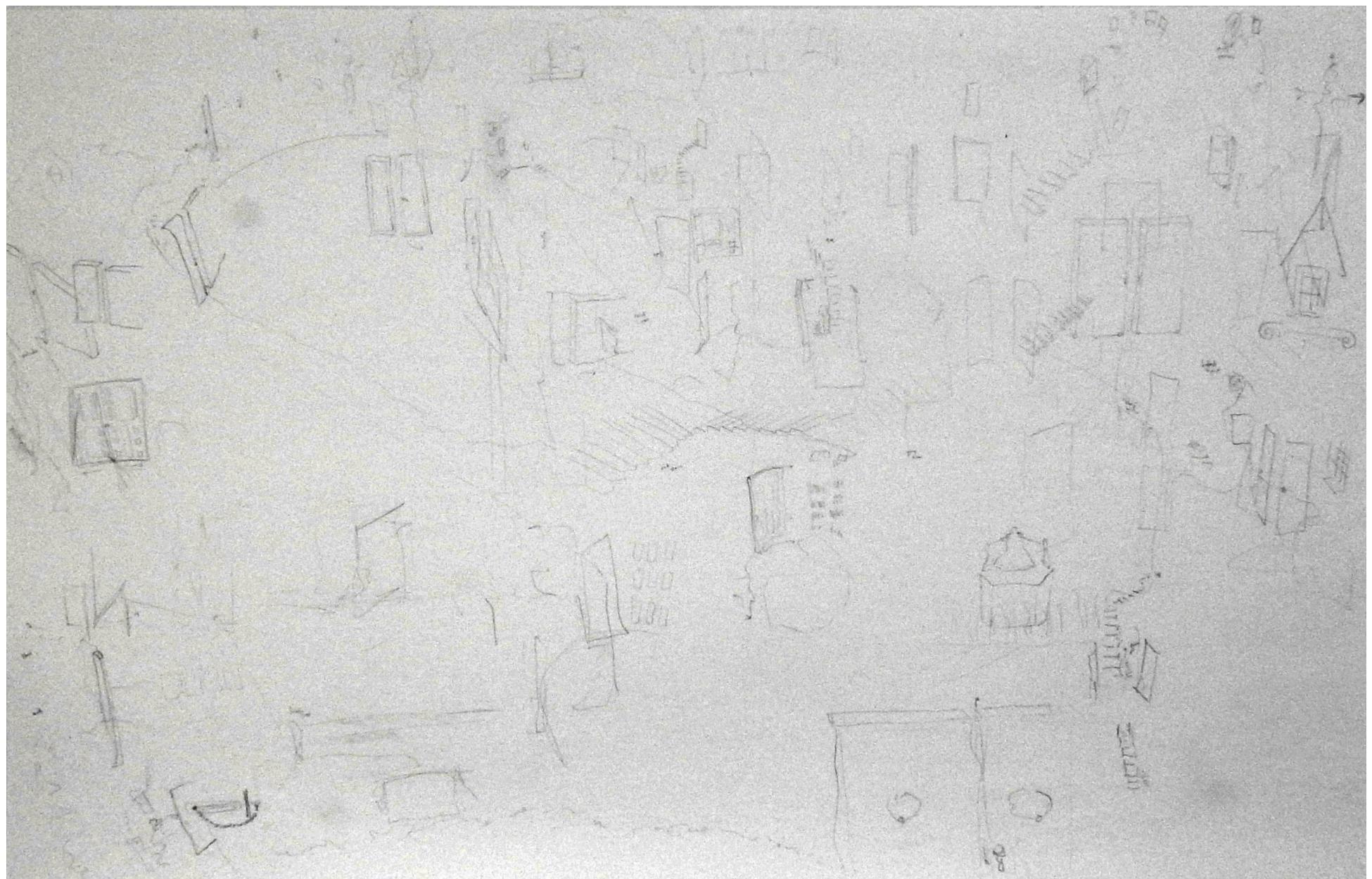


Portfolio

Fall 2024

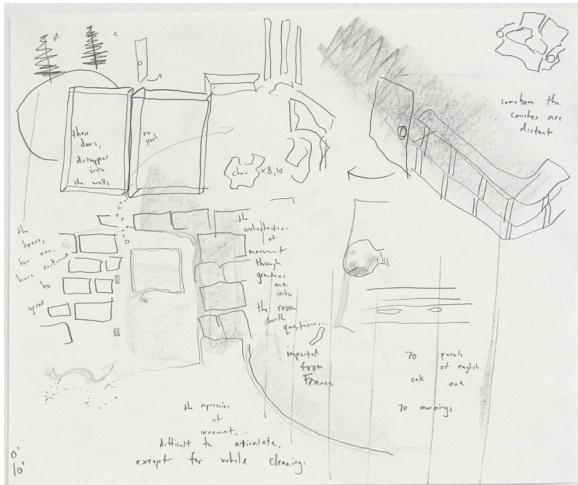
Eli Neuman-Hammond



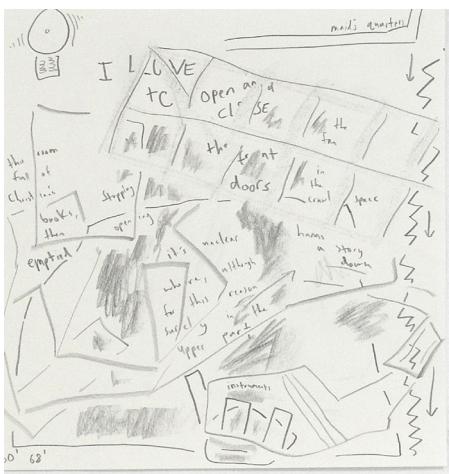
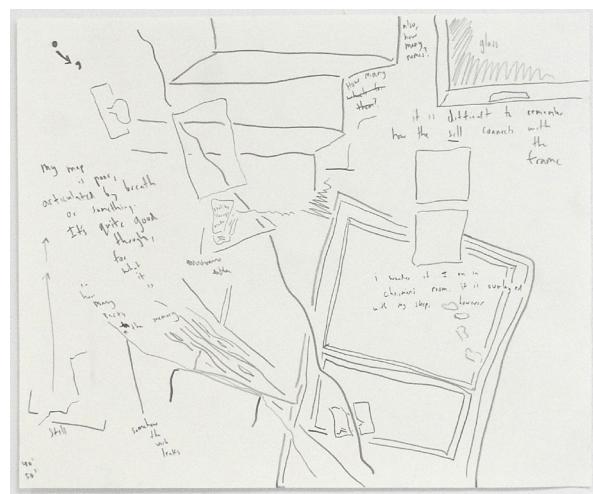
*Partial index of thresholds in the Castle.* 2021.  
graphite on paper.  
45 x 30 inches.

\* [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.



a croaking lisp, equivalent to snarl, barking might continue to int.  
the morning frost at such great road as the hostile come to the  
site, quite lead to the back and ear batters, travel far, meeting  
and bringing close clothes walls, so that there is an impression  
of choker, warm rustling adorns each surface as though the  
noise could be diverted. Come to the surface at the  
bottom a metallic rattle, who can say there is a diameter  
base and the front mirror it a big, scuttling one screeching,  
but frust-like. An open spaces promptly flooding ears and  
air are tight passing through it, and a close space.  
the vast breath, the slantness of walls close together  
is smother, constricting like here and say the croaking is very  
responsive. Silence indicating... the wood also speaks, as  
though to remember the forest tall pale trees measured by  
the winds. Intimacies of the ear. As a trumpet the  
wind. Intimacies of the sky is the  
sun or friendship. An opening, also birds, the sky is to  
far away to be heard, the footsteps get worn as clearly  
as furniture. When the deer comes in low how emanates the  
room somewhere the walking man seems even as it appears after  
calculated torture the air this out, passing from a low pitch  
to a high one.



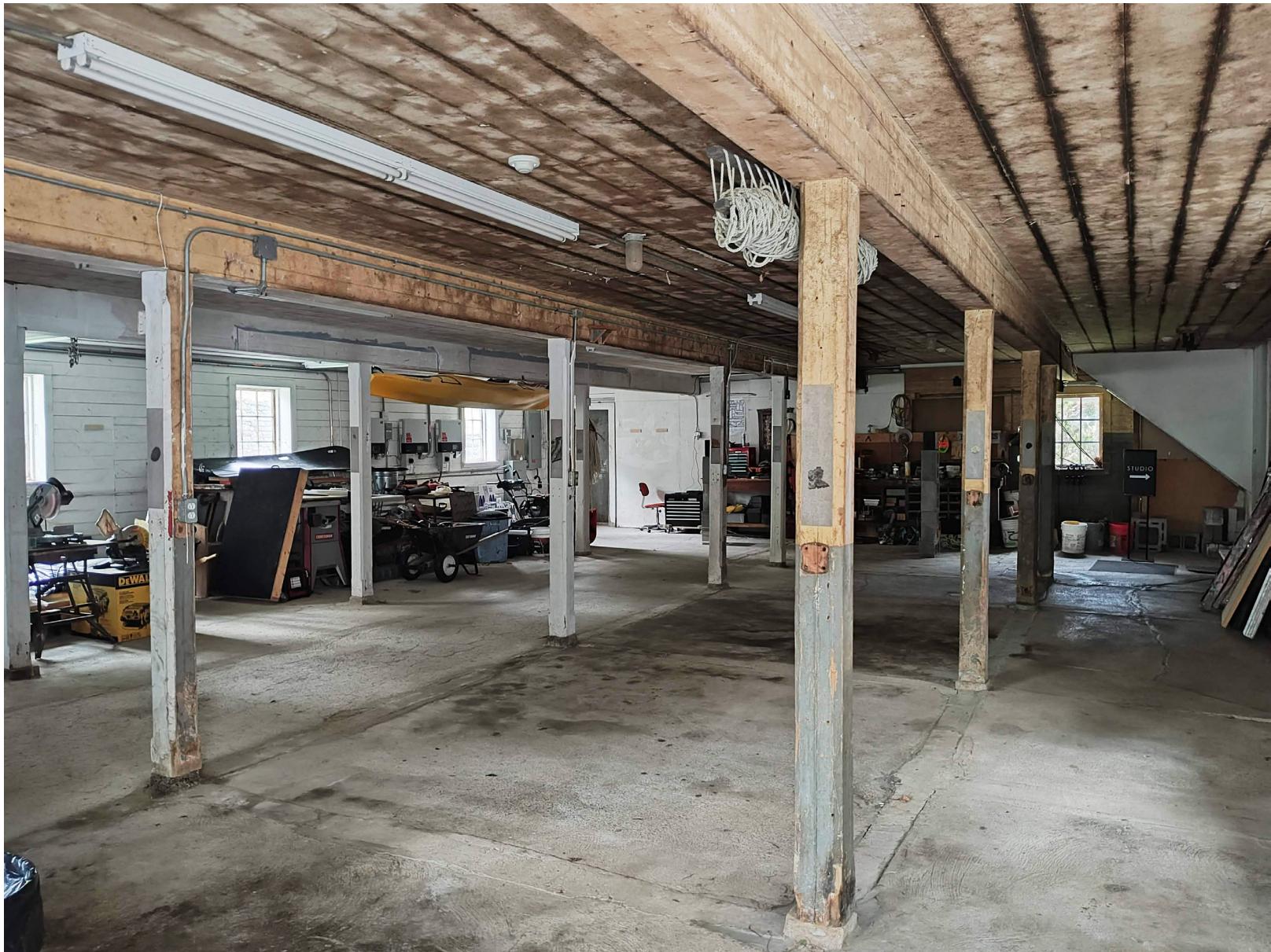
*W.E.B du Bois kept time at the Castle, 68 minutes.* 2021.  
graphite on paper.  
68 x 9 inches.

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.



*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.



*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.



*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.

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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>

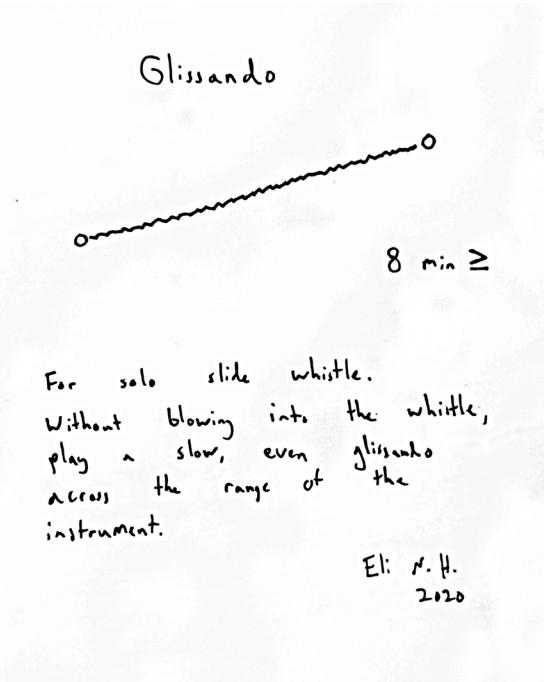
Description (Second Version)  
for two people

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

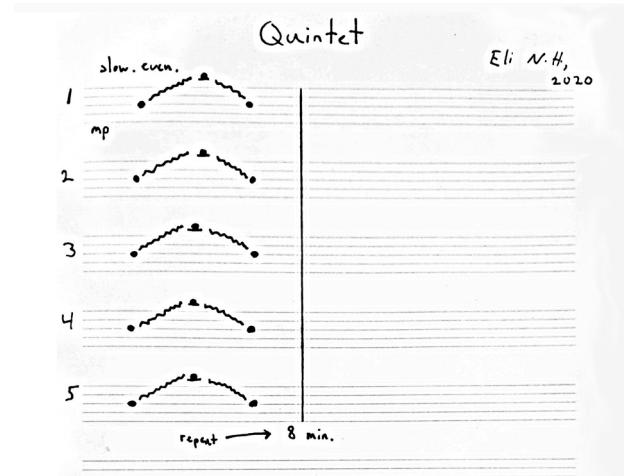
*Description (second version).* 2020.  
for two people.  
score.



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.

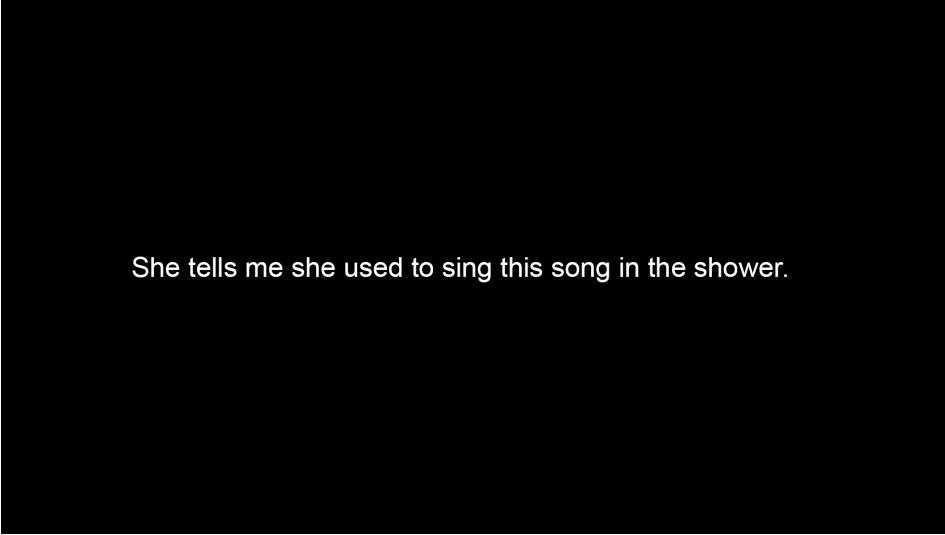


For five slide whistles.

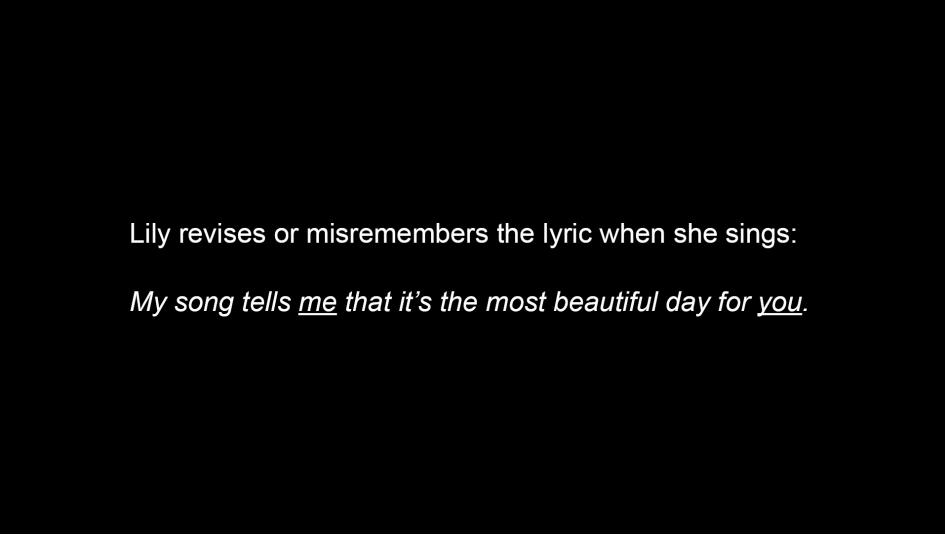
Each part consists of a continuous, slow  
glissando, beginning in unison at the lowest  
note of the whistle's range, continuing  
through to the highest, and then returning  
to the lowest.

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.

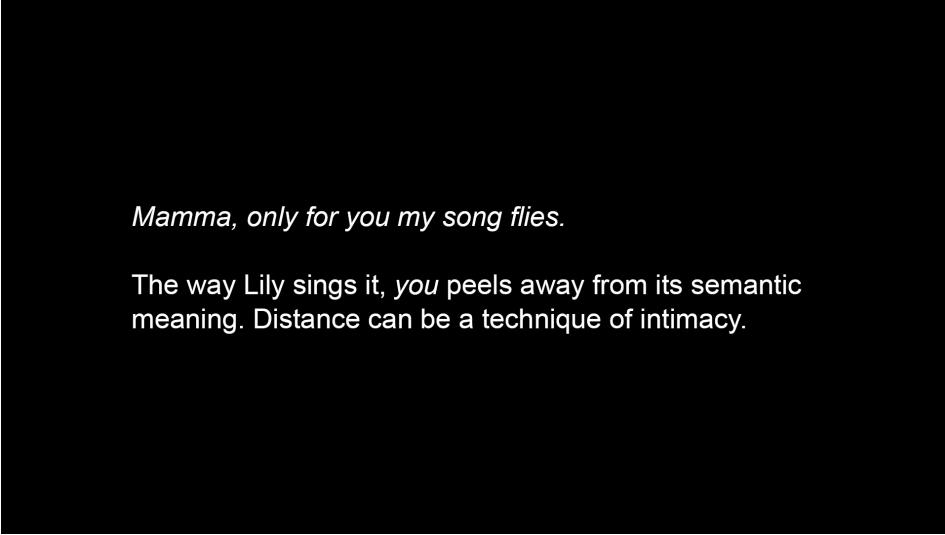


She tells me she used to sing this song in the shower.



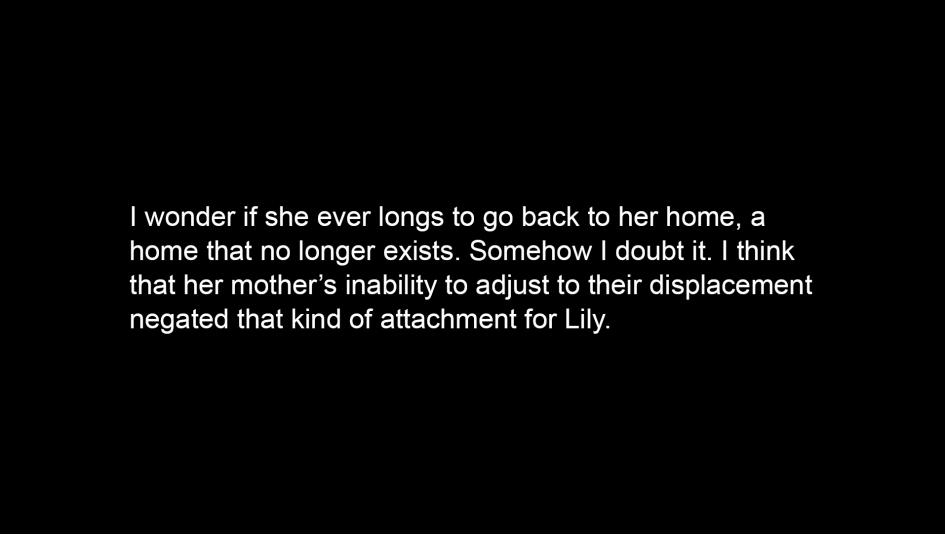
Lily revises or misremembers the lyric when she sings:

*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>