

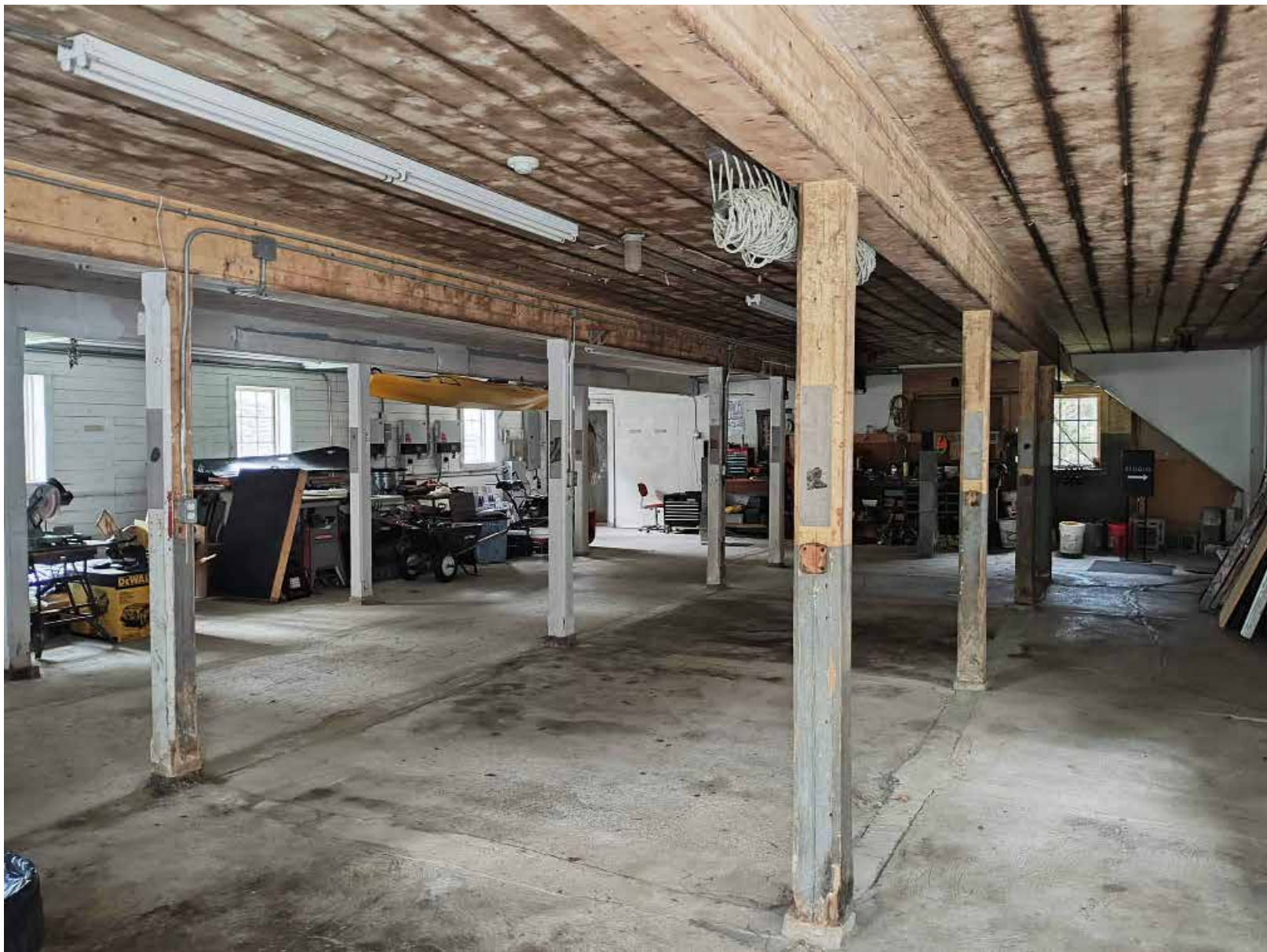
Portfolio

Fall 2024

Eli Neuman-Hammond



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

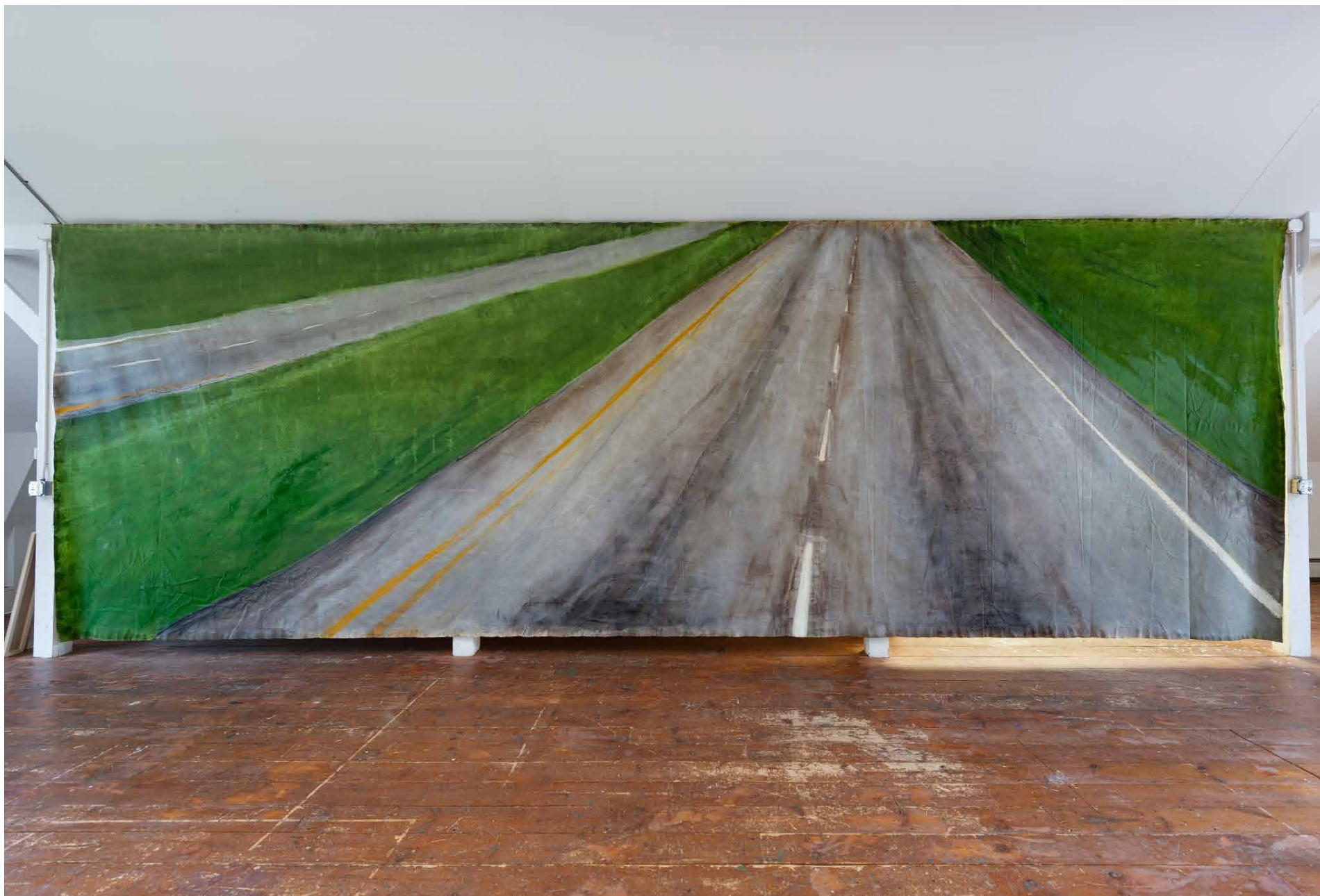


*Persimmon, chipmunk, hickory, squash.* 2024.  
installation view.

[audio documentation of work](#)

*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.





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



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

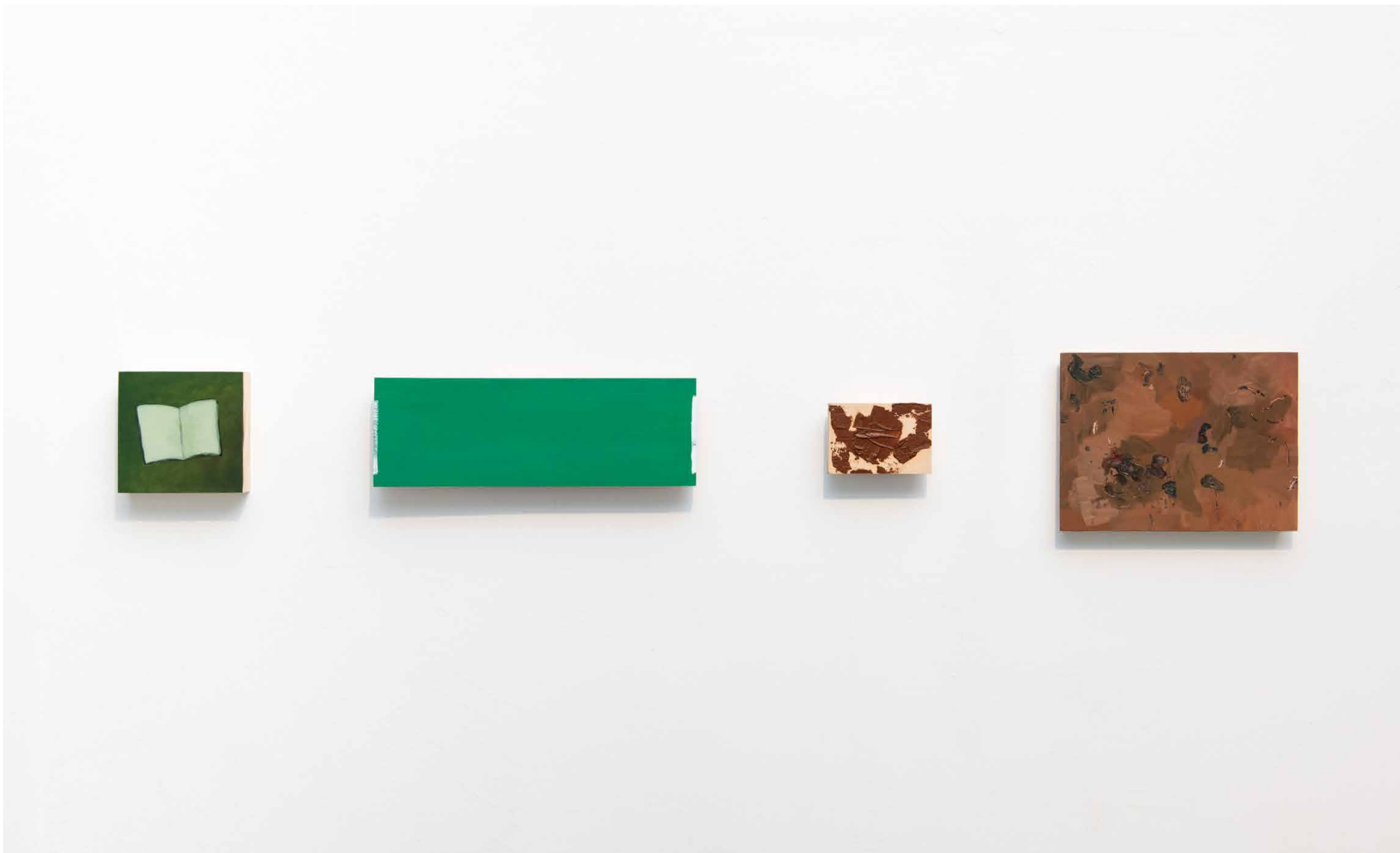


*Caribou, Hominy, Raccoon, Opossum, and Skunk.* 2024.  
acrylic on mdf and poplar panel.  
8 x 15/16 x 48 inches to 6x 15/16 x 24 inches.

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



*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.

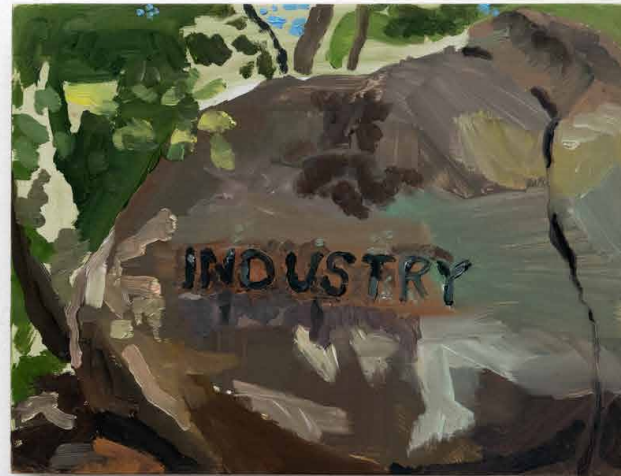


Detail of *The weight of stones / the way in which winter / pushes up / these stones from the earth, / in fields / perpetually cleared.* 2023.  
oil paint on wood.  
installation view.



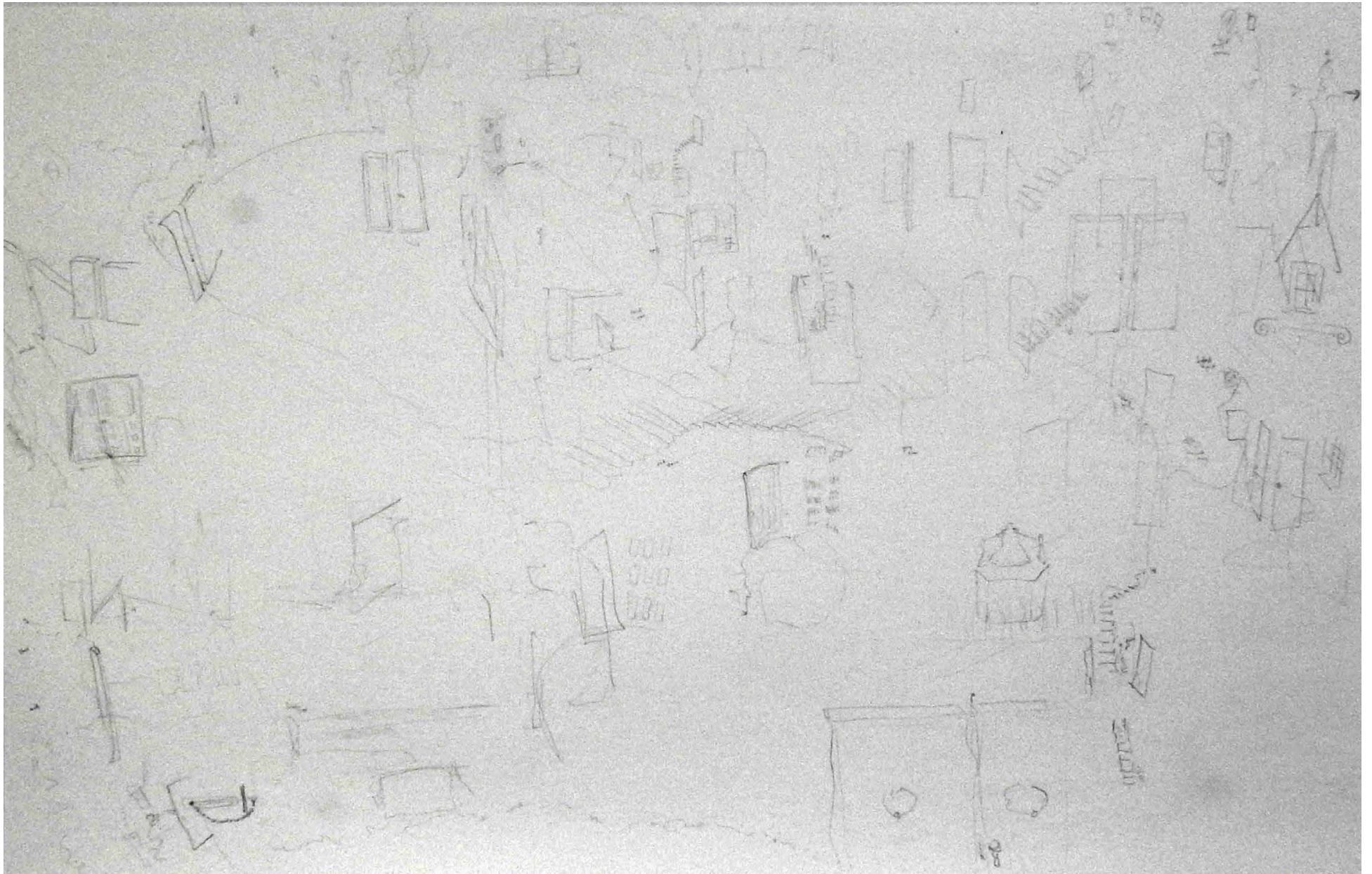


*Dogtown. 2023.*  
oil paint on wood.  
12 x 8 inches.

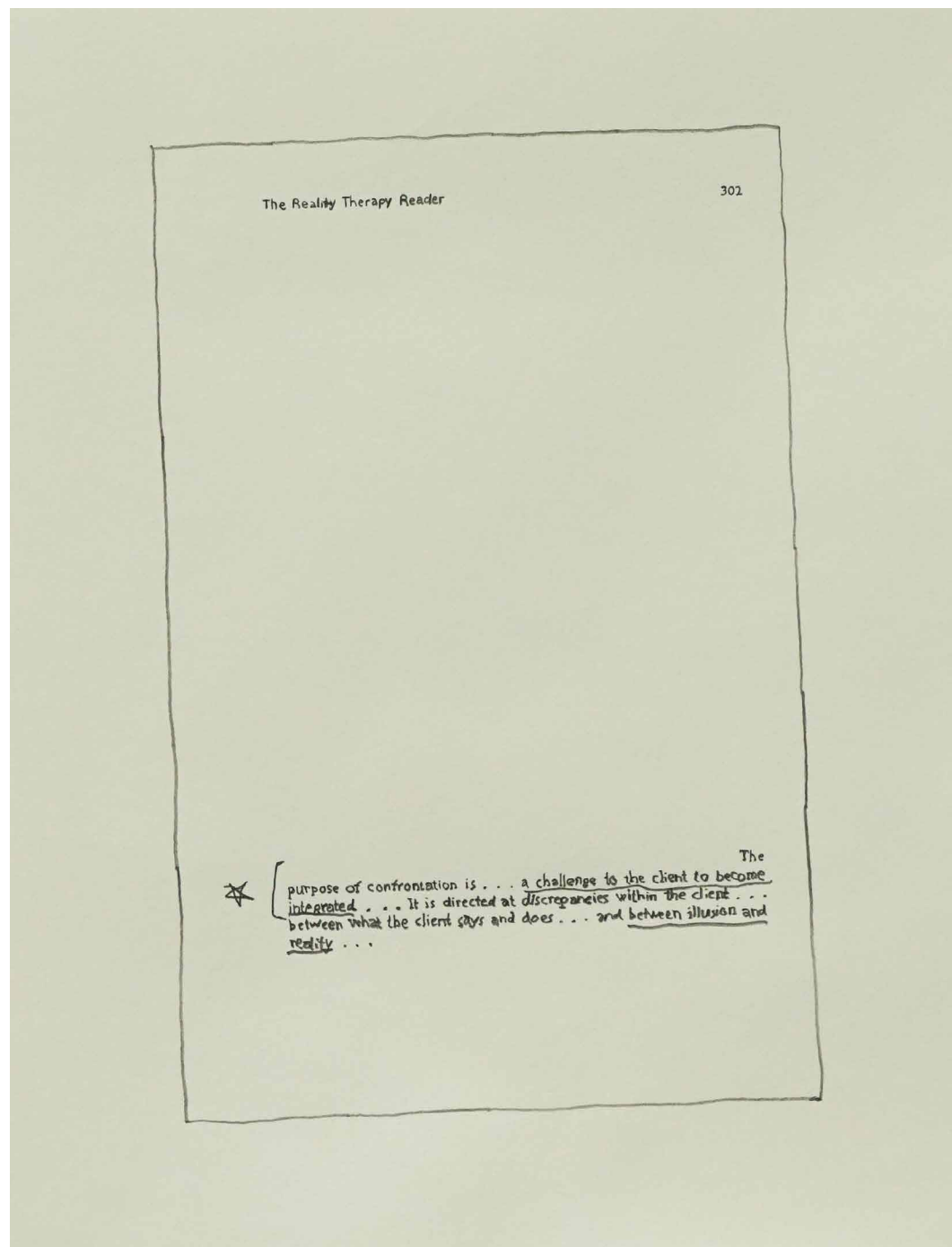


*Stone wall and Industry* . 2023.  
oil paint on wood.  
5 x 2 and 12 x 8 inches.



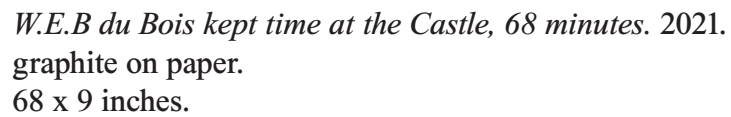
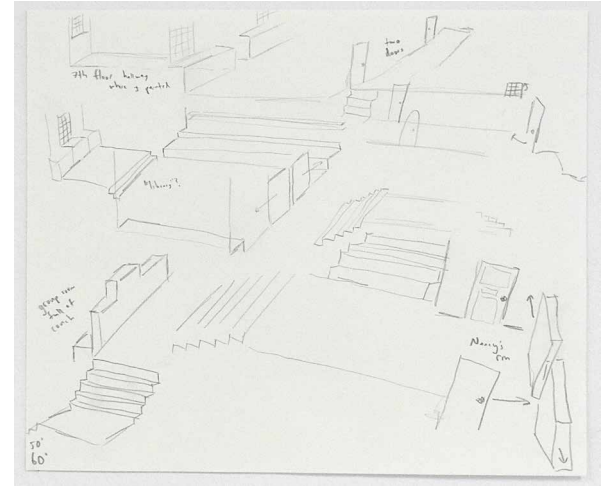


*Partial index of thresholds in the Castle. 2021.*  
graphite on paper.  
45 x 30 inches.



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





in utmost density and  
membrane, Mnēmosyn  
formed into memory,  
formation is rhythm,  
the recollection almost  
collection that enables t  
outside the printed

*Arendt tracing, 2013. 2021.*  
graphite on paper.  
12 x 9 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](#)

[video documentation of work](#)





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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](#)

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.

Glissando



8 min  $\geq$

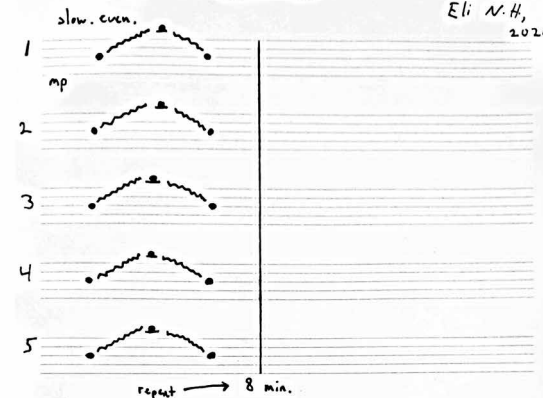
For solo slide whistle.  
Without blowing into the whistle,  
play a slow, even glissando  
across the range of the  
instrument.

Eli N.H.  
2020

*Glissando.* 2020.  
for solo slide whistle.  
score.

Quintet

Eli N.H.  
2020



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.

[link to CD with recordings of some of these works](#)



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](#)