

Selected Work

2021-2023

Eli Neuman-Hammond

"I recognize the mountains."

(2023)

Cast bronze, brick, railroad tie, audio recordings (55"), grand piano, speaker driver, speaker cable, amplifier, plaster, wax, ceramic, wood, drawing by the artist's grandfather, curtain hardware, cotton, chairs

Dimensions variable.

The audio recordings document conversations between the artist and his grandfather, which address the period between 1926-1944. These recordings were made between 2018-2023.

[Video documentation of installation, with sound \(4"\)](#)





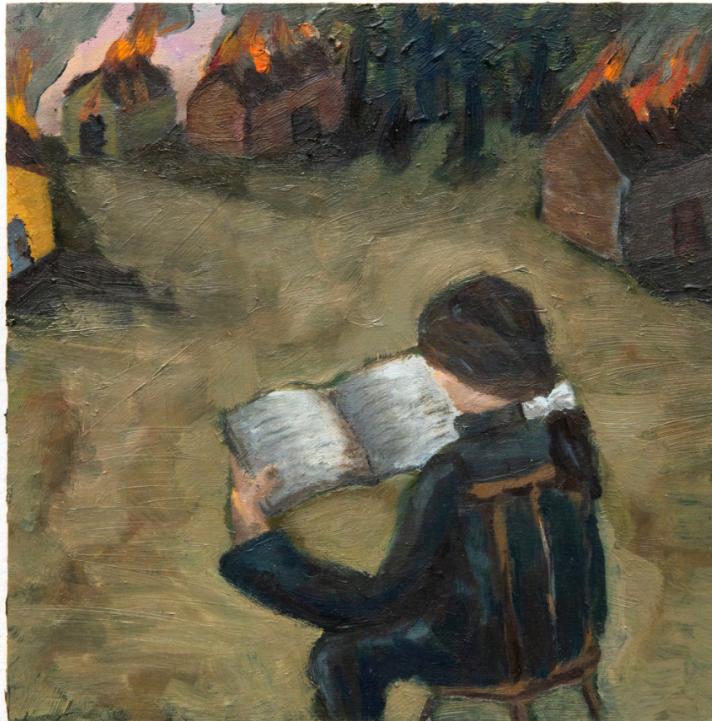


**The weight of stones / the way in which winter / pushes up / these stones from the earth, / in fields / perpetually cleared
(2023)**

Oil paintings on wood panels

11 panels, each approximately 4" x 3" to 7" x 16"







Stay

(2023)

video with sound, 6"

[Video can be viewed here.](#)

A Jewish grandmother displaced from Tripoli, Libya, remembers a song from her youth and sings it to her grandchild over a video call.

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

There's something about pronouns and feeling. In the original lyric, the singer addresses his "mamma":

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

The most touching song I heard this summer was a rendition of Rihanna's "Stay" by Vin Diesel. I didn't understand the song before hearing Vin's version, but when he sings, *I'm pretty sure how I feel about it*, I feel it too.

Did she sing it on the bus to the ribbon factory where she worked?

"One hearing or a century of hearings?"

(2022)

mixed media installation.

[Excerpt recording of installation \(3"\)](#)

Sculpture of the maypole¹

tree trunk, shellac, paint, concrete and steel base

1 "A goodly pine tree of 80 foot long was reared up, with a pair of buck's horns nailed on somewhat near unto the top of it; where it stood a fair sea-mark for directions, how to find out the way to Mine Host of Ma-re Mount."
-Thomas Morton, 1637

Deranged compass²

rope; wood panel; oil paint; fired clay; washed up bricks from New York harbor; foundation brick from Dogtown, Gloucester; granite from Dogtown, Gloucester; quarried granite from Halibut Point, Gloucester; beach stones from Marblehead; beach stone from Martha's Vineyard; smoky quartz mined in the White Mountains

2 "A few species of reported wildlife further embellish the map, no doubt to avoid too much blank space."
-Commentary on "ILLUSTRATED MAP of NEW ENGLAND and NEW YORK". 1635 from Maps of Early Massachusetts, 1984.

Pile monument³

fieldstone wall parts

3 "Important as organisms like smallpox, the horse, and the pig were in their direct impact on American ecosystems, their full effect becomes visible only when they are treated as integral elements in a complex system of environmental and cultural relationships. The pig was not merely a pig but a creature bound among other things to the fence, the dandelion, and a very special definition of property."
-William Cronon, 1983

Landscape of the Puritan Mind in 17th Century Massachusetts Land⁴

MDF panel, oil paint

4 "When Indians heare the horrid filths,
of Irish, English Men,
The horrid Oaths and Murthers late,
Thus say these Indians then.

We weare no Cloaths, have many Gods,
And yet our sinnes are lesse:
You are Barbarians, Pagans wild,
Your Land's the Wildernesse."
-Roger Williams, 1643

1627,⁵ 1675,⁶ 1890,⁷ x⁸

fired clay

5 "Now to maintaine this riotous prodigallitie and profuse excess, Morton, thinking him selfe lawless, and hearing what gaine ye French & fisher-men made by trading of peeces, powder, & shotte to ye Indeans, he, as ye head of this consortship, begane ye practise of ye same in these parts; and first he taught them how to use them, to charge, & discharg, and what proportion of powder to give ye peece, according to ye sise or bignes of ye same; and what shotte to use for foule, and what for deare."
-William Bradford, 1628

6 The beginning of King Philip's war.

7 "At the end of the 1890s, in place of the promised, smooth, social-reforming cultural development, began a period of the most violent and acute sharpening of the capitalistic contradictions – a storm and stress, a crashing and colliding, a wavering and quaking in the foundations of the society. [...] The brilliant basic idea of May Day is the autonomous, immediate stepping forward of the proletarian masses, the political mass action of the millions of workers who otherwise are atomized by the barriers of the state in the day-to-day parliamentary affairs, who mostly can give expression to their own will only through the ballot, through the election of their representatives."
-Rosa Luxemburg, 1913

8 "Historicism contents itself with establishing a causal connection between various moments in history. But no fact that is a cause is for that very reason historical. It became historical posthumously, as it were, through events that may be separated from it by thousands of years. A historian who takes this as his point of departure stops telling the sequence of events like the beads of a rosary. Instead, he grasps the constellation which his own era has formed with a definite earlier one."
-Walter Benjamin, 1940

"One hearing or a century of hearings?"⁹

audio (~20') diffused in hallway with amplified "1627,⁵ 1675,⁶ 1890,⁷ x⁸"

9 Charles Ives, 1920

Industry¹⁰

paint, wood panel

10 any / quid pro quo / get out. Gravelly Hill says / leave me be, I am contingent, the end of the world / is the borders / of my being
-Charles Olson, 1968

Anne Hutchinson Parkway¹¹

paint, wood, canvas panel

11 Governor John Winthrop: We see no rule of God for this. We see not that any should have authority to set up any other exercises besides what authority hath already set up and so what hurt comes of this you will be guilty of and we for suffering you.
Mrs. Anne Hutchinson: Sir, I do not believe that to be so.
Gov. John Winthrop: Well, we see how it is. We must therefore put it away from you or restrain you from maintaining this course.

Mrs. Anne Hutchinson: If you have a rule for it from God's word you may.
-Transcript of Anne Hutchinson's Trial, 1637



Pictured:

1627, 1675, 1890, x.

ceramic, wood, microphones, amplifiers



Pictured left to right:
Pile monument
Deranged compass
Sculpture of the maypole
Landscape of the Puritan Mind in 17th Century Massachusetts Land
See materials list.



Pictured: Sculpture of the maypole
See materials list.



Pictured left to right: Pile monument
Deranged compass

Carnival's Quarrel with Lent

(2021)

suite for slide whistle, CD. [Audio available to stream here.](#)

1 glissando i (9:00)

2 quintet i (8:06)

3 quintet ii (8:21)

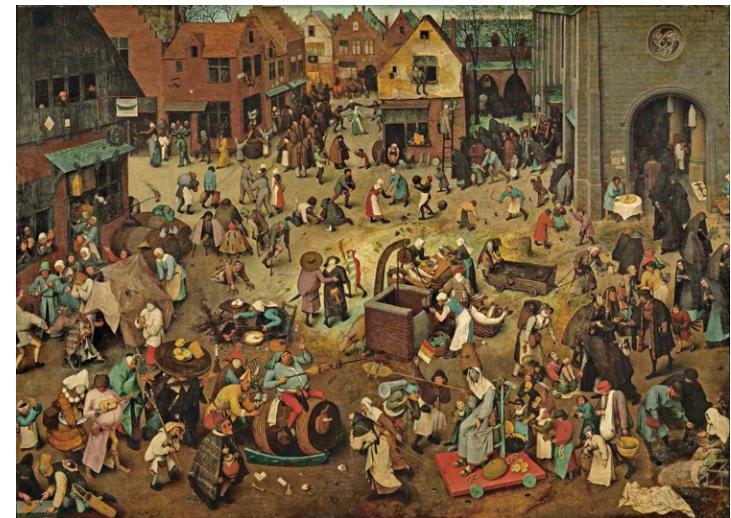
4 glissando ii (12:48)

"Carnival's Quarrel with Lent" was written for the slide whistle, a comic instrument that's easy to play and well-suited for an ironic critique of chamber music. Four sequential pieces are recorded idiosyncratically to reflect different conceptual aims and changing socio-economic conditions.

I revive a jongleur figure in the opening and closing sections of the record, which take place in the skeletal remains of a public sphere. In these parts I execute a long glissando without blowing air into the whistle. (The music is constructed with the ambient energy resonating within the whistle's expanding and contracting column of air.) Site is central to these recordings. I realized the first section on a street corner in Queens, NY, as the first wave of the COVID-19 pandemic ebbed in June 2020. The whistle amplifies fireworks, near and far; passing cars and mobile sound systems; the rustling of foliage; and an expectant tension redolent with joy and fear. The companion glissando was recorded November 7 in Washington Square Park, just after the 2020 presidential election. The dominant sound here is noise, which pulls the glissando into sharper relief. There is a cacophony of voices, tenuously coincident in celebratory articulation in spite of their vastly different interests and experiences. While the glissando lends a rising motion to the first piece, it falls here, deflating like a balloon and capturing my own ambivalent identification with the chaotic, jubilant affect that saturates the air.

Filtration is an ambivalent process in sound. A filter emphasizes particular frequencies, pulling these into the foreground, but filtration can also be considered in terms of attenuation. A filtering out. This elliptical quality of filters, in which negative space highlights the contours of a lens as much as the subject brought into focus, generates a multiplicity of meanings. These pieces are loosely inspired by an anecdote told by Akio Suzuki, in which his father plays a melody on the flute using only his fingers.

In the quintets, five voices converge and diverge as they sing through the microtonal range of the slide whistle, yielding a tapestry of beating tones. While each part is identical, the players proceed at their own pace, not unlike Morton Feldman's "Two Pianos." One quintet was recorded in spring quarantine, and the second en plein air during the winter.



Released June 2021 by Edition Wandelweiser Records.

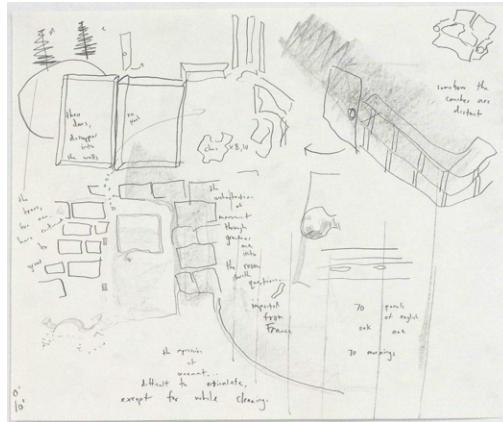
Three walls

(2021)

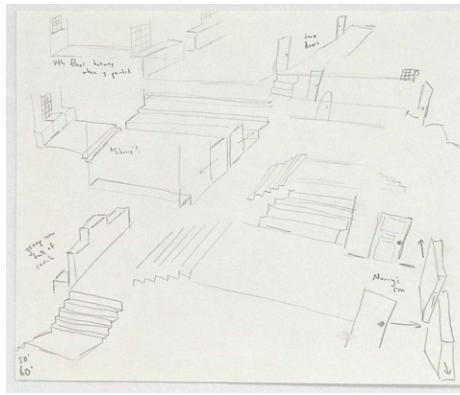
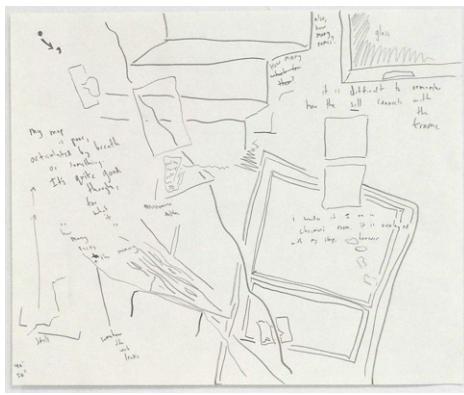
oil paint, cedar

3" x 216"





A circling hump, advanced to meet. Very night entices me to sit
In many forms at road sides and as the people travel far, meeting
who, quite lead to the last, are ear flappers, travel far, meeting
and bring their donkeys with them so that there is an impression
of a shadowy, warm, swishing about each morning as though the
warm earth be startled. Come to the eastern at the
beginning of a mottled rattle. who can say there is a somber
bare and the front seems a little nothing more resembling
but front-like. An open space, properly flooded, one end
the sun is up, light through it, and a close green,
the back bank, the distance at walls close together there
is smiling, curving like this and they are smiling, a very
expansive. Silence indicates... the word who operates, or
though to remember the faint, tall pale trees arranged by
the river. Intensity of the ear. As a teenager the
heat, sun, at timidity. In spring, also later, the sky is
so very, so bright, the footsteps put away as clearly
as footprints, like the deer class, a low line onwards the
sun, something the setting sun seems, even as it appears other
somewhat, the air thus acts, moving from a low pitch
in which tends to a high one.



Partial index of doors and windows within the castle, 68 minutes (two)

(2021)

graphite, paper, audio (68")

11" x 115" - seven panels



W.E.B. Du Bois kept time at my school
(2021)
inkjet print of archival photograph, milled wood, nails
6" x 8" x 30"



Partial index of doors and windows within the castle, 68 minutes (one)

(2021)

paper, graphite, wood, audio (68")

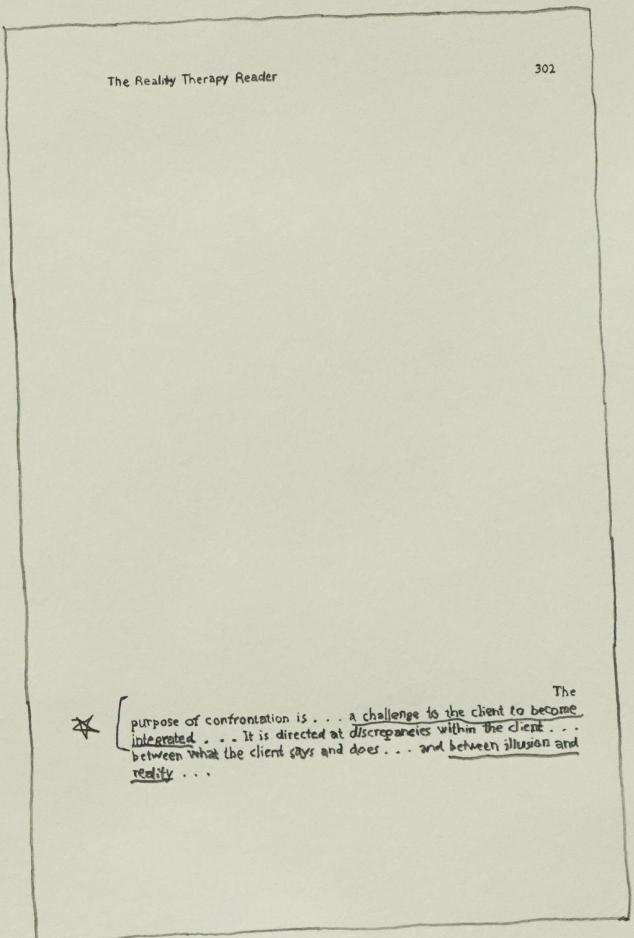
66" x 42"

Reality Therapy

(2021)

paper, graphite

10" x 14"



in utmost density and
nembrance, *Mnemosyne*
formed into memory,
formation is rhythm,
the recollection almost
collection that enables to
outside the printed.

embrance (detail for Arendt)

(2021)

graphite, paper

11" x 14"