed a surprise blood clot with fatal potential that was hidden from the original imaging. Not long after Noah's surgery, his original surgeon died, recasting the sequence of events with extra significance.

A tragic miracle occurred when a teenager killed in a car accident provided Noah's donated heart. Finding a healthy donor for someone that young of an age or body size was not easy.

HIPPIE and Noah's extra rare circumstances helped crystallize a feeling of divine protection.

"It was a blessing all the way through, as scary as it was," HIPPIE said.

The liquid and malleable nature of graffiti art can be reflective of personal style and identity, creating a metaphor for faith and how it is communicated to others. For Christian writers, graffiti art emerges as a calling, a representation of both themselves and the gospel.

Describing his work, HIPPIE says, "You have those moments when [Christianity] is sprinkled in, and then you have the areas where it's very loud and straight up. … With graff, I was focusing on having a wild letter but still being legible. My interest evolved into letters as a formation. It starts to become alive. I connected it and realized this formation is actually me on the wall." LA



PHOTO COURTESY OF HIPPIE

LA WEEKLY CLASSIFIEDS

EMPLOYMENT & EDUCATION

AVP, Cloud Database Administrator: maintain, optimize Snowflake & Azure cloud platforms; BS in comp. sci., engrg. (any) or rltd. w/ 5 yrs exp. as cloud database administrator, software engr. or rltd, 40hrs/wk; pay range: $160k-$165k/yr. Send resume to Bank of Hope, Attn: Eric Liu, 3200 Wilshire Blvd., Ste. 610, Los Angeles, CA 90010.

Office Assistant: High School Diploma Req., $37,856/yr, F/T, Resume to Seungwon Ha, Pacific Focus, Inc., 13904 Equitable Rd., Cerritos, CA 90703.

W.M. Klorman Construction Corp. seeks **VDC Engineer.** Mstrs. in Constr. Mgmt, Civil Eng. or rel. field reqd. Dev. 3D constr. models & costing info for bldg models. Salary $98,946/yr. Work site: Woodland Hills, CA. Mail resumes to 23047 Ventura Blvd., Woodland Hills, CA 91364.

CBS Interactive, Inc., dba Paramount Skydance seeks **Business Intelligence Analyst,** Content and Programming in West Hollywood, CA to conduct and complete all BI content or programming analyses for the wider organization. Telecommuting permitted. $105,000 - $148,000 /yr. Apply at www.jobpostingtoday.com Ref #11549.

Market Research Analyst. Req'd: Bachelor's in Data Science, Statistics, Bus. Admin. or related. Wage $55,370/yr. Mail Resume: Korobokgur, Inc. 3464 W. 8th St. Los Angeles, CA 90005.

Associate Attorney - Law Offices of Edward C. Ip & Associates, APC. - El Monte, CA. Master's in Law from a U.S.-accredited law school; Admission to the State Bar of California; Proficiency in MS Office; Proficiency in legal research & analysis via Westlaw/LexisNexis; Strong ability to communicate complex legal issues accurately, both in writing & orally. Email resume to rita@lawyer4property.com; $108,347/yr.

Business and Management Analyst - American Silk Inc. - Los Angeles, CA. Master's in Biz Admin or closely related field; Knowl of supply chain ops, inventory mgmt, & process improvement methodologies; Proficiency in analytical tools, such as MS Excel & SQL; Ability to analyze data & translate insights into actionable biz recommendations; Strong comm, interpersonal, & multitasking skills. $94,973/yr. Apply to American Silk Inc., 340-342 E 4th St, Los Angeles, CA, 90013. americansilkinc@gmail.com.

Project Designer: Master's in Landscape Architecture, Architecture, or a related major req'd. Wage: $85,176/Yr. Send resume to MLA Green, Inc., 251 S. Mission Rd., LA, CA 90033, Attn: H. Kuwayama.

ZestFinance, Inc. dba ZEST AI seeks a **Product Manager** in Burbank, CA. Execute the product strategy and roadmap for our fraud prevention solutions. Telecommuting permitted. $140,000-150,000/year. Apply: https://www.jobpostingtoday.com/ Ref # 65564.

ZestFinance, Inc. dba ZEST AI seeks **Data Scientist** in Burbank, CA. Translate unstructured business problems into well-defined machine learning projects. Telecommuting permitted. $120,000-150,000/year. Apply: https://www.jobpostingtoday.com/ Ref # 62821.

Marketing Specialist - WJB Bearings Inc. - City of Industry, CA. Master's in Mrktg, Comm, or a related; Proficiency in Excel, Tableau, & PowerPoint; Proficiency in Canva or similar tools for campaign visuals; Proficiency in mrkt research, competitor analysis, & social media mgmt. Email: sarahmi@wjbgroup.com; $75,546/yr.

Farmers Group (Woodland Hills, CA) seeks **Sr. Solution Engineer** to provide expertise in design & functionality of bus. apps. to support Bus. Ins. processes. Remote work option from anywhere in the U.S. w/occ. travel to HQ. Salary: $189,051/yr. Apply at Farmers.com/Careers, Job ID: 36267.

Farmers Group (Woodland Hills, CA) seeks **Solution Engineer** to design/develop & deliver scalable/enterprise-level tech. solutions aligned w/bus. objectives. Must have Specialization Cert. covering GCP Machine Learning & Data Engineering. Pos. reqs. 10% travel w/in the U.S. Remote work option from anywhere in the U.S. Salary: $189,051/yr. Apply at Farmers.com/Careers, Job ID: 36266.

Data Engineer - Tolead Logistics US Inc. - Vernon, CA. Master's in Data Sci, Stats, or related; 6 mos exp in a data engrg-related role; Proficiency in Python, SQL, PostgreSQL, Java, & JavaScript; Proficiency in machine learning, statistical modelling, data analysis, & data visualization. Email: hr@tolead.com; $106,995/yr.

Graphic Designer: Apply by mail to Davi & Dani Trading Inc, 1517 Mateo St., Los Angeles, CA 9021, attn CEO. $48,880 - $50,000/year.

Business Analyst - Resco Food Service LLC - City of Industry, CA. Master's in Biz Analytics, or related field; Proficiency in data analysis tools, incl Excel, Python, & SQL; Knowl of financial & operational forecasting, inventory mgmt, & supply chain planning; Familiar w/ inventory mgmt sys; Strong analytical, problem-solving, & data interpretation skills. $106,995/yr. Apply to Resco Food Service LLC, 17171 Gale Ave, City of Industry, CA 91745. shenglin@rescofood.com