

Muni Art Featured Artist: Jocelyn Li Langrand

I CLOSE MY EYES AND SEE

This is a series about discovering the wonders of San Francisco through the unseen. Often when I love a place, it's the memories, feelings, and people that I attach with it, they become the stories of my art. I draw what's true at the moment through tiny details and emotions. One of my favorite authors Germano Zullo said, "The tiny details are not made to be noticed, but discovered. One is enough to enrich the moment. One is enough to change the world." Visit jocelynlilangrand.com for more.

Artist Thanks: Thank you SF Beautiful, for all your initiatives and continuous support of local artists; My literary agent Jennifer March Soloway, for your introduction to this incredible opportunity; My husband Sylvain, for your constant encouragement and support of my creative journey, and my son Hugo, for turning my life upside down and has nevertheless become the greatest inspiration of my life.



THE ANTIDOTE TO FASCISM IS POETRY

dear hidden gems
riding on the bus

your green glow
has something to say

to the artificial mind
alive in those buildings

where time's spiders
were invented to eat

the continual terrible
boredom we emanate

looking down at our phones
instead of a tree

under that cloud
that looks like a door

Matthew Zapruder

Matthew Zapruder, "The Antidote to Fascism is Poetry." Reprinted with the permission of the author.
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TRAIN THROUGH COLMA

But will anyone teach
the new intelligence to miss
the apricot trees

that bloomed each spring
along these tracks?
Or the way afternoons

blazed with creosote
& ponderosa?
Spring evenings flare

with orange pixels
in the bay-scented valley—
where in the algorithm

will they account for
the rippling ponies
that roamed outside Fremont?

When the robots have souls,
will they feel longing?
When they feel longing,

will they write poems?

Tess Taylor

Tess Taylor, "Train through Colma." Reprinted with the permission of the author. All rights reserved.
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Listening to the Caryatids on the Palace of Fine Arts

The curve of roof echoes the roll of golden coast hills solidified in travertine marble. In front, the reflecting pool's eye,

where the dome, the city's past, floats is split by swans. Once a city built from redwood plank and gold dust, until earth shook it down

to mud and ash. In 1915, twelve plaster palaces bloomed from the ruined Marina. For nine months, San Francisco grew fat again with visitors and fame.

The exhibition ends. Palaces razed. Only this mute Roman structure remains crowned in weeping stone maidens who,

whisper back to us in sea wind, bird song.

Iris Jamahl Dunkle

Iris Jamahl Dunkle, "Listening to the Caryatids on the Palace of Fine Arts." Reprinted with the permission of the author. Muni Art 2020, San Francisco Beautiful, sfbeautiful.org



Baker Beach

Close your eyes on that startled
vision: fishing line strung taut
by the waves' tall pressure: cold sugar
of a fish's mouth clamping the bait's steel
surprise. Hold fast against the tide, its spray
finer than pleasure against your sun-
ruddy face. Understand there's nowhere
to go. I mean you have nowhere
you must go. What we trust is the sound
of the sea, its chill shock, our faith
in its change. Rolling together and under
and up and apart and on to the next
body. This is the pacific.

Melissa Stein

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JOCELYN LILANGRAND

The Long View

Two lovers sit atop
Dolores Park: they stop
their argument to see
a church, a bridge, a sea.

They play a little game:
each man proceeds to name
his list of lovers, dead.
There's no one left unsaid.

Anxious pigeons wait
for crumbs to fall. It's late.
The weather starts to shift:
all fog, all love, will lift.

Randall Mann

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