

Oga Bio:

Oga L (they/them) is a Beijing-born artist and composer based in the Hudson Valley, New York. Their work draws from everyday subjectivity to explore the implications of body and desire across drawing, sculpture, installation, performance, acoustic ensemble music, and other sound-based media. Engaging with identity, materiality, and the experience of time, they create work that unfolds in the space between image-making and performance. Often, this work is considered music—music that explores the tension between symbolism and the tactility of sound, texture, and the acoustic conditions of performance. Some of their compositions have been performed by The Orchestra Now, Da Capo Chamber Players, and members of Yarn/Wire and the International Contemporary Ensemble. They hold degrees in Fine Arts and Music Composition from Bard College.

Hennies Bio:

Sarah Hennies (b. 1979, Louisville, KY) is a composer based in Upstate NY whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, psychoacoustics, and the social and neurological conditions underlying creative thought. She is primarily a composer of acoustic ensemble music, but is also active in improvisation, film, and performance art. She presents her work internationally as both a composer and percussionist with notable performances at MoMA PS1 (NYC), Monday Evening Concerts (Los Angeles), Warsaw Autumn, Ruhrtriennale (Essen), Archipel Festival (Geneva), Darmstädter Ferienkurse, Time:Spans (NYC), and the Edition Festival (Stockholm). As a composer, she has received commissions across a wide array of performers and ensembles including Bearthoven, Bent Duo, Ensemble Dedalus, The Living Earth Show, Mivos String Quartet, Sarah Saviet/Joe Houston, Talea Ensemble, Nate Wooley, and Yarn/Wire.

Her ground breaking audio-visual work *Contralto* (2017) explores transfeminine identity through the elements of “voice feminization” therapy, featuring a cast of transgender women accompanied by a dense and varied musical score for string quartet and three percussionists. The work has been in high demand since its premiere, with numerous performances taking place around North America, Europe, and Australia and was one of four finalists for the 2019 Queer|Art Prize.

She is the recipient of a 2024 United States Artists Fellowship, a 2019 Foundation for Contemporary Arts Grants to Artists Award, a 2016 fellowship in music/sound from the New York Foundation for the Arts, and a participant in the 2024 Whitney Biennial. She has received additional support from the Fromm Foundation, Mid Atlantic Arts Foundation, New Music USA, the New York State Council on the Arts, and the Creative Work Fund.

She works collaboratively in a duo with double bassist Tristan Kasten-Krause and in the percussion trio Meridian. As a scholar and performer she is engaged with ongoing research about the percussion music of Iannis Xenakis and a recording project to document music by the

American percussionist and composer Michael Ranta. Sarah is currently a Visiting Assistant Professor of Music at Bard College.