

Portfolio

Fall 2024

Eli Neuman-Hammond



"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>



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installation view.



*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.



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.

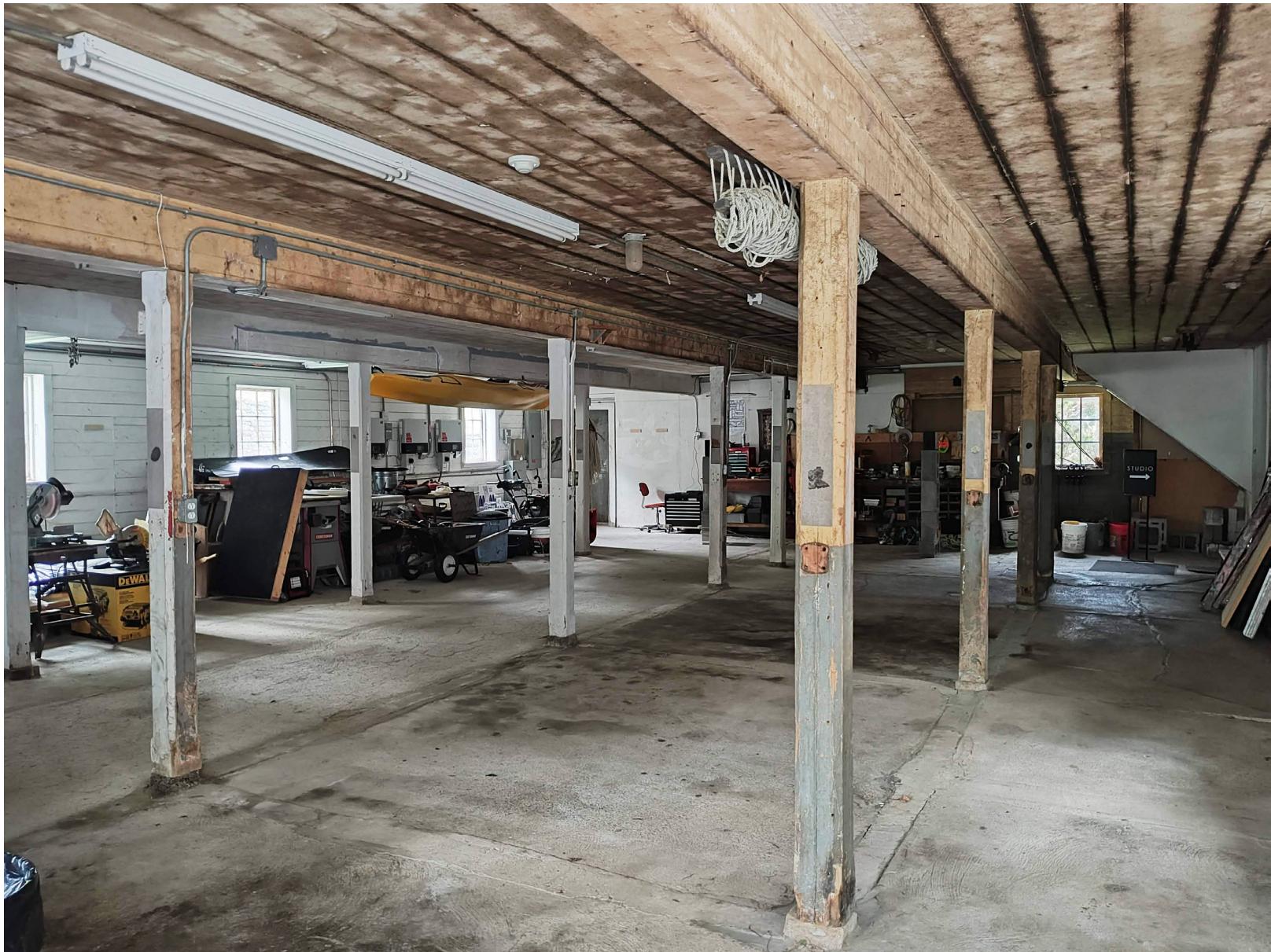
Caucus. 2024.
acrylic on mdf and poplar panel.
50 x 1 3/8 x 60 inches.



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.

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://elgallodeoro.net/
audio/the-americaniza-
tion-of-shmuel.mp3](https://elgallodeoro.net/audio/the-americanization-of-shmuel.mp3)

Richard Mather

10.4.9

2nd note upon the
ith note upon me
3rd note upon me
2nd note upon me
3rd note upon me
Richard Mather
and others

Oct. 10. 1848. Examined this
book by the catch word
& every leaf 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/Y.D.%201640%20\(22.10%20at%20Pageant%20NY\).mp3](https://elineumanhammond.net/audio/Y.D.%201640%20(22.10%20at%20Pageant%20NY).mp3)

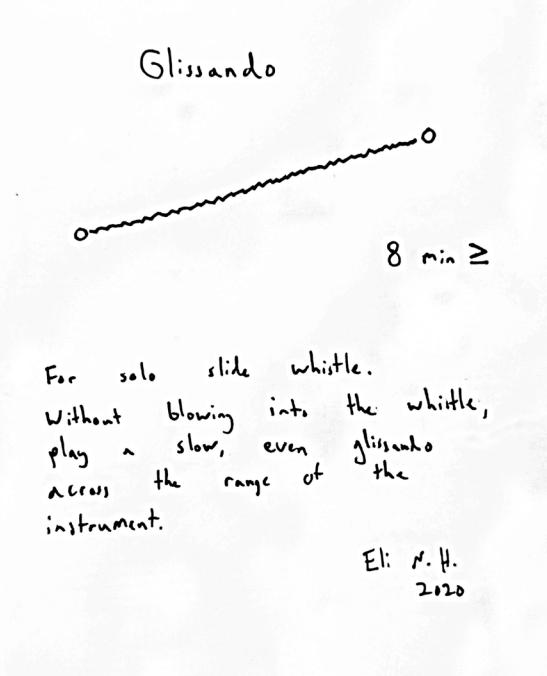
Description (Second Version)
for two people

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

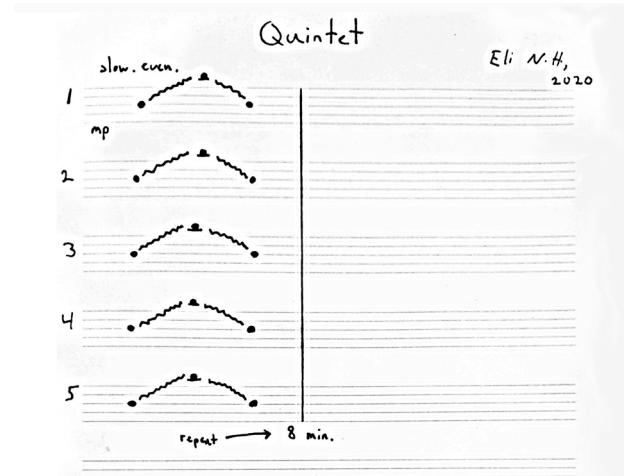
Description (second version). 2020.
for two people.
score.



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.

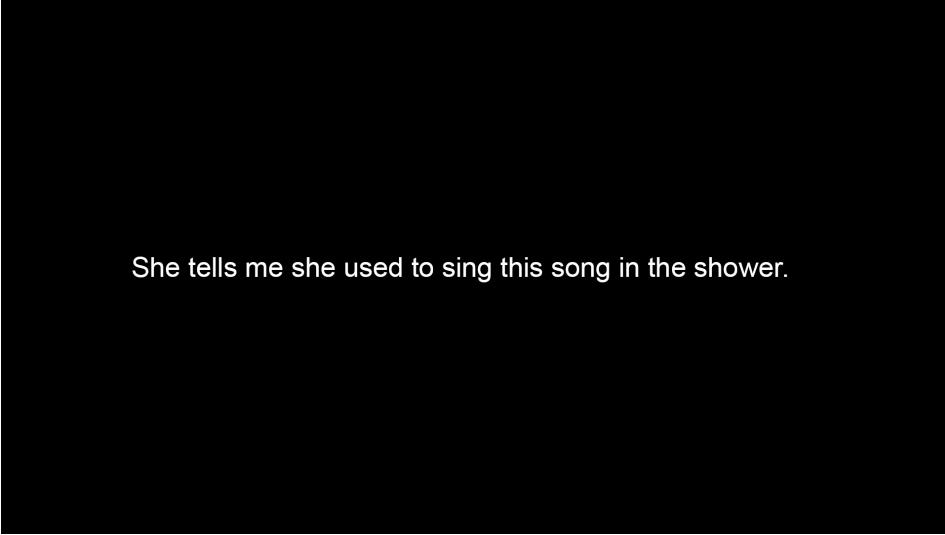


For five slide whistles.

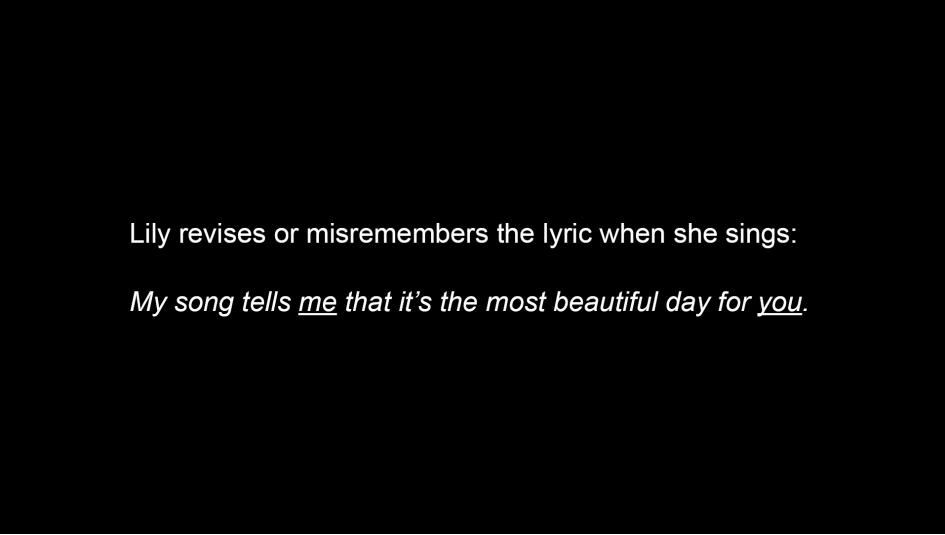
Each part consists of a continuous, slow
glissando, beginning in unison at the lowest
note of the whistle's range, continuing
through to the highest, and then returning
to the lowest.

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.

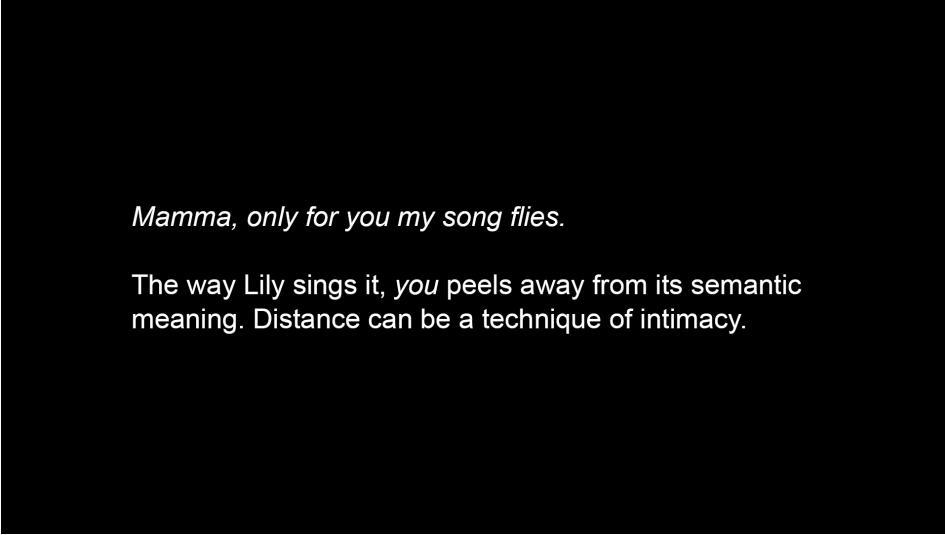


She tells me she used to sing this song in the shower.



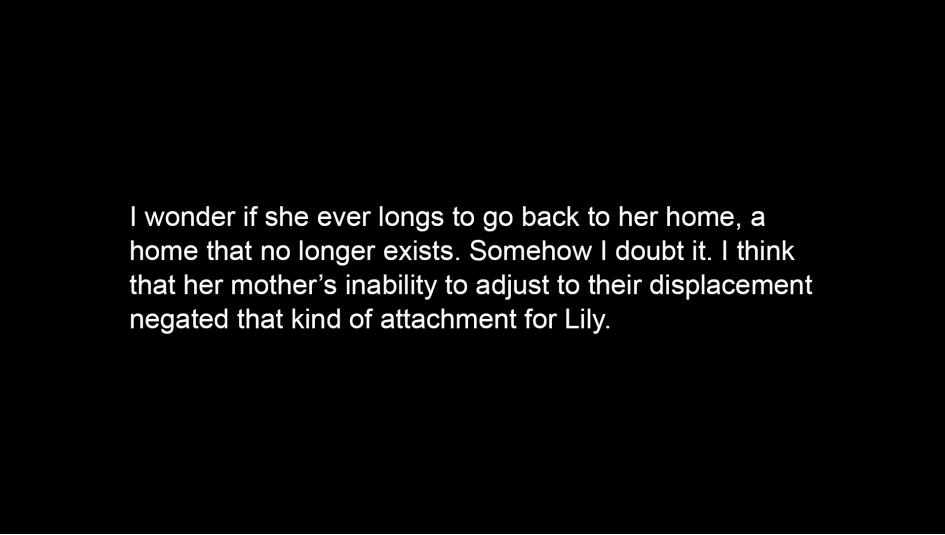
Lily revises or misremembers the lyric when she sings:

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



Mamma, only for you my song flies.

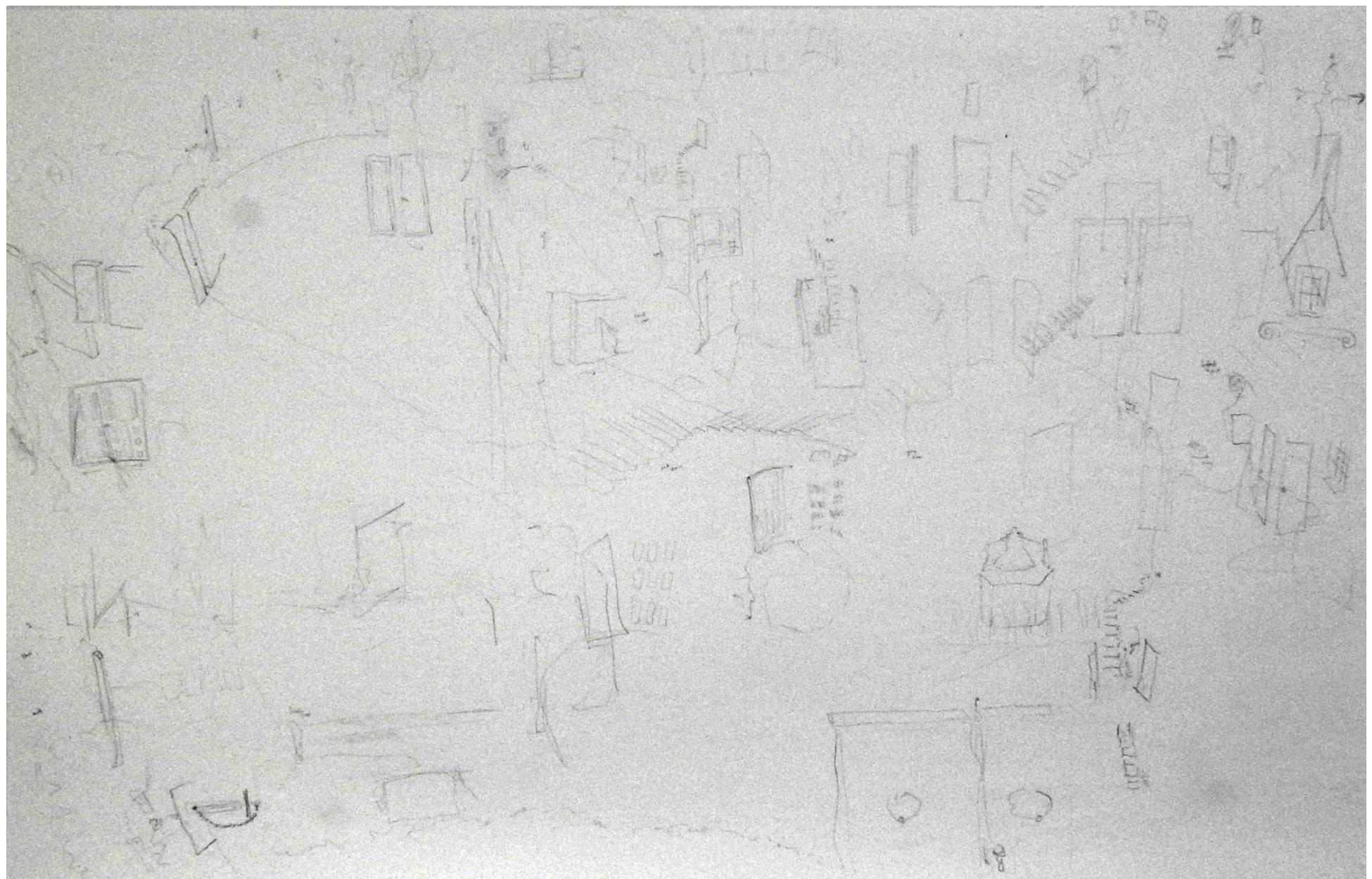
The way Lily sings it, *you* peels away from its semantic meaning. Distance can be a technique of intimacy.



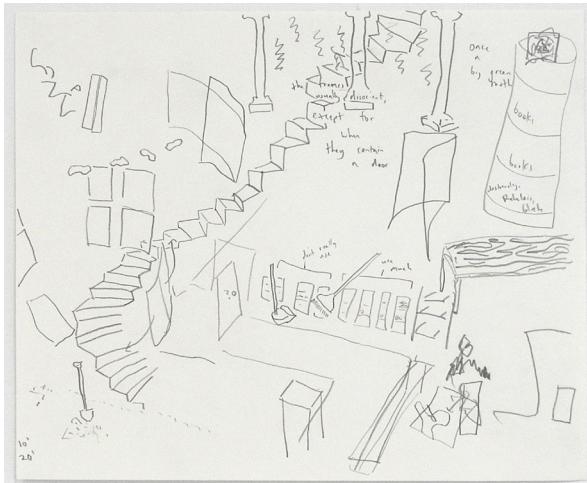
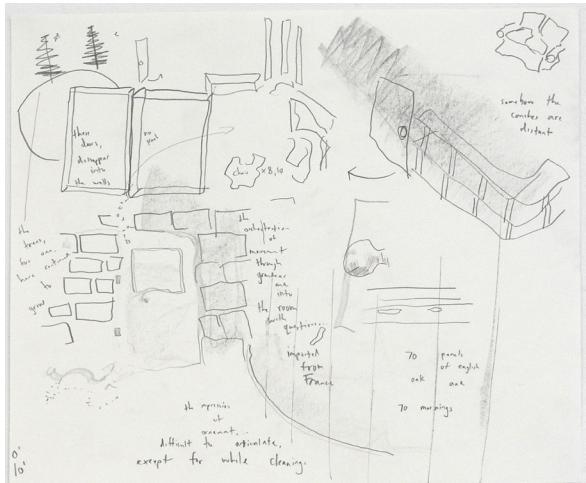
I wonder if she ever longs to go back to her home, a home that no longer exists. Somehow I doubt it. I think that her mother's inability to adjust to their displacement negated that kind of attachment for Lily.

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

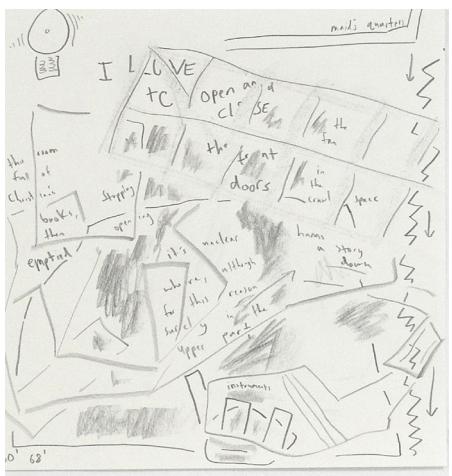
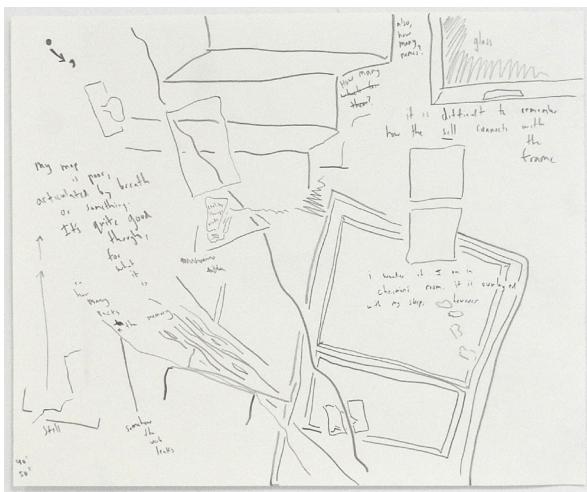
link to video:
<https://elineumanhammond.net/video/stay.mp4>



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



a creaking hinge, imminent to come, taking weight, continuing to act
the moving factor it will repeat itself as the floodgate moves to the
rest, quite local to the bed and ear, like a bell, travel far, meeting
and bringing close distant walls, so that there is an impression
of chamber, 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 dramatic
base and the front moves in a hissy, scuttling and scurrying
but friend-like. An open space, promptly flooding ears and
the air are tight passing through it, and a closed gate,
the quiet breath, the distance at walls close together there
is smacking, chattering like birds and say the cracking is very
responsive. Silence indicating... the wood other squeaks, as
though to remember the forest, tall pale trees measured by
the wind. It itches at the ear. As a teenager the
year of friendship. An opening also birds, the sky is to
far away to be heard, the Goddithings get name as clearly
as furniture. When the day closes in low hum emanates the
room, somewhere the walking man arrives, as it appears, after
constant trouble the air this out, meowing 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.