

SAPUKAI

PORTFOLIO

B I O

SAPUKAI is the Andrés I. González musical and audiovisual project. Born in Argentina and raised in Paraguay, he defines himself as a technological artist. Always interested in the audiovisual universe, he has forged a professional career based in the motion visual arts in movement and in music, and has been involved in multiple interdisciplinary artistic projects.

In the musical field, he has dedicated to the study of percussion instruments (La Bomba de Tiempo, Mariana Baraj, Gabriel Spiller, Sheik Gueye, Wassolón), singing (Ana Kantemiroff, Maia Monaco) and experimentation with electronic and digital instruments as samplers, sequencers, electronic batteries and effects processors.

He currently holds a degree in Electronic Arts from the National University of Tres de Febrero (UNTREF) in Buenos Aires. He is also an audiovisual technician from the Instituto Superior de Enseñanza Radiofónica (ISER) and an Animation Film former student at the Cinematographic Arts Institute of Avellaneda (IDAC).

He currently teaches "Image Electronic Generation" at the South American Institute for Communicational Education (ISEC), having previously worked in audiovisual post-production, in live visuals for shows, as a sound technician, switcher master and in charge of Broadcast on television.

With the SAPUKAI project, he has produced two independent albums, has also produced music for plays and audiovisual projects, and has been presented in live in many stages from Argentina and Paraguay.



C O N T A C T

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DISCOGRAFÍA



SAPUKAI

2011

Independent.

First SAPUKAI album of the same name that explores experimental electronic music. With free structures, choppy rhythms and looped melodies, this work focuses on the treatment of timbre in its search for particular sonorities. For this, this disc implements electronic and digital instruments as sequencers and samplers subjected to effects processors, looking for the organic in the technological.

Recorded in Buenos Aires and Asunción, all the songs are composed and produced by Andrés I. González and they have the collaboration of Agustín Castellani in electric guitar. The cover art corresponds to the visual artist and architect Juan Agustín.

<https://sapukai.bandcamp.com/album/sapukai>



SATURNALIA

2017

Independent.

Six years after the first, this album continues along the path of experimental electronics, this time with more defined musical structures, more presence of voice and with special emphasis on the search for melodic possibilities. Looping sequences are added to melodies lines that follow a path of variations, looking for unpredictability and tendency to complex. In turn, this work has a stronger anchorage in percussion, in which sequenced digital rhythms is added the performance of African drums, cymbals and other percussion accessories.

This work is in the post-production stage, having received a subsidy from the National Institute of Music (Argentina) for such purposes. All the songs, recorded in Buenos Aires and Asunción, are composed and produced by Andrés González. As in the previous album, the cover art corresponds to Juan Agustín.

<https://sapukai.bandcamp.com/album/saturnalia>



BANDAS SONORAS

2014 - 2015

In the last years, SAPUKAI has participated in the soundtrack composition and production for different projects. Among other things, he had made the sound and musical design for the play "Nunca Jamás Hotel" in conjunction with the musician Joaquín Adler; has produced the opening soundtrack for the television series "Mitópolis"; and has also been selected for the "Tonadas Bonitas" compilation from the Trimarchi International Design Festival.

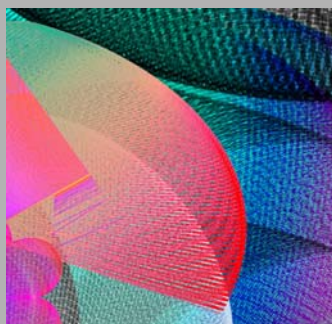
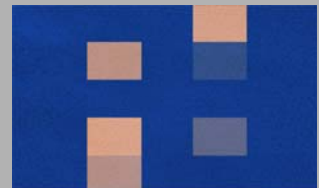
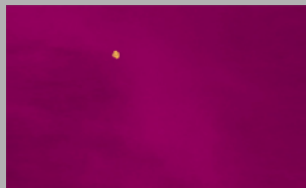
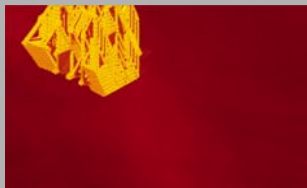
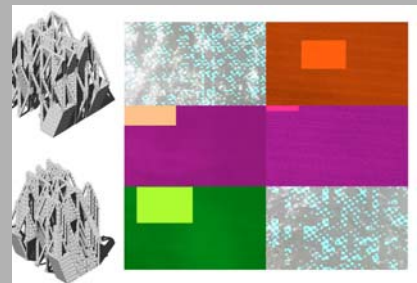
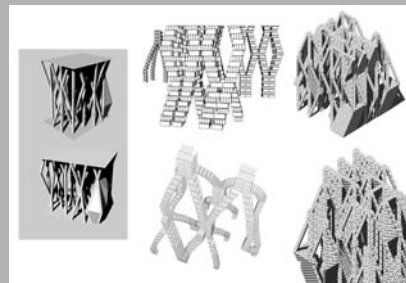
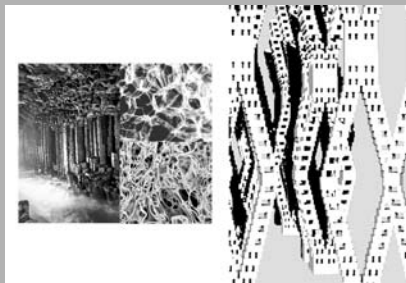
<https://sapukai.bandcamp.com/album/bandas-sonoras>

V I S U A L S

At the visual level, SAPUKAI works together with the Argentine digital artist and architect Juan Agustín, who takes charge of both the graphic art of the discography and the production and animation projections for live shows. In this way, the visual, in addition to establishing a link with music, proposes a line of its own, which interacts with sound textures.

As a means of expression, Juan Agustín makes use of the fusion of diverse digital tools of 3D modeling, graphic edition, and animation (Rhino, Grasshopper, Photoshop, After Effects, Resolume). The detachments of images that emerge from this inquiry supply surface to constant successions of spatial thought. The fragments of realities are converged into a chaotic whole that engages a complex concept of what appears to be a simple and finite object.

His works are always oriented to the interaction between the built and the virtual. The profession of architect gives him a direct experience with the physical plane, from where he extracts information to dump it to the virtual plane and manipulate it with new digital editing tools. In this fusion resides that the technology applied to the visual and sound arts is at the service of the sensible.



S H O W S



Muestra Láncelot. Buenos Aires. 2011.



Sapu Big Bang. Buenos Aires. 2011



Tótem Bar. Neuquén. 2011



Festival del Río. Misiones. 2012



Dead Can Dance. Buenos Aires. 2012



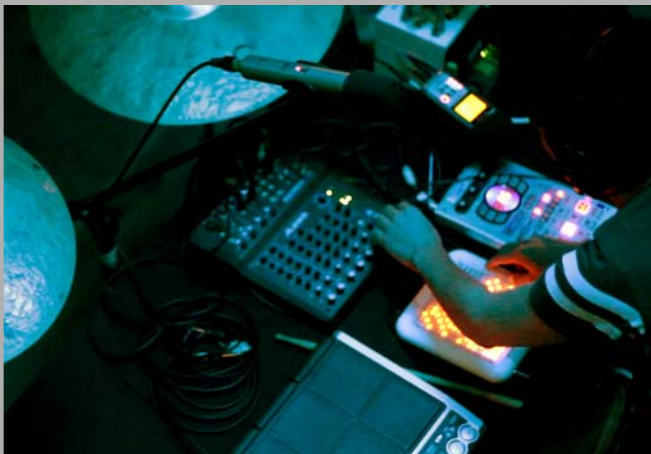
Festival Marder. Buenos Aires. 2012



Wreckingball. Buenos Aires. 2014



Let It Vj 10 (CC Matienzo). Buenos Aires. 2014



Let It Vj 11 (CC Matienzo). Buenos Aires. 2014



Oír al Río Festival. Neuquén. 2014



Festival Encapuchados. Asunción. 2015



RW Radio. Asunción. 2015



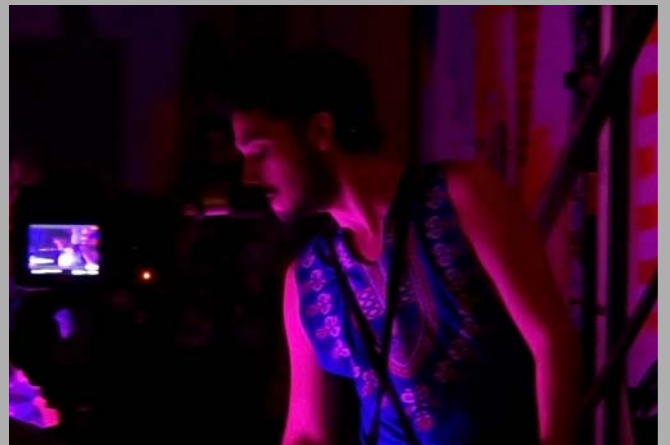
VHS (Mansión 108). Asunción. 2015



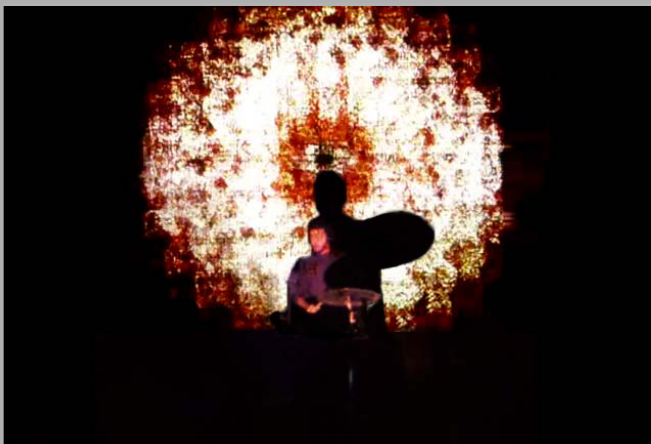
Festival Guarará. Altos. 2015



Noche Menta Cristal. Buenos Aires. 2015



Festival Limbo Suena. Buenos Aires. 2015



Teatro Urbano. Buenos Aires. 2015



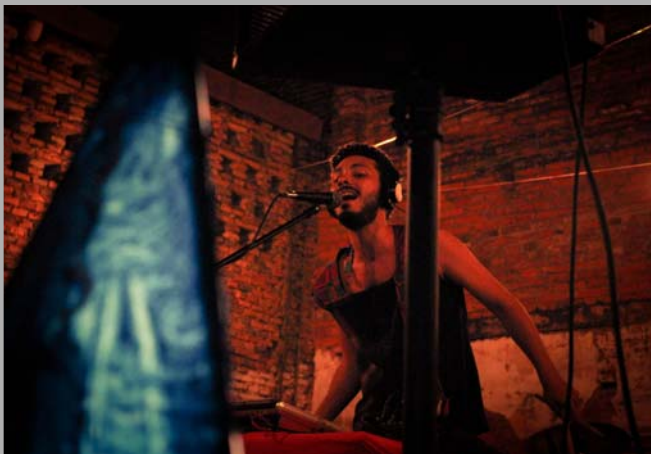
Festival Transterritorial de Cine Under. Buenos Aires. 2015



Festival Enlaces (UNTref). Buenos Aires. 2015



Radio Negra. Buenos Aires. 2015



Carnavalia. Asunción. 2016



CableTierra Vol. 4. Buenos Aires. 2016



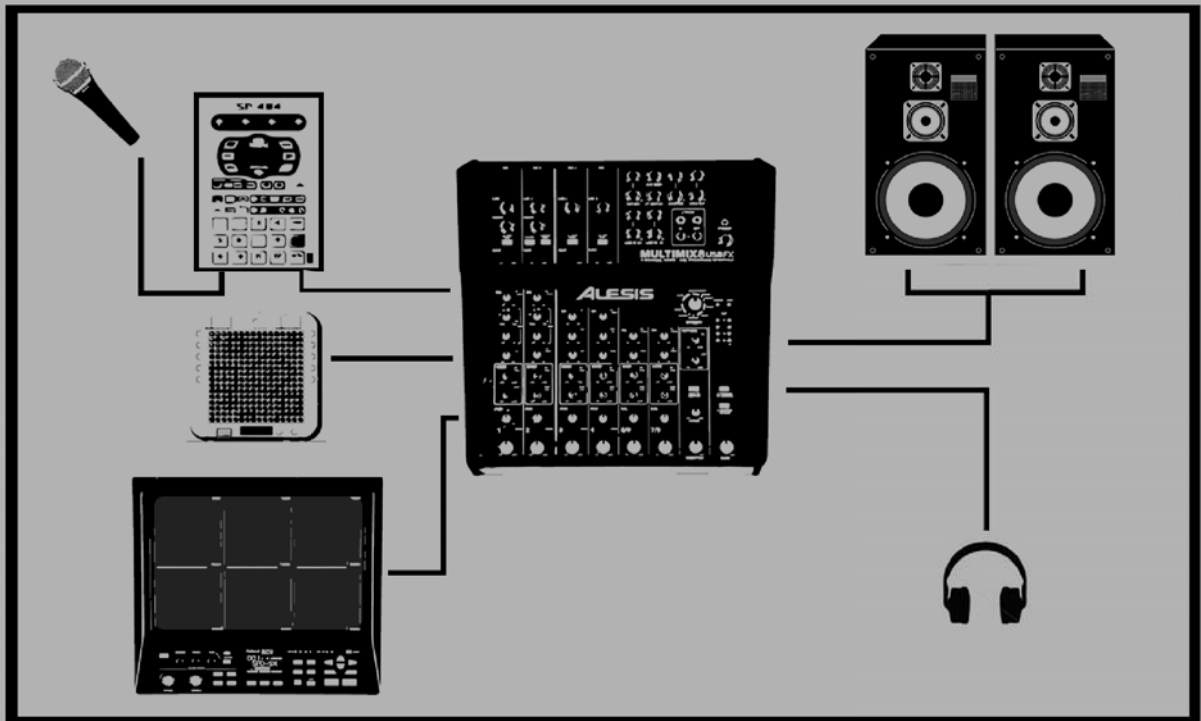
FEBA (Festival Electrónica Buenos Aires). 2016



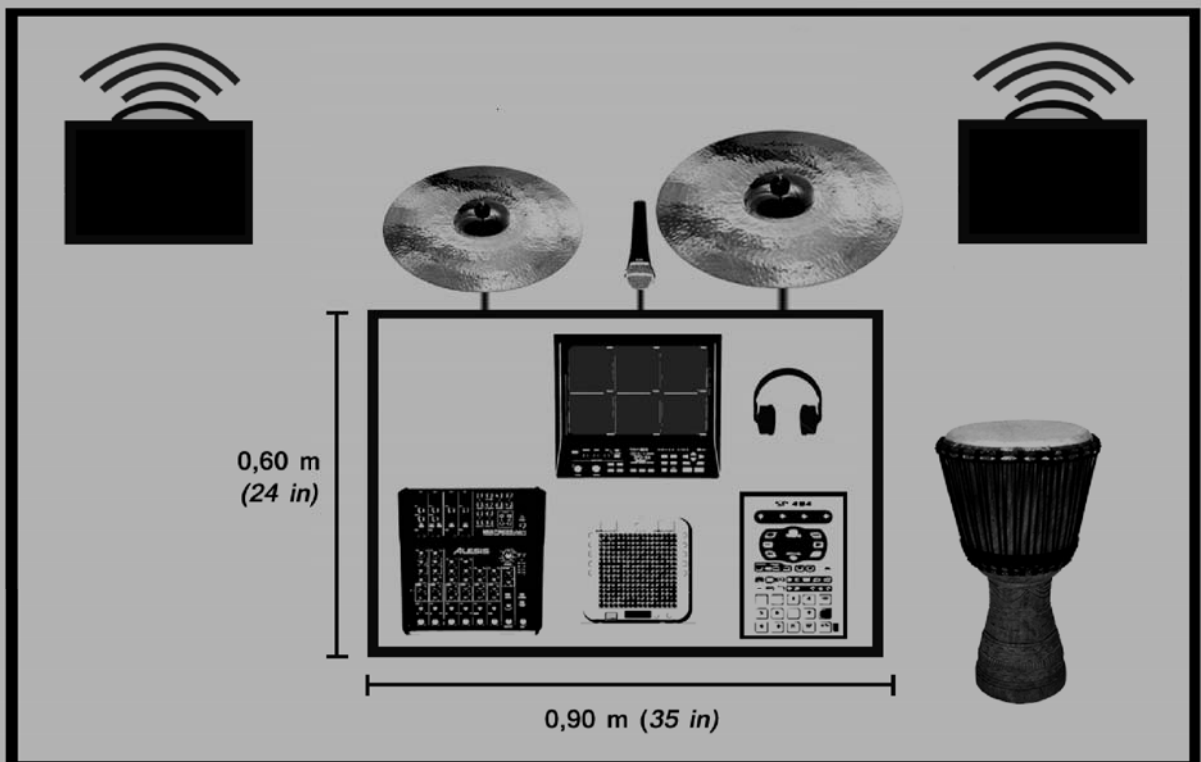
Invitado de Bondi en La Quince. Buenos Aires. 2016

TECH RIDER

CONNECTIONS



PLAN VIEW



OBS.:

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- Vocal microphone is connected to an effects processor before mixer.
- Musician monitors the audio with headphones, without needing return speakers.
- Musician has his own microphones, mixer, cymbals and their respective stands.
- The table sizes are the minimum needed.