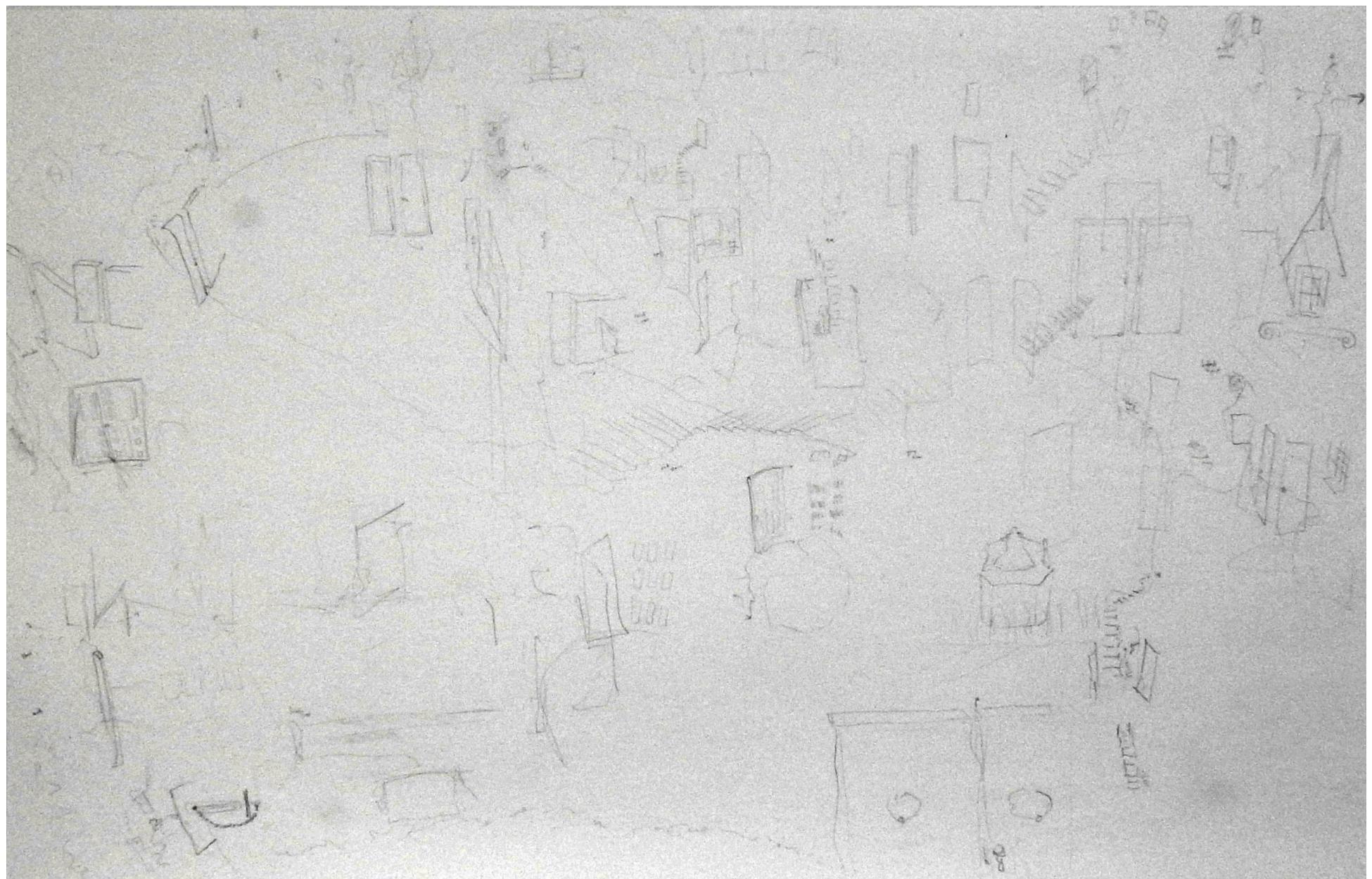


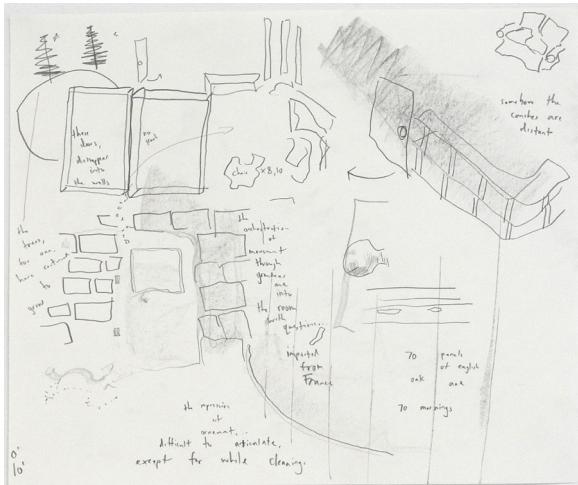
Portfolio

Fall 2024

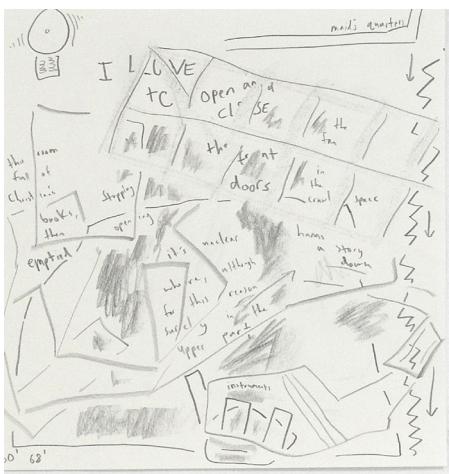
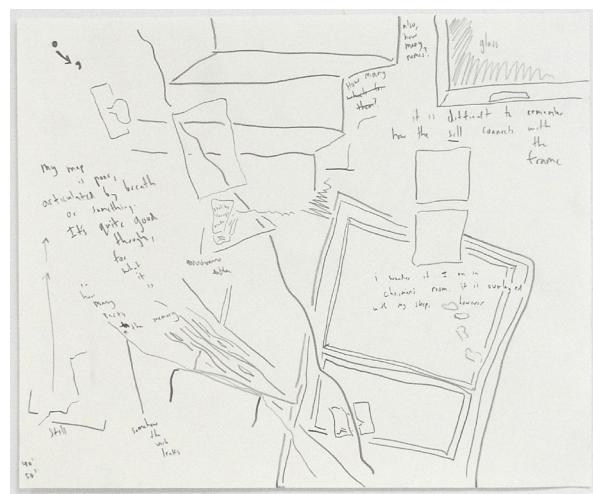
Eli Neuman-Hammond



Partial index of thresholds in the Castle. 2021.
graphite on paper.
45 x 30 inches.



a crackling, turbulent noise, like a night without fire in the
heating furnace it will repeat itself as the threshold moves to the
water quite lead to the bed and ear. Little travel far, meeting
and touching close clothes walls, so that there is an impression
of chamber warmth rustling adown each surface, as though the
noise could be cracked down to the surface of the
bottom a metallic rattle, who can say there is a character
base and the front moves it a little, rattling and screeching,
but frayed-like. An open space, promptly flooding ears and
air and light passing through it, are a clear space.
the air and light passing through it are a clear space.
the great breath, the darkness at walls close together,
is smoothly curving like bees over the crackling is very
responsive. Silence indicating... the wood also speaks, as
though to remember the forest tall pale trees massaged by
the wind. It itches at the ear. As a tongue the
vein of tenderness. An opening, also holds, the sky is his
way to be heard, the footsteps get worn as clearly
as furniture. When the deer comes or low hum emanates the
room. Sometime the walking man comes, even as it appears after
constant torture the air this out, passing from a low pitch
to a high one.



W.E.B du Bois kept time at the Castle, 68 minutes. 2021.
graphite on paper.
68 x 9 inches.

in utmost density and
membrance, Mnemosyne
formed into memory,
formation is rhythm,
the recollection almost
collection that enables us
outside the printed

Arendt tracing, 2013. 2021.
graphite on paper.
12 x 9 inches.

* [The purpose of confrontation is . . . a challenge to the client to become integrated . . . It is directed at discrepancies within the client . . . between what the client says and does . . . and between illusion and reality . . .]

A challenge. 2021.
graphite on paper.
9 x 12 inches.



Persimmon, chipmunk, hickory, squash. 2024.
installation view.

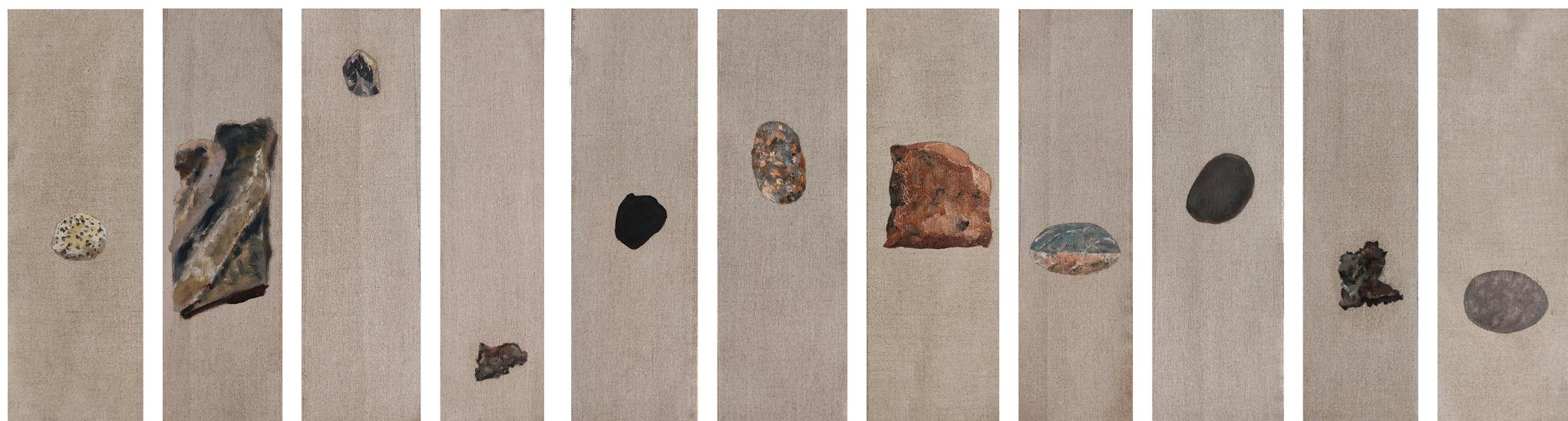


Caribou, Hominy, Raccoon, Opossum, and Skunk. 2024.
acrylic on mdf and poplar panel.
8 x 15/16 x 48 inches to 6x 15/16 x 24 inches.

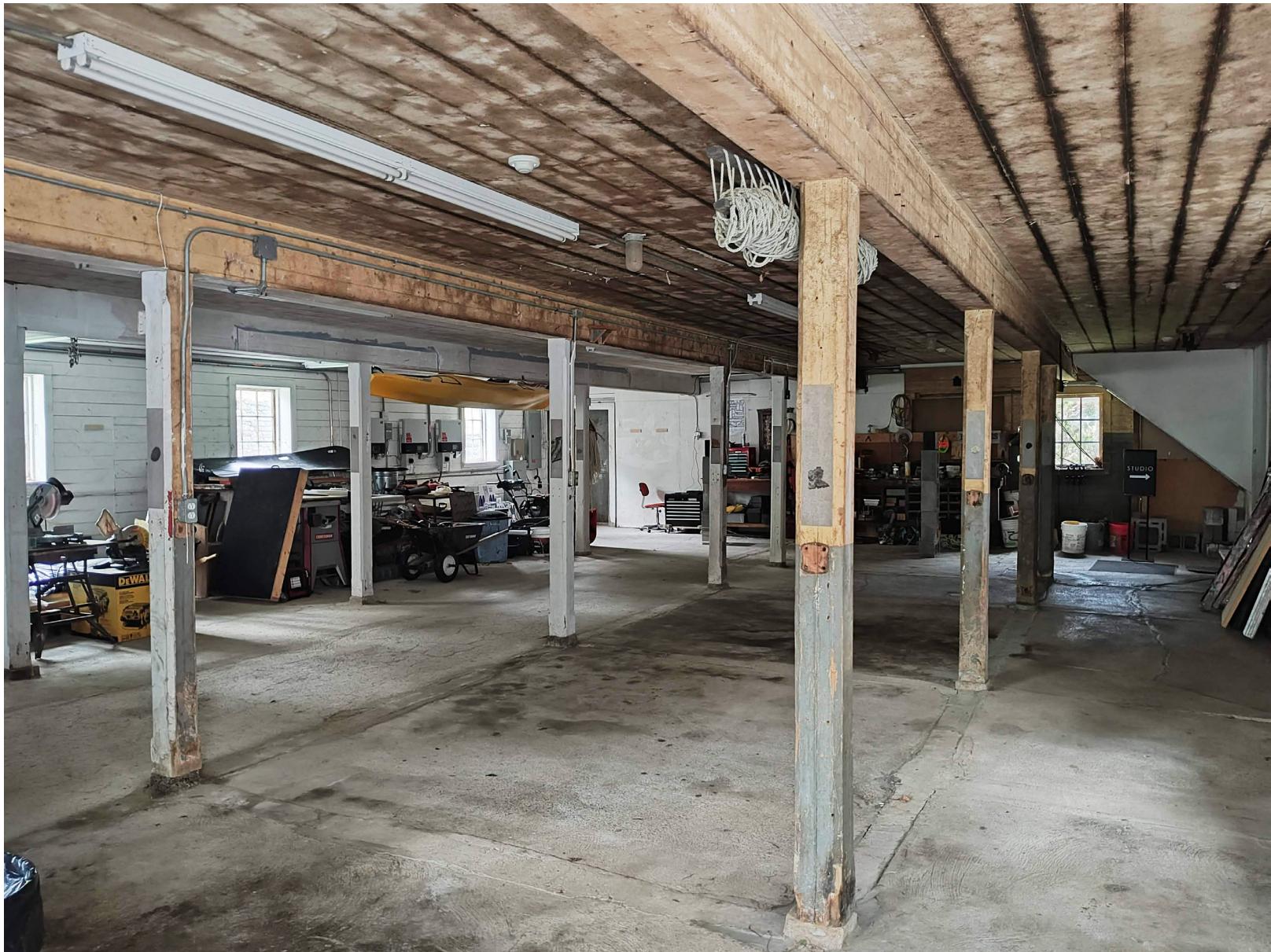
Caucus. 2024.
acrylic on mdf and poplar panel.
50 x 1 3/8 x 60 inches.



Untitled American landscape. 2024.
oil on unstretched canvas.
28 x 10 feet.



*Walking stones 1-11. 2024.
oil on linen with rabbit skin glue.
4 x 17 inches each.*



Persimmon, chipmunk, hickory, squash. 2024.
installation view.

audio documentation of work:
<https://elineumanhammond.net/audio/country-sample.mp3>

Country. 2024.
radio receiver, live stereo transmission of 97.7 WCZX-FM
“The Wolf” the Hudson Valley’s new country radio, FFT
bandpass filter between 1600-2024 hz, stereo amplifier, two
speakers.
indeterminate duration.



*The weight of stones / the way in which winter / pushes up / these
stones from the earth, / in fields / perpetually cleared.* 2023.
oil paint on wood.
installation view.



Dogtown. 2023.
oil paint on wood.
12 x 8 inches.



"I recognize the mountains.". 2023.

mixed media installation with cast bronze, brick, railroad tie, clay, audio recordings of conversations between the artist and his grandfather,(55"), grand piano, speaker driver, amplifier, drawing by the artist's grandfather, plaster, wax, curtain hardware, cotton, chairs, wood.

installation view.

audio documentation of work:

<https://elineumanhammond.net/audio/i-recognize-the-mountains-sample.mp3>

video documentation of work:

<https://youtu.be/S2njba7sAV4>



"I recognize the mountains.". 2023.

mixed media installation with cast bronze, brick, railroad tie, clay, audio recordings of conversations between the artist and his grandfather,(55"), grand piano, speaker driver, amplifier, drawing by the artist's grandfather, plaster, wax, curtain hardware, cotton, chairs, wood.

installation view.



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installation view.

Eli Neuman-Hammond

The Americanization of Shmuel

being a film in eighteen parts recorded to five channels
of audio which recollects memories, lullabies, passages,
and distances in at least four tongues across at least four
continents, which reinterprets music written originally for the
1964 anti-war comedy “The Americanization of Emily,”
and popularized by Bill Evans, which is dedicated to the
joy and good health of his loved ones, and which is
humbly offered to the dear listener as an

unrecovered shard of messianic
time glimpsed glistening in
the destruction left
in the wake of
the angel of
history



The Americanization of Shmuel. 2025.
5.1 channel audio.
20:54

audio sample:
<https://elineumanhammond.net/audio/the-americanization-of-shmuel.mp3>

Richard Mather

10.4.9

2nd note upon the
1st note upon me
2nd note upon me
2nd note upon me
Richard Mather
Richard Mather
Richard Mather
Richard Mather

Oct. 10. 1848. Examined this
book by the catch word
& every page and believe
it to be complete. R. T. Q.

THE
VVHOLE
BOOKE OF PSALMES
Faithfully
TRANSLATED into ENGLISH
Metre.

Whereunto is prefixed a discourse declar-
ing not only the lawfulness, but also
the necessity of the heavenly Ordinance
of singing Scripture Psalms in
the Churches of
God.

Coll. III.

Let the word of God dwell plenteously in
you, in all wisdom, teaching and exhort-
ing one another in Psalms, Hymns, and
spirituall Songs, singing to the Lord with
grace in your hearts.

James v.

If any be afflicted, let him pray, and if
any be merry let him sing psalmes.

Imprinted

1640

Y.D. 1640. 2022.
voice and vocoder patch.
performance.

audio documentation of work:
<https://elineumanhammond.net/audio/yd-1640.mp3>

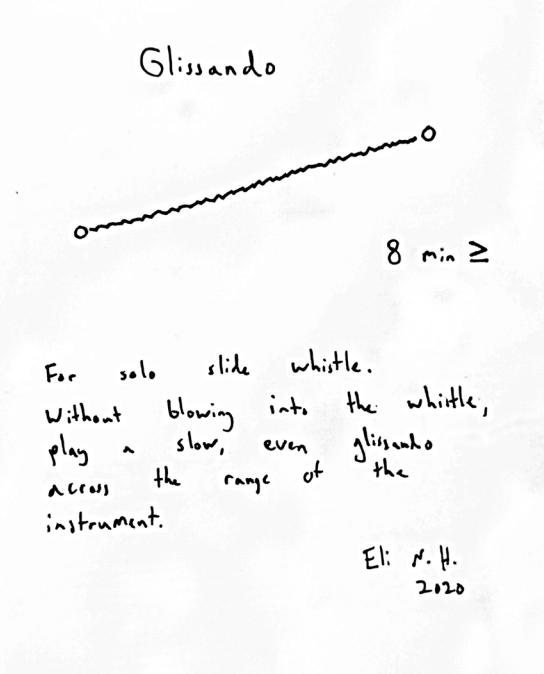
Description (Second Version)
for two people

Write out all of the sounds
that you hear.

Out loud, read these accounts
simultaneously, within a
duration equal to that in
which they were made.

Eli N.H.
2020

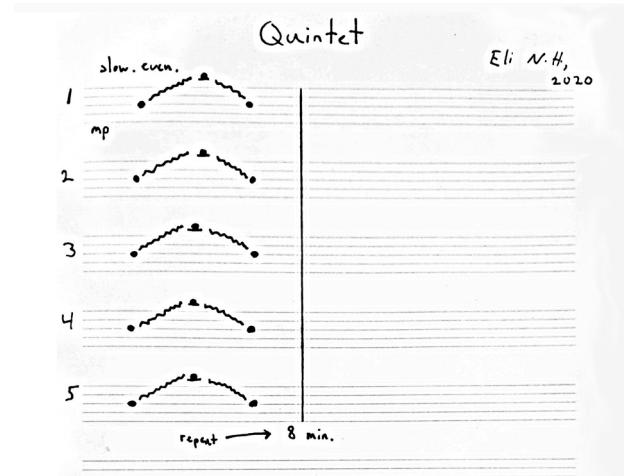
Description (second version). 2020.
for two people.
score.



For solo slide whistle.
Without blowing into the whistle,
play a slow, even glissando
across the range of the
instrument.

Eli N.H.
2020

Glissando. 2020.
for solo slide whistle.
score.

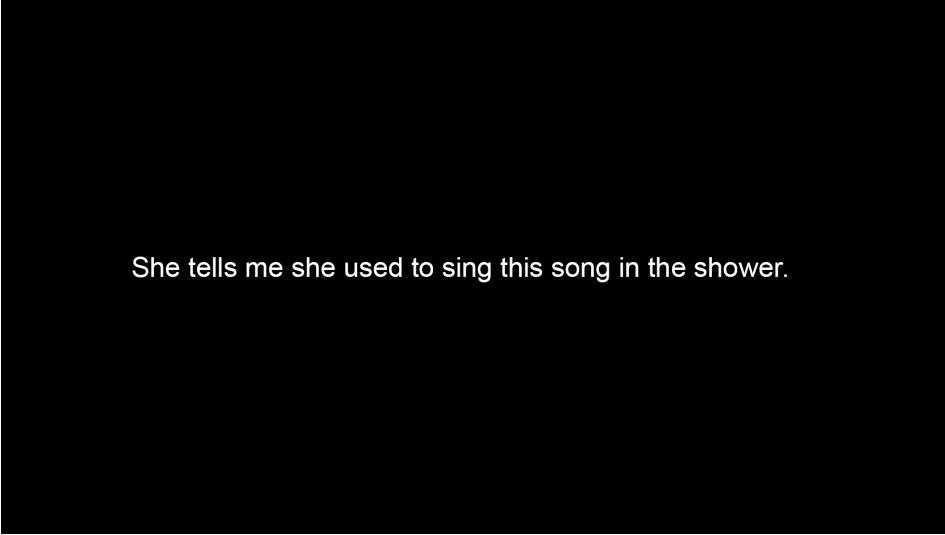


For five slide whistles.

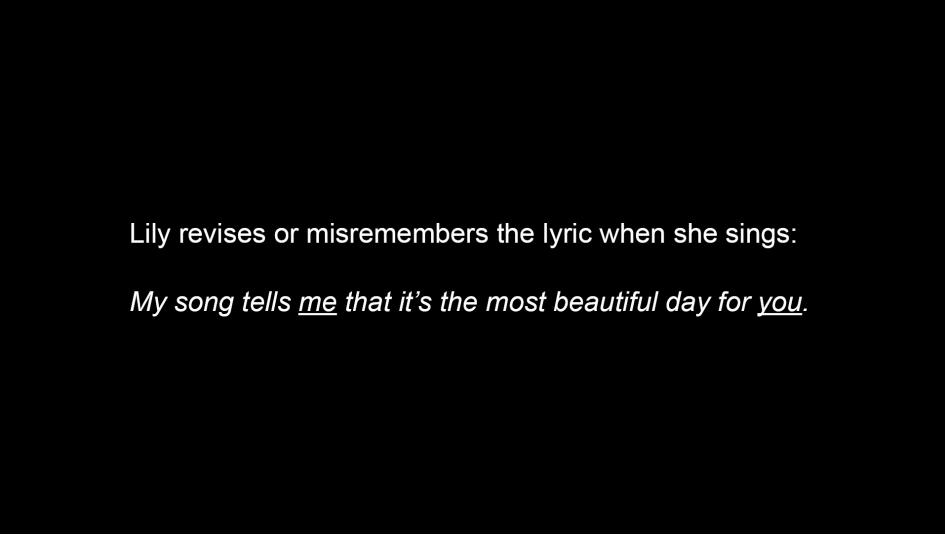
Each part consists of a continuous, slow
glissando, beginning in unison at the lowest
note of the whistle's range, continuing
through to the highest, and then returning
to the lowest.

Note durations are open. The players should
begin together and gradually move out
of focus, embarking as they do at their
own pace. The in-breath should be the
only thing breaking otherwise continuous
movement.

Quintet. 2020.
for five slide whistles.
score.

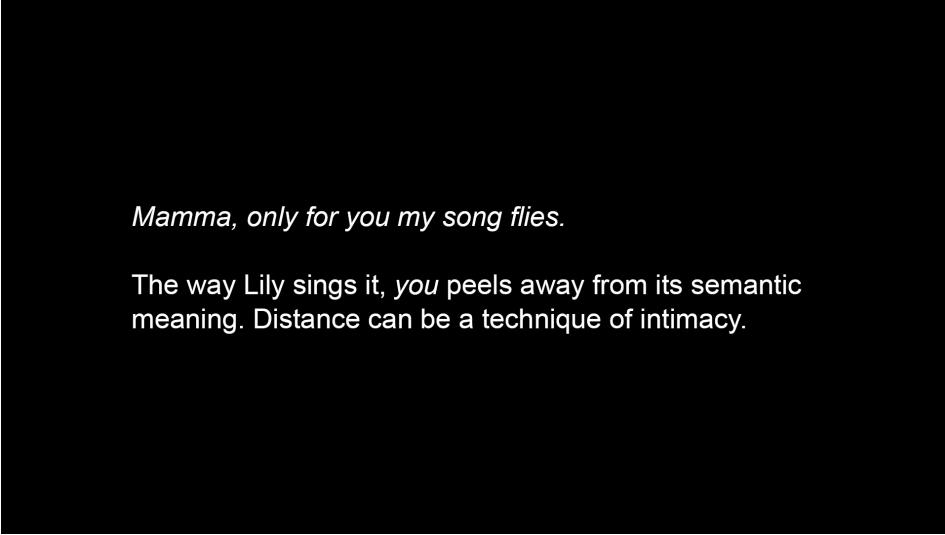


She tells me she used to sing this song in the shower.



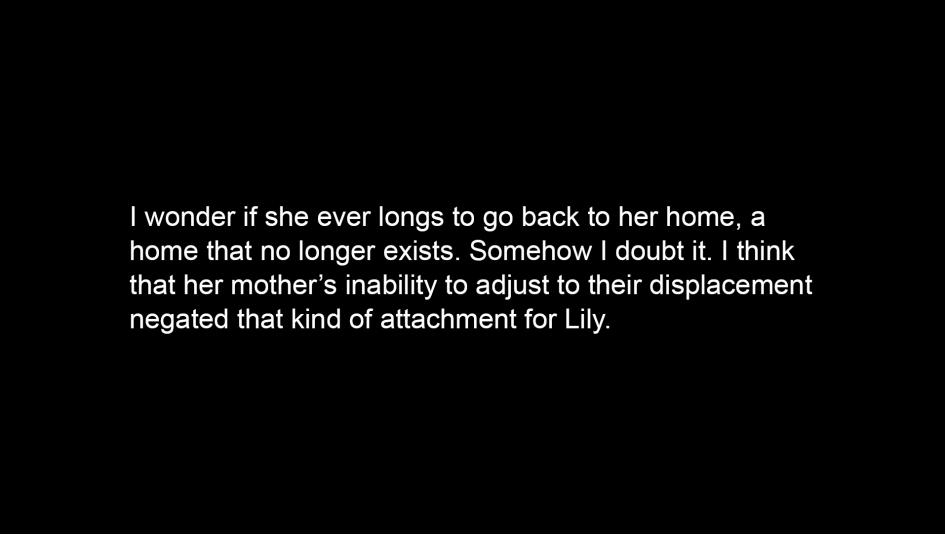
Lily revises or misremembers the lyric when she sings:

My song tells me that it's the most beautiful day for you.



Mamma, only for you my song flies.

The way Lily sings it, *you* peels away from its semantic meaning. Distance can be a technique of intimacy.



I wonder if she ever longs to go back to her home, a home that no longer exists. Somehow I doubt it. I think that her mother's inability to adjust to their displacement negated that kind of attachment for Lily.

Stills from *Stay*. 2024.
video with sound.
5:47

link to video:
<https://elineumanhammond.net/video/stay.mp4>