NESTOR

SIRÉ

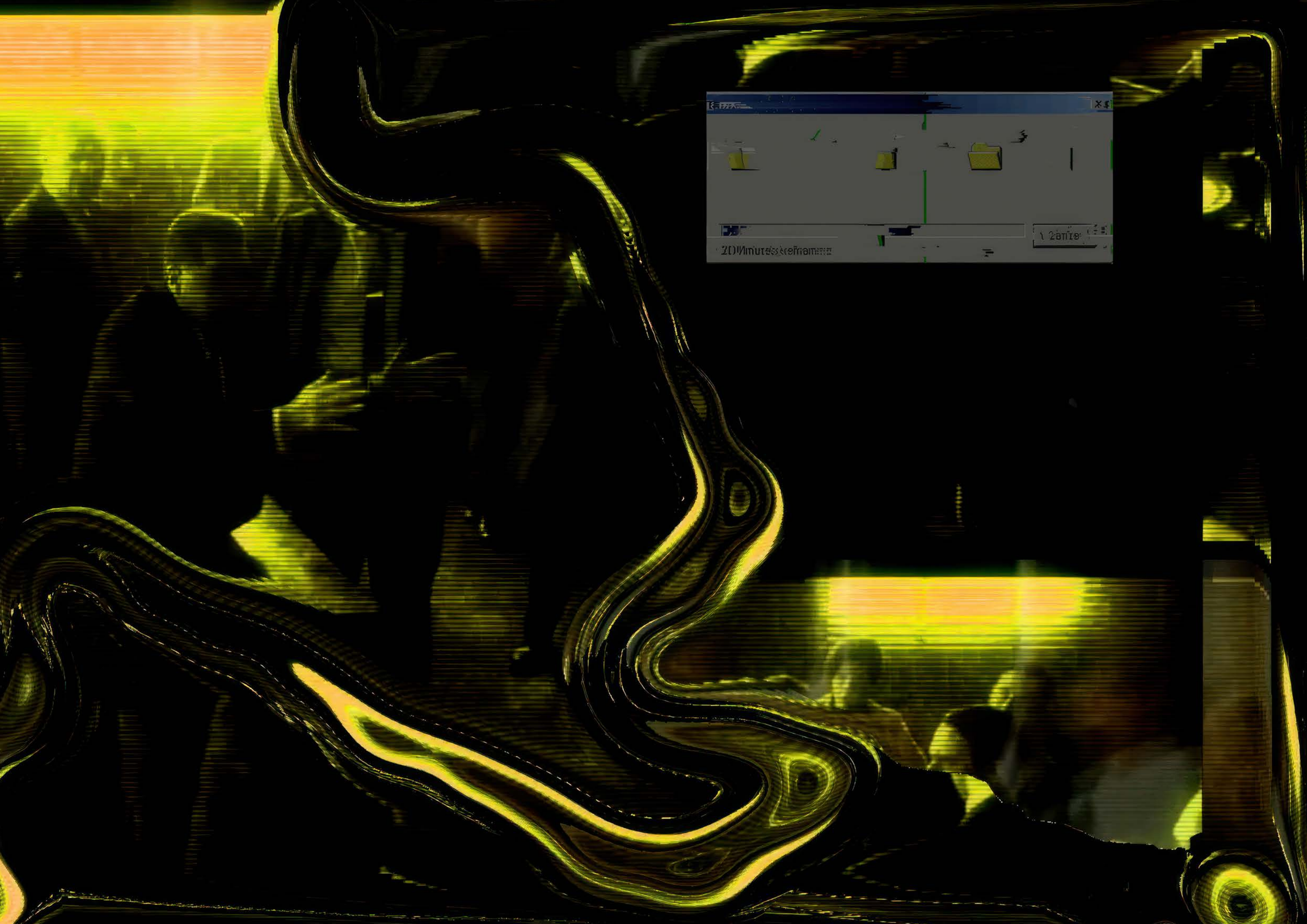
[PORTFOLIO - 2026]



S T A T E M E N T

Nestor Siré is a Cuban multimedia artist whose transdisciplinary research examines how technology both shapes and is shaped by social practices. His work investigates how technology transforms collective dynamics and, in turn, how those dynamics become entangled with technology itself, generating hybrid practices from which informal infrastructures emerge to reconfigure everyday life.

This point of tension —between the device and the human use that re-engineers it— is the terrain from which his practice emerges. His projects employ an artistic methodology informed by visual anthropology, network studies, and critical media theory to explore informal circuits and vernacular hacks forged under conditions of scarcity.



P C G A M E R

In development since 2023

PC Gamer is a series of functional sculptures that explores forms of technical creativity emerging under conditions of technological precarity. Inspired by the modding practices developed within gaming communities, the series documents strategies of adaptation in which resource scarcity becomes a catalyst for innovation. Rather than presenting these solutions as exceptional responses, the project frames them as forms of technical knowledge capable of generating alternatives to industrial models of technological production and consumption.

Gaming culture provides the series' primary conceptual framework. Unlike most electronic devices, gaming computers are designed to be continuously modified, repaired, and upgraded. The practice of modding transforms the computer into a site of technical and aesthetic appropriation, where each user adapts the machine according to their own needs, resources, and identity. *PC Gamer* brings this logic into the artistic realm through fully functional computers whose chassis are constructed from repurposed everyday objects.

The sculptures incorporate reclaimed materials —including tires, plastic water containers, recycled cardboard, and industrial containers— selected both for their technical properties and their cultural significance. More than eighty percent of the electronic components are sourced from second-hand circuits, reflecting a methodology grounded in repair, reuse, and the extension of technological lifespans. The series ultimately proposes a reflection on material sustainability and situated creativity, positioning adaptation, collective knowledge, and reuse as forms of innovation capable of imagining alternative technological futures.



PC Gamer [GARRAFA-瓷器], in collaboration with Cathy Hsiao

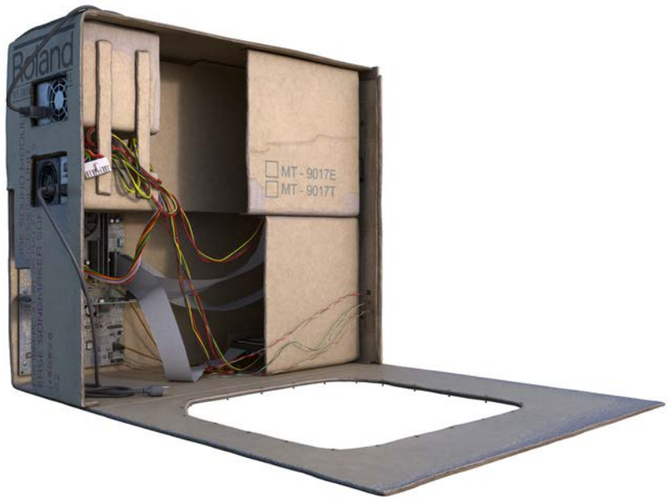


Open Studio Rijksakademie, Amsterdam, Netherlands_2025



Photo by Jose Biscaya




Roland
MT - 9017E
MT - 9017T




CAUTION
404
This page is lost.


P 170/50R15 94V


FOXCONN

TIME OF RED
2024

Time of Red is a seven-channel video installation that explores the alternate-history narrative presented in the acclaimed video game *Cyberpunk 2077*, examining how it has inspired content creators and fan communities to expand and develop the game's fictional universe.

Conceived specifically for the SeMA Bunker in Seoul —a former military bunker converted into an art space— the work imagines the Korean Peninsula within the world of *Cyberpunk 2077.* Because the game is based on a tabletop role-playing game originally published in 1988, its alternate timeline diverges from real-world history at that point. In this fictional universe, Korea is reunified following South Korea's victory in the Second Korean War in 2005. By 2024, a decisive event takes place: the aftermath of the Fourth Corporate War triggers a nuclear catastrophe, marking the beginning of the period known as the *Time of the Red.* This era is defined by an eerie crimson haze that blankets the skies worldwide, blood-red rain, and intensely colored sunrises and sunsets.

Using a range of community-created mods, the installation reimagines Night City as a Neo-Seoul. A virtual camera slowly traverses the toxic, ash-covered streets of a post-apocalyptic Korean capital, where traces of artificial life persist amid the shadows of devastation. By evoking the post-apocalyptic prehistory of *Cyberpunk 2077,* the work vividly portrays the year 2024 as imagined within the alternate reality of one of the most influential video games ever created—a speculative mirror of our own world.

Developed as part of ***latency.club.***







The Radiant City, SeMA Bunker, Seoul_2024










웨인스 뉴스를 시청해 주셔서 감사합니다. 다음에 뵙겠습니다



M E M O R I A
2023

Memoria is a four-channel expanded cinema installation that combines software and hardware developed specifically for the work. It interweaves two narrative universes: *Johnny Mnemonic* (1981), one of William Gibson's earliest cyberpunk stories, and *El Paquete Semanal*, Cuba's informal network for the distribution of digital media.

Developed in collaboration with Cuban science fiction writer Erick J.Mota and the collective Copincha, the work transposes Gibson's data courier into the context of contemporary Cuba, where informal infrastructures for information exchange often substitute for Internet access. Combining a retrofuturist aesthetic inspired by vaporwave with elements drawn from Cuban reality and fiction, *Memoria* juxtaposes the Internet imagined by 1980s science fiction with the specific forms of connectivity that have emerged in Cuba.

To represent its protagonist's memory loss, the work progressively deteriorates throughout the exhibition. An automated system continuously manipulates the video file, causing the image to corrupt and replicate itself through accumulating errors until it ultimately consumes itself. The rate of this deterioration is calibrated to the duration of each exhibition.

Developed as part of ***latency.club.***





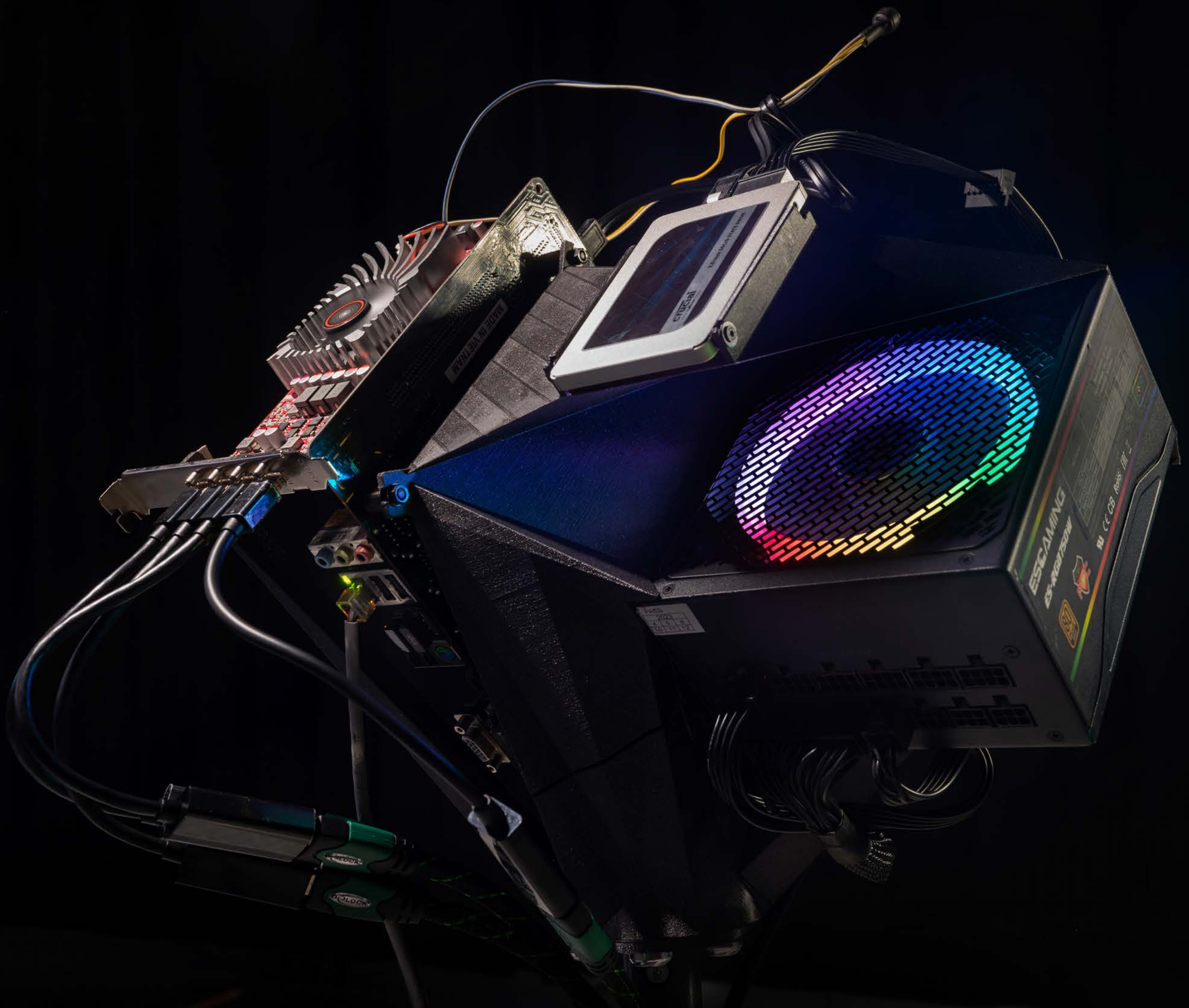


Lost.CU is an audiovisual degradation system that combines FFmpeg with custom Ruby scripts to automatically overwrite fragments of a video through iterative faulty-copy processes.



CTRL+ALT+REPAIR, Moesgaard Museum, Aarhus_2023




ESGAMING
ES-RGB750W

MADE IN TAIWAN | 台灣製造
2023

Made in Taiwan | 台灣製造 is a collaborative series developed with Cathy Hsiao that investigates the geopolitical, material, and ecological dimensions of contemporary digital technologies. Using the iPhone as its point of departure, the project examines global production chains, infrastructures of extraction and assembly, and the inequalities that shape access to technology in contexts such as Taiwan and Cuba.

The series brings together two territories that appear geographically distant yet are deeply connected through the global digital economy: Taiwan, the world's leading producer of semiconductors, and Cuba, where access to technological devices, platforms, and services has long been shaped by restrictions resulting from the U.S. embargo. From this point of tension, the project examines how geopolitical decisions influence the circulation of technologies and the construction of our digital identities.

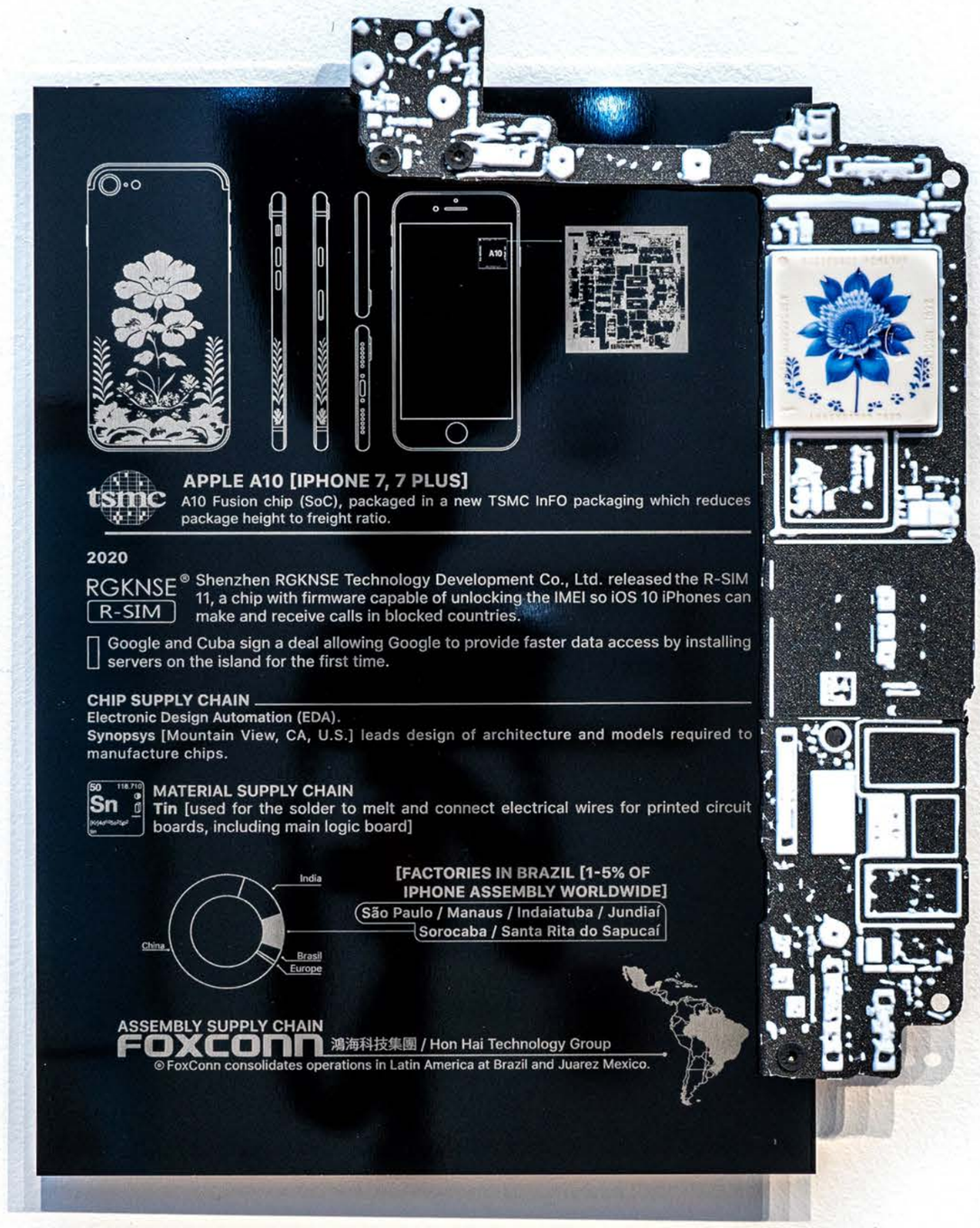
Through installations, sculptures, and collaborative research, the project incorporates artificial intelligence, open-source software, and reclaimed materials to reframe the mobile phone as a political and material object, challenging the illusion of immateriality with which it is often perceived. The works expose the infrastructures, human labor, and extractive processes concealed behind the devices we use every day.

At the same time, the series explores alternative models of technological production inspired by practices of repair, recycling, and community collaboration. Working alongside collectives and specialists across different countries, *Made in Taiwan | 台灣製造* proposes more transparent, decentralized, and sustainable digital infrastructures capable of challenging dominant models of technological innovation and consumption.





Made in Taiwan | 台灣製造, Chinese American Museum of Chicago_2023


A10
tsmc
APPLE A10 [IPHONE 7, 7 PLUS]
A10 Fusion chip (SoC), packaged in a new TSMC InFO packaging which reduces package height to freight ratio.
2020
RGKNSE
R-SIM
Shenzhen RGKNSE Technology Development Co., Ltd. released the R-SIM 11, a chip with firmware capable of unlocking the IMEI so iOS 10 iPhones can make and receive calls in blocked countries.
Google and Cuba sign a deal allowing Google to provide faster data access by installing servers on the island for the first time.
CHIP SUPPLY CHAIN
Electronic Design Automation (EDA).
Synopsys [Mountain View, CA, U.S.] leads design of architecture and models required to manufacture chips.
50
118.710
Sn
MATERIAL SUPPLY CHAIN
Tin [used for the solder to melt and connect electrical wires for printed circuit boards, including main logic board]
India
China
Brasil
Europe
[FACTORIES IN BRAZIL [1-5% OF IPHONE ASSEMBLY WORLDWIDE]
São Paulo / Manaus / Indaiatuba / Jundiaí
Sorocaba / Santa Rita do Sapucaí
ASSEMBLY SUPPLY CHAIN
FOXCONN 鴻海科技集團 / Hon Hai Technology Group
FoxConn consolidates operations in Latin America at Brazil and Juarez Mexico.



FRAGILE CONNECTIONS
2022

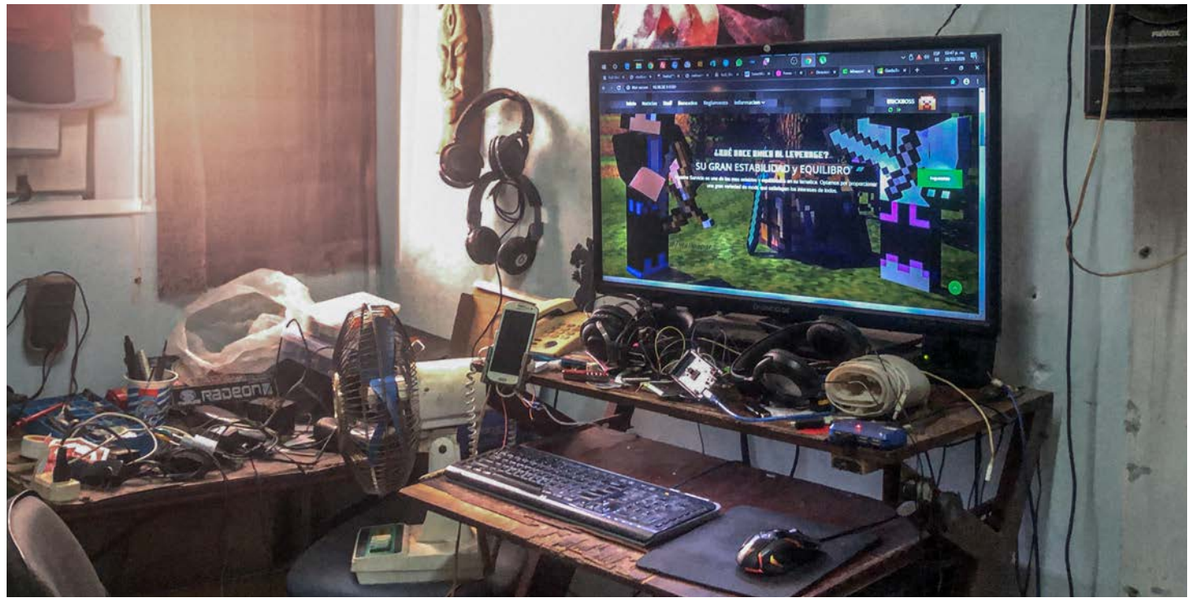
Fragile Connections is an interactive installation about SNET (Street Network), a vast community-built computer network that connected tens of thousands of users across Havana, Cuba. SNET enabled multiplayer gaming, chat, messaging, online forums, file sharing, and local web hosting. Its operation depended on a decentralized network of thousands of participants who collectively built, operated, and maintained its hardware and software infrastructure.

The installation faithfully recreates the technological configuration of an SNET node, emulating a fully functional local area network (LAN). Visitors can connect to this simulated network using their mobile phones and explore different aspects of SNET. By scanning a QR code, they gain access to a selection of modified video games and multimedia content hosted entirely within the local network.

The installation's design is inspired by the antenna towers built by SNET administrators on rooftops to ensure uninterrupted Wi-Fi transmission across the city. Embedded within the central section of the tower are three displays presenting a group interview with three SNET administrators, reflecting on their personal experiences within the network. The conversation was recorded in the voice channel of one of SNET's TeamSpeak servers while the participants played friendly matches of some of the community's most popular video games.

The work also includes an infographic explaining SNET's internal hierarchies and power structures, along with a collection of stickers featuring icons and symbols used by its members to express their digital identities, allowing visitors to adopt an identity of their own within the network.

Developed as part of ***latency.club.***





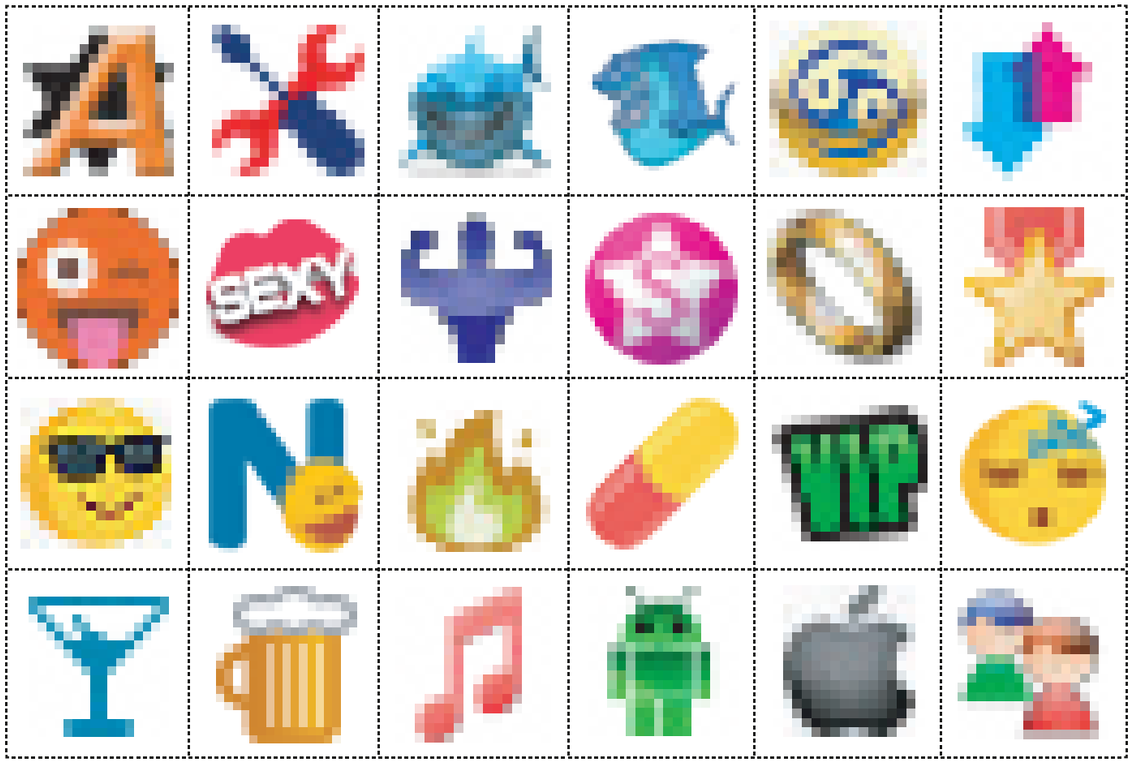


SNET [Street Network]

—

Around 2010, in response to limited Internet access in Cuba, SNET (Street Network) emerged in Havana as a community-built computer network that eventually connected tens of thousands of users by interlinking hundreds of local area networks (LANs). Operating entirely independently of the Internet, SNET enabled multiplayer gaming, messaging, online forums, file sharing, and local web hosting.

Its infrastructure consisted of kilometers of Ethernet cables, thousands of Wi-Fi antennas, switches, routers, and servers collectively built and maintained by the community itself. More than a technical solution to the lack of connectivity, SNET became a remarkable example of collaborative innovation, fostering new forms of social organization, knowledge exchange, and technological appropriation.



Admin: Server administrator.....
Grupo Técnico: User who assists with services....
Tiburón: Male online stalker.....
Piraña: User that flirts with men online.....
Ninja: Bad gamer.....
Parchao: Very skilled player.....
Desatado: A very popular user.....
Chica Sexy: Beautiful female user.....
Chico Sexy: Handsome male user.....
Soltero: User who is single.....
Casado y con Compromiso: User who has a partner.
Coronel de Coroneles, Segurosos:Despicable user.

Mal de la Cabeza: Controversial user.....
Soy Novato: User new to the network.....
Soy Caliente: Problematic user.....
Pastillero: Unpredictable player.....
VIP: A user well connected in the network....
Madrugador: User that plays all night.....
Fiestero: User who likes to party.....
Tomador: User who likes drinks.....
I love música: User who frequents DJ groups..
I LOVE android: User who has an Android phone.
I LOVE iPhone: User who has an iPhone.....
Chicho y Chica en PC: Couple using the same PC.



S N E T - S T R U C T U R I N G

Resources
[Digital and technological means (status acquired through investment)]:

Positions
[Social relations (status acquired through social capital)]:

II Warsaw Biennial, Poland_2022

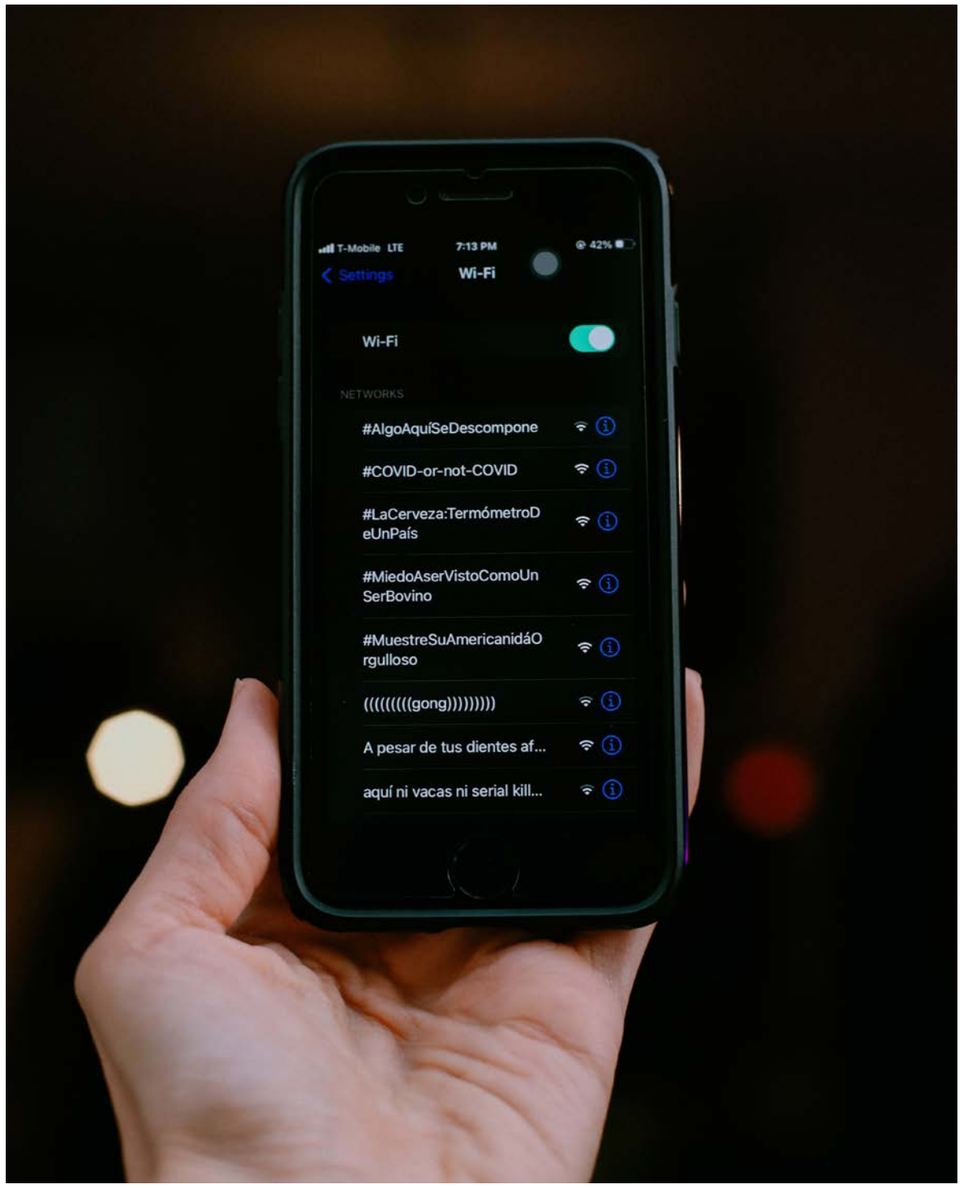
WI-FI [POESÍA]
2022

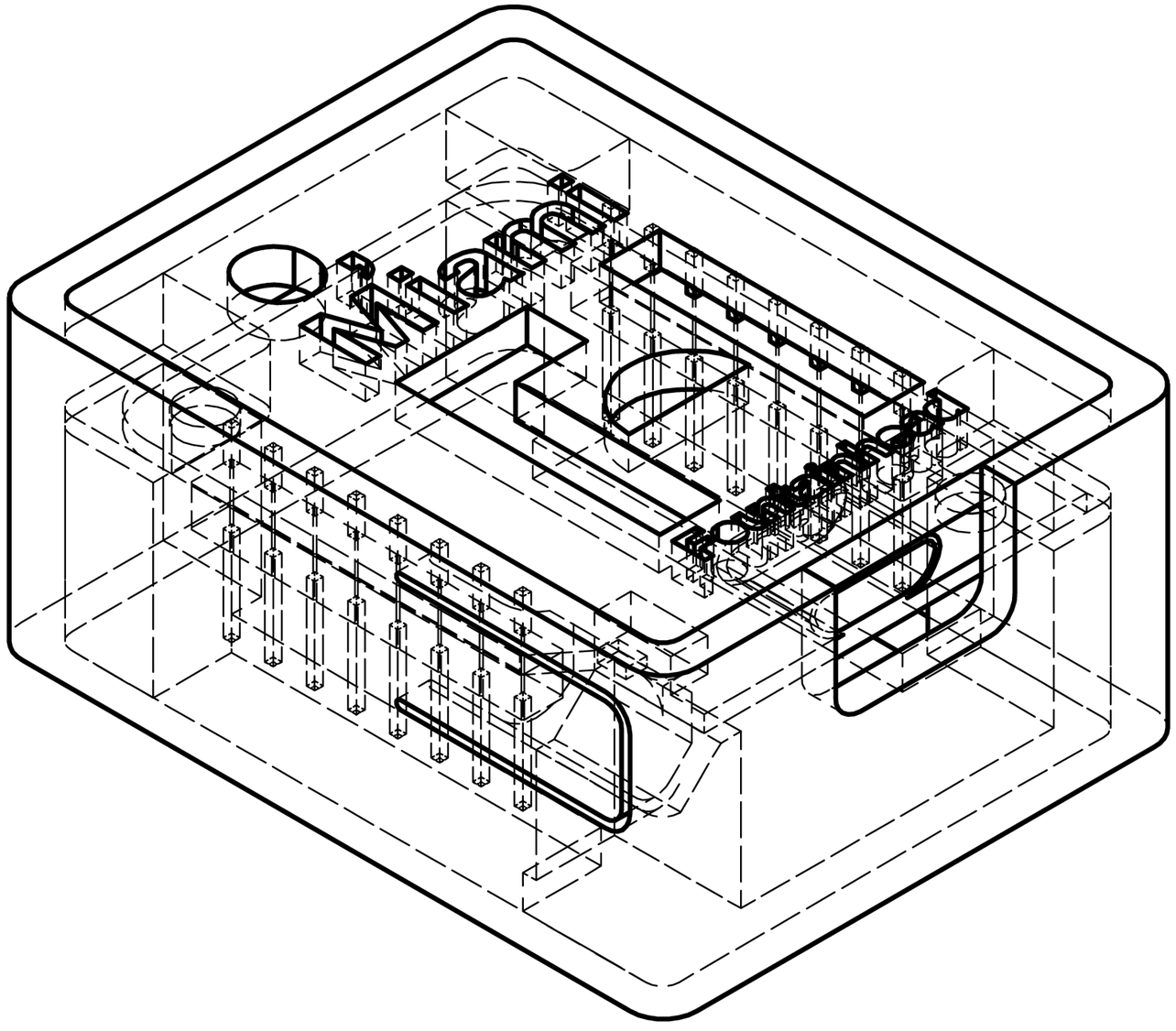
WI-FI [Poesía] is an installation that uses wireless networks as a medium for circulating poetry in public space. The project emerges from the relationships, tensions, and emotional bonds that connect Cubans living both on and off the island, shaped by decades of migration, political divisions, and fragmented family ties. Through poetry, the work proposes a space of encounter where different experiences of Cuba can coexist without the need for reconciliation.

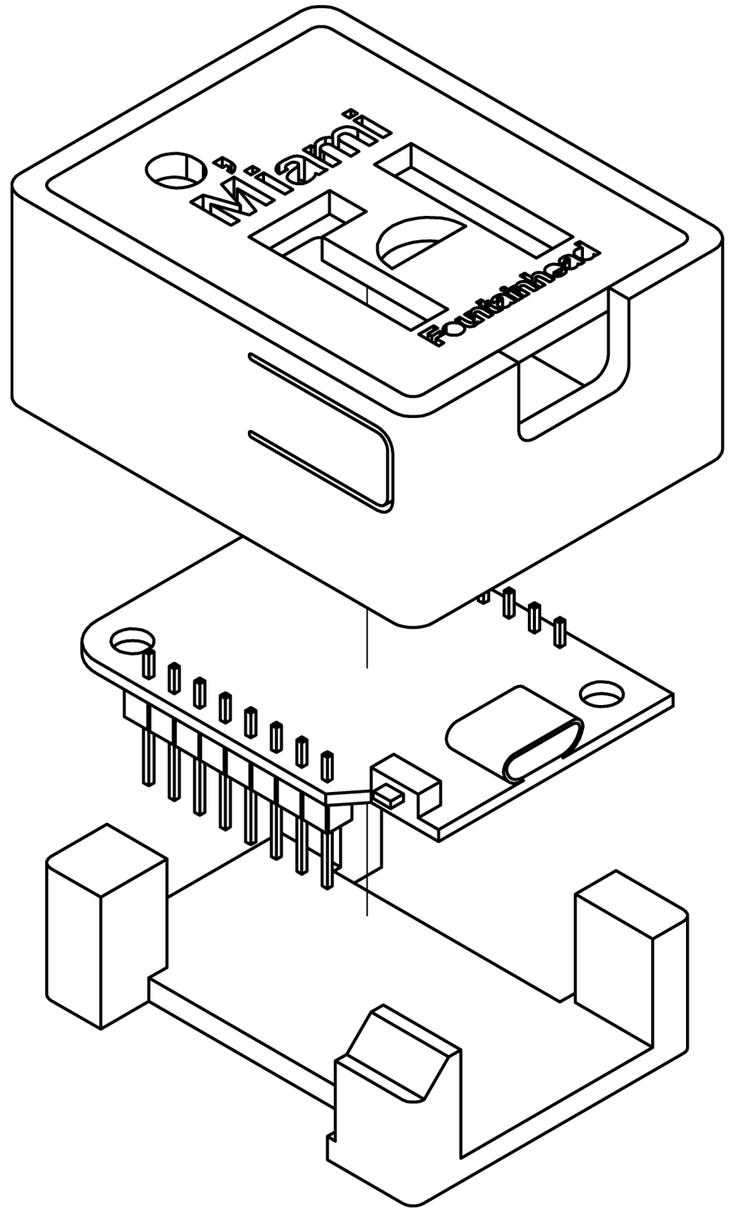
The installation brings together poets from the same generation living in Cuba, the United States, Latin America, Europe, and Asia, including writers born outside Cuba. Each participant contributed a micropoem of no more than thirty-two characters—the standard maximum length of a Wi-Fi network name (SSID)—expressing an intimate and personal vision of Cuba. In this way, the written word becomes a bridge connecting dispersed geographies, memories, and identities.

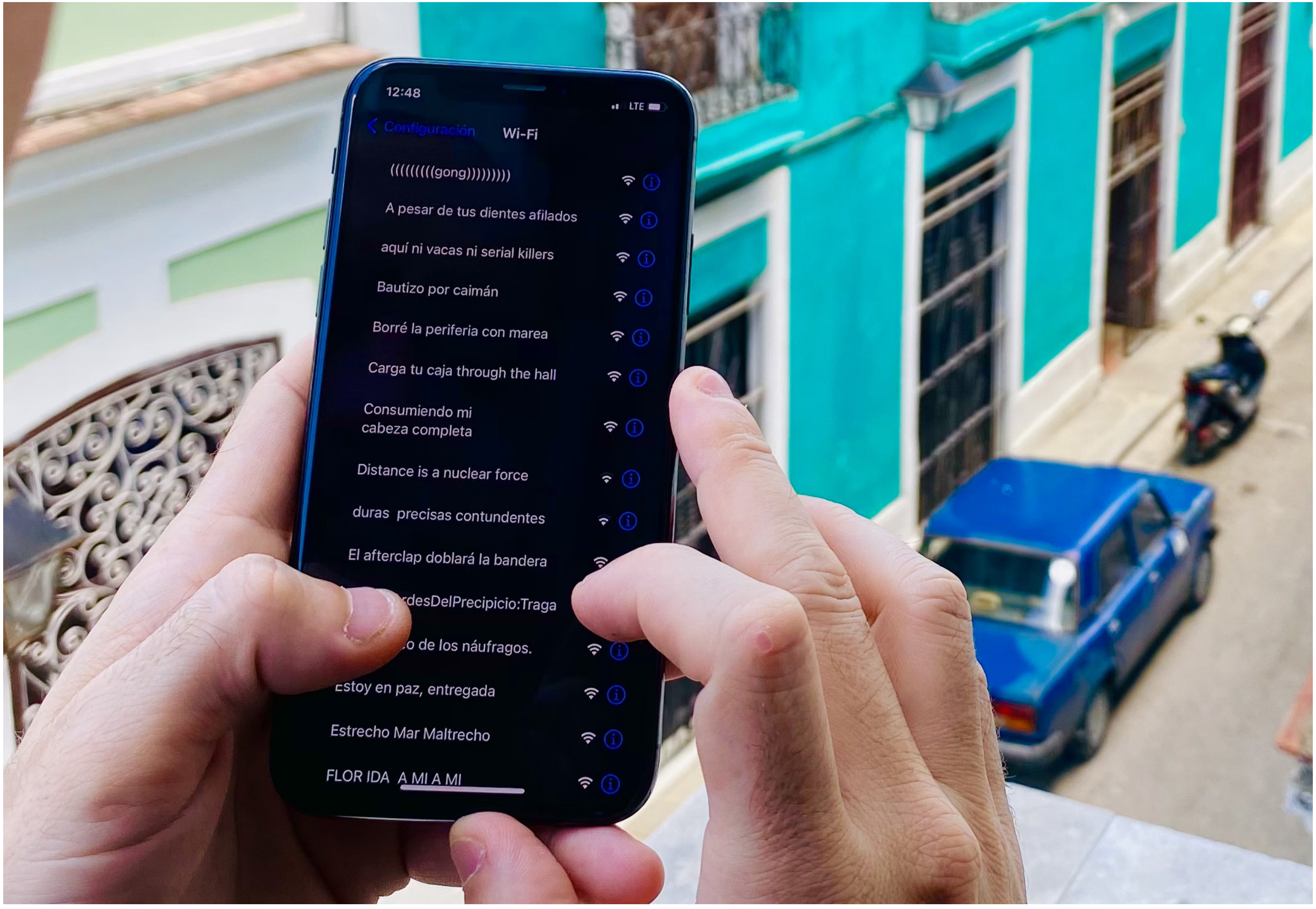
Rather than appearing in a book or on a wall, the poems replace the names of Wi-Fi networks visible from any mobile phone. Reading them requires only opening the list of available wireless connections: instead of promising Internet access, the networks offer a brief poetic encounter. These "ideas of Cuba" literally float through the air, waiting to be discovered.

The installation was presented simultaneously in Miami and Havana through a network of devices developed specifically for the project and installed in collaboration with cultural spaces and independent small businesses.




Miami
Fountainhead


Miami
Fountainhead


12:48
LTE
Configuración
Wi-Fi
(((((((((gong)))))))))
A pesar de tus dientes afilados
aquí ni vacas ni serial killers
Bautizo por caimán
Borré la periferia con marea
Carga tu caja through the hall
Consumiendo mi
cabeza completa
Distance is a nuclear force
duras precisas contundentes
El afterclap doblará la bandera
rdesDelPrecipicio:Traga
o de los náufragos.
Estoy en paz, entregada
Estrecho Mar Maltrecho
FLOR IDA A MI A MI



G U A R A P E R A _ 0 1

2022

Guarapera_01 is an open-design research project within the *CubaCreativa* series that explores forms of vernacular innovation developed in Cuba through the optimization of everyday technologies. The project takes as its point of departure the guarapera—small juice stands where fresh sugarcane juice is prepared using handmade cane mills built from reclaimed materials and readily available components. The result of decades of technical adaptation, these machines exemplify the creativity that emerges under conditions of scarcity and the capacity of communities to transform industrial technologies into locally adapted solutions.

The project investigates how these machines can be made more efficient without compromising their accessibility or ease of reproduction. Through fieldwork conducted with builders and owners of guaraperas, the research documented fabrication processes, common modifications, and the technical solutions developed by their users. Rather than designing a new machine, the project seeks to systematize and strengthen the collective knowledge that already exists.

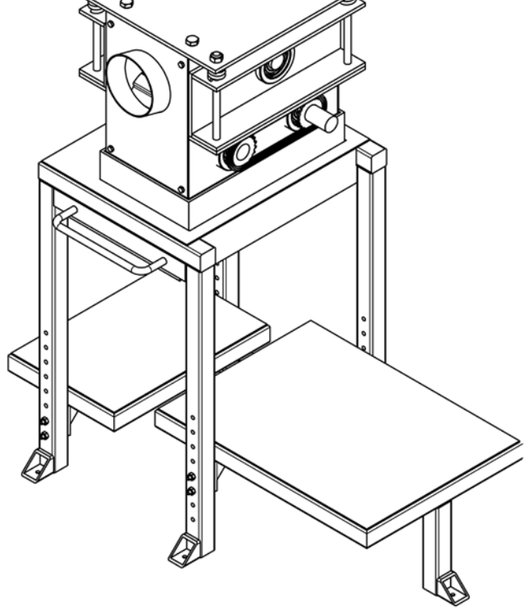
The outcome is a freely available technical manual containing construction drawings, material lists, assembly recommendations, and several cane mill designs, ranging from very low-cost models to versions incorporating electronic systems, automation, and renewable energy sources. The manual also proposes potential uses for the by-products generated during sugarcane juice production, extending the project toward more sustainable models of production.

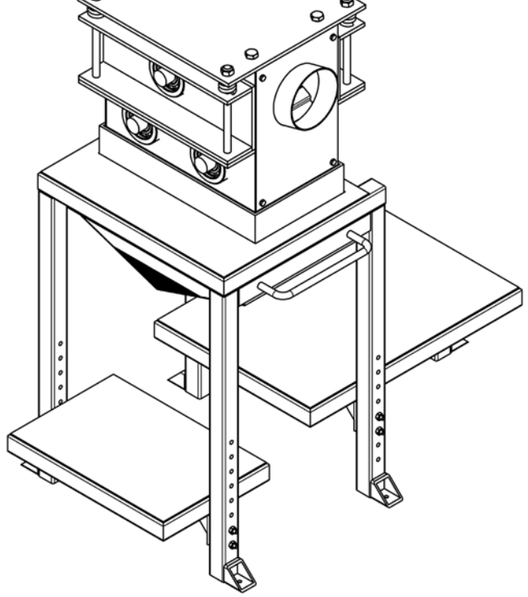
The project was developed in collaboration with the hackerspace **COPINCHA,** one of Cuba's first collaborative creation labs dedicated to open technologies.

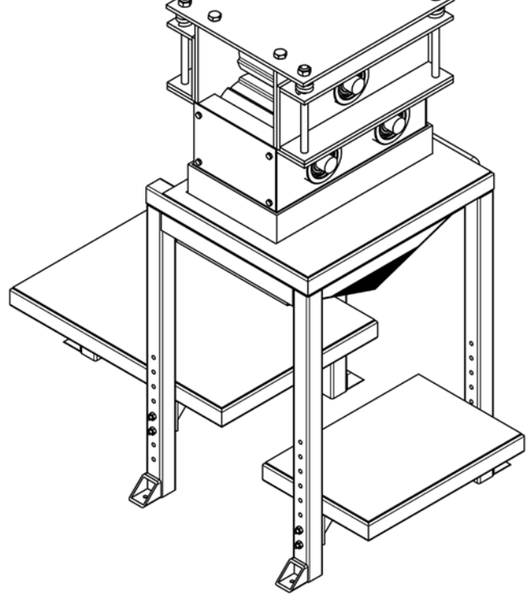


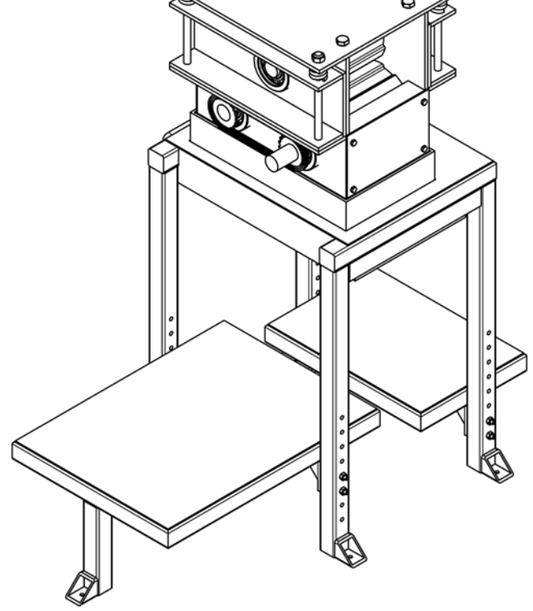
SOCIAL CREATIVITY TERMS
AND CONCEPT
ON A GLOBAL LEVEL

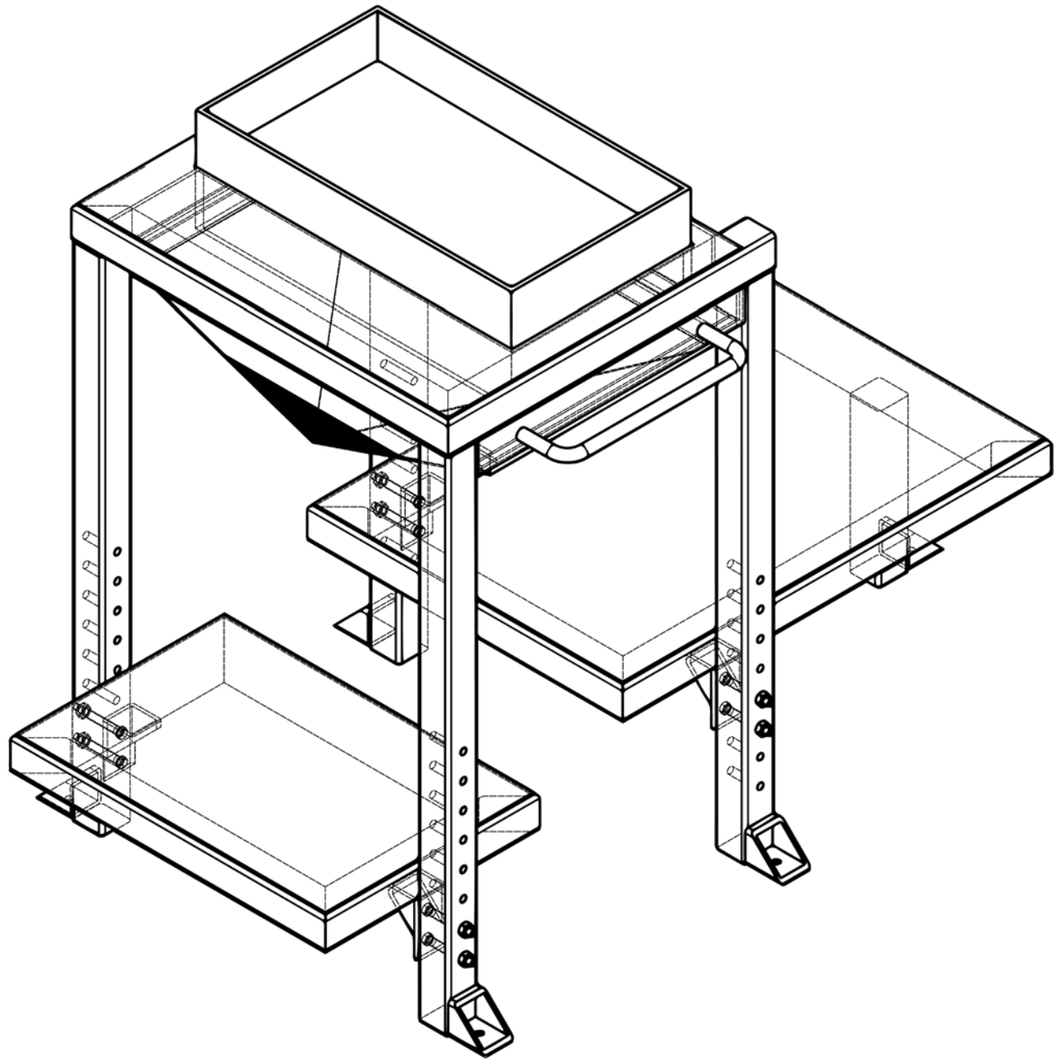
Site de Rencontre avec l'art, Musée d'art de Rouyn-Noranda (MA), Québec_2022

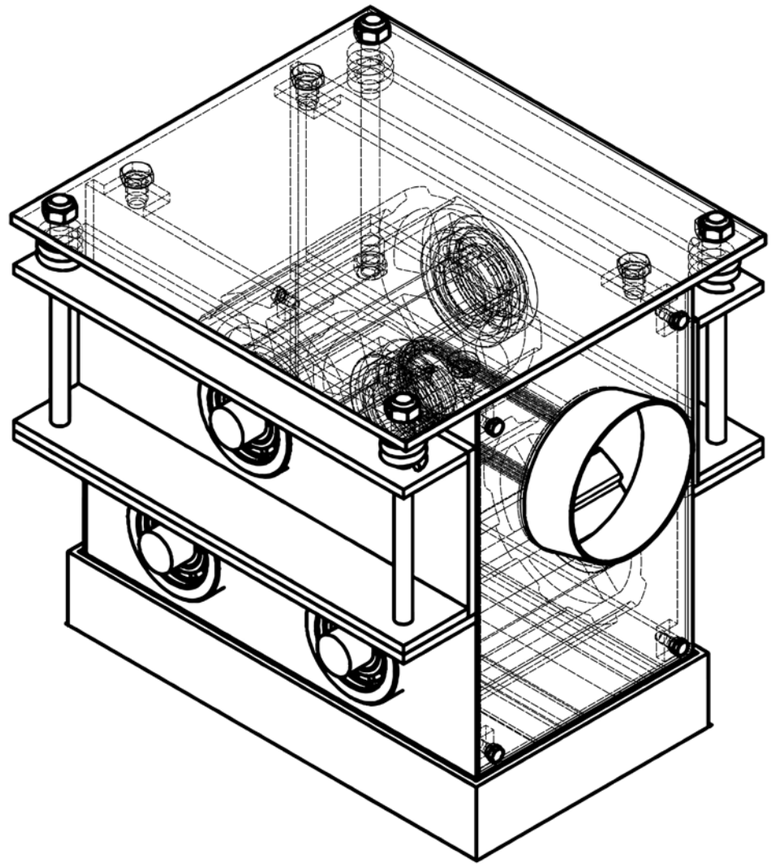




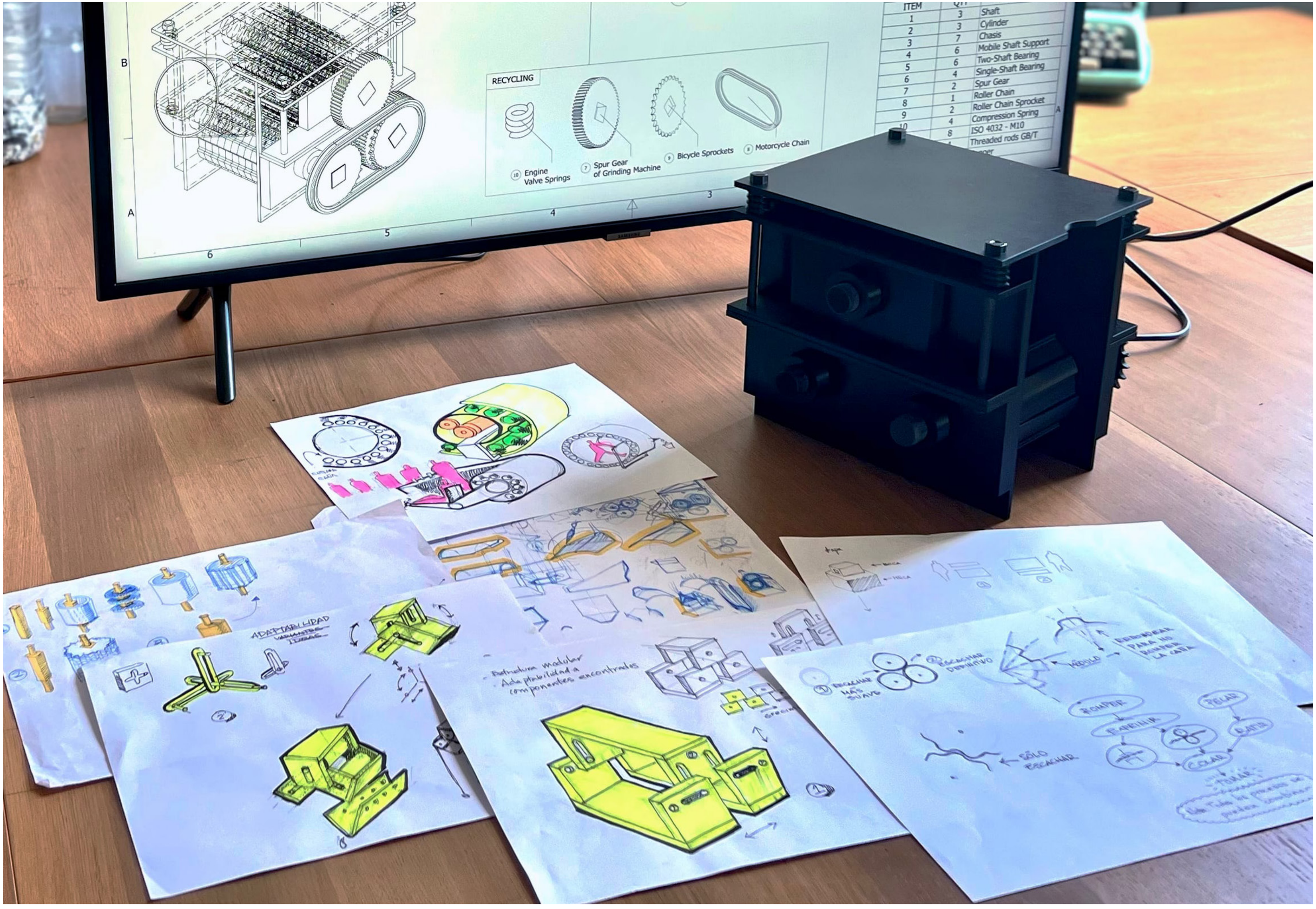








Project	Developed by	Created by	Design by
CubaCreativa [GUARAPERA]	COPINCHA	NESTOR SIRÉ	M00
Archivo Informal [iA]		Date 2019 - 2022	


RECYCLING
10 Engine Valve Springs
7 Spur Gear of Grinding Machine
9 Bicycle Sprockets
8 Motorcycle Chain
ITEM
1 3 Shaft
2 3 Cylinder
3 7 Chasis
4 6 Mobile Shaft Support
5 6 Two-Shaft Bearing
6 4 Single-Shaft Bearing
7 2 Spur Gear
8 1 Roller Chain
9 2 Roller Chain Sprocket
10 4 Compression Spring
8 ISO 4032 - M10
Threaded rods GB/T
ADAPTABILIDAD
Estructura Modular
Adaptabilidad a componentes encontrados
RECACHAR MÁS SUAVE
RECACHAR DEFINITIVO
MÓDULO
ROMPER
PARTIR
MOLER
TAMIZ
SÓLO RECACHAR

P A K E T R O W N
2021

PakeTown is a mobile video game that documents the historical development of *El Paquete Semanal*, the well-known offline distribution network that delivers Internet-derived content to millions of Cubans each week. Presented as a business simulation (tycoon) game, players build and expand their own distribution network while progressing through five decades of alternative media history in Cuba. The choice of genre reflects the enormous popularity that games such as *FarmVille* and *Resort Tycoon* achieved through *El Paquete* itself.

Developed in collaboration with ConWiro, Cuba's first independent game studio, *PakeTown* is distributed through the Apple App Store and Google Play. Because both platforms are inaccessible from Cuba due to the U.S. embargo, the game is also distributed through Apklis, the Cuban government's official app platform, as well as offline via *El Paquete Semanal*—the very infrastructure the project documents. The promotional campaign was developed together with ETRES, Cuba's first agency specializing in offline digital advertising.

As an installation, *PakeTown* is presented on tablets embedded within a reconstruction of a neighborhood media-copy shop commonly found in Cuba. The space features movie posters, stacks of burned DVDs, and curtains made from VHS tape, immersing visitors in the material and cultural universe of the game.

Developed as part of ***latency.club.***



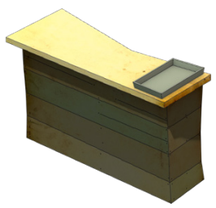


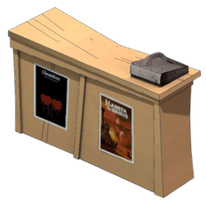
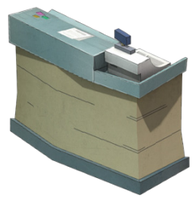




CTRL+ALT+REPAIR, Moesgaard Museum, Aarhus_2023

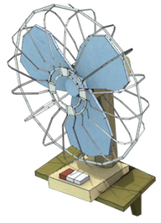
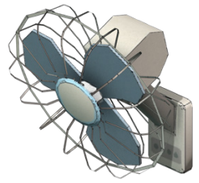




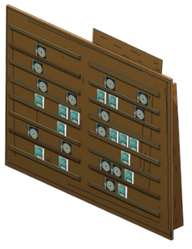






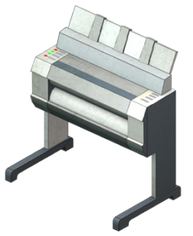


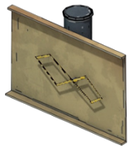




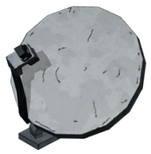


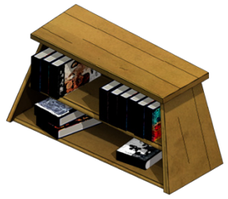













WEISTSIRÉ PC
2017

WeistSiréPC is a collaborative project by Julia Weist and Nestor Siré that investigates the informal infrastructures for information circulation developed in Cuba in response to limited Internet access. Through installations, archives, publications, and digital platforms, the project documents and contextualizes *El Paquete Semanal,* the alternative offline distribution network that has delivered digital content to millions of people across the island every week for decades. Rather than understanding *El Paquete* simply as a distribution system, the project approaches it as a sociotechnical infrastructure capable of generating its own economic, cultural, and technological dynamics, revealing forms of organization, exchange, and information circulation that have evolved beyond the Internet.

The exhibition brings together a body of works that examine *El Paquete Semanal* from documentary, archival, and artistic perspectives. Through digital archives, interactive installations, and freely accessible platforms, the project offers an unprecedented account of its history, operation, and impact on contemporary Cuban society, preserving and making accessible a cultural phenomenon originally conceived to be ephemeral.

Among the works developed as part of this research, MATRIZ examines the legal implications of relocating *El Paquete Semanal* from Cuba to a context such as the United States, where intellectual property occupies a central role. Developed in collaboration with copyright attorneys, the project involved requesting redistribution permissions for thousands of files contained in a specific edition of *El Paquete.* While many independent creators agreed to participate, the major Hollywood studios overwhelmingly declined. The result is a legal, partial edition of *El Paquete Semanal,* composed both of the authorized content and of the archive of responses collected throughout the permission process.





ARCA

—

The exhibition's central work, *ARCA*, presents the only known comprehensive archive of a full year of *El Paquete Semanal*. Developed in collaboration with OMEGA, one of the principal master distributors responsible for compiling the weekly editions, the archive brings together all 52 editions distributed between August 8, 2016, and July 24, 2017, preserved on a 64 TB storage system. The installation allows visitors to freely navigate the archive's original folder structure through an interactive interface, offering an unprecedented view of the internal organization, circulation logics, and diversity of content that defined this ephemeral digital infrastructure.

Three additional monitors complement the archive with documentary materials on its operation, the history of its visual identities, its distribution strategies, and a range of cultural phenomena that emerged specifically within *El Paquete Semanal* itself.



Photo by Hai Zhang



17.(SEPT) [By WeistSiréPC]™, Queens Museum, New York_2017

COMBOS DE VIDEO
2015

Combos de Video marks the starting point of *CubaCreativa*, a long-term research project that documents forms of social creativity developed in Cuba in response to material scarcity and the constraints imposed by a highly centralized economic system. Rather than focusing on the outcomes of innovation, the work examines everyday processes of repair, reuse, recycling, and adaptation that emerge within the informal economy, enabling people to address technical and social needs through collective solutions. Rooted in the Cuban context, the project understands these practices as a form of living heritage and as bodies of knowledge capable of extending beyond their place of origin.

The work takes its name from the *combos de video*, a format widely used by independent distributors of digital media to organize films, television series, documentaries, and music into themed collections. Adopting this distribution logic, the project is structured as four video bundles that assemble the research materials while reproducing the circulation mechanisms characteristic of Cuba's informal media economy.

Distribution forms an integral part of the work. Rather than relying exclusively on institutional art circuits, the Video Bundles were distributed free of charge through privately operated DVD-copy shops across Havana, entering the same spaces where audiovisual content is routinely exchanged and sold. At the same time, the four bundles were released—one per week—through *El Paquete Semanal* in collaboration with several of its principal contributors, including Estudios ODISEA, the agency ETRES, and the digital magazine VENUS. In doing so, the project not only documents informal infrastructures of circulation but also adopts their logics of production, distribution, and consumption as an essential component of the artwork itself.




COMBOS VIDEO
NESTOR SIRÉ
JUEGOS INFANTILES
Taquito
LA ALCANTA
Colección de cajas de cerillas
Chismógrafos y Recerdas
Pelota de trapo
Chapitas y Cartones


COMBOS VIDEO
NESTOR SIRÉ
Utilidad del ARTE
Aktion 1
Material de calle
Nota para d
UN ARTE ÚTIL ES POSIB
EL CLÓS
Medio de Vida


COMBOS VIDEO
NESTOR SIRÉ
EL CLAUE
café con chich
SEGURIDAD ARTE
Pomo Hidráu
QUIA DE TRABA
CONTROL REMOTO


COMBOS VIDEO
NESTOR SIRÉ
VENDO UN
CUBA
NUEVAS ALTERNATIVAS
VENDO UN
MOTO ELÉCTRI
TURBINA
PERFUME DE MAR
RECARGA DOBLE
20 PARA 4
DEL 10 AL 13
CUBA
El Limpiador de Ollas



12th Havana Biennial, Havana, Cuba_2015

1ra Bienal de Asunción, Paraguay_2015

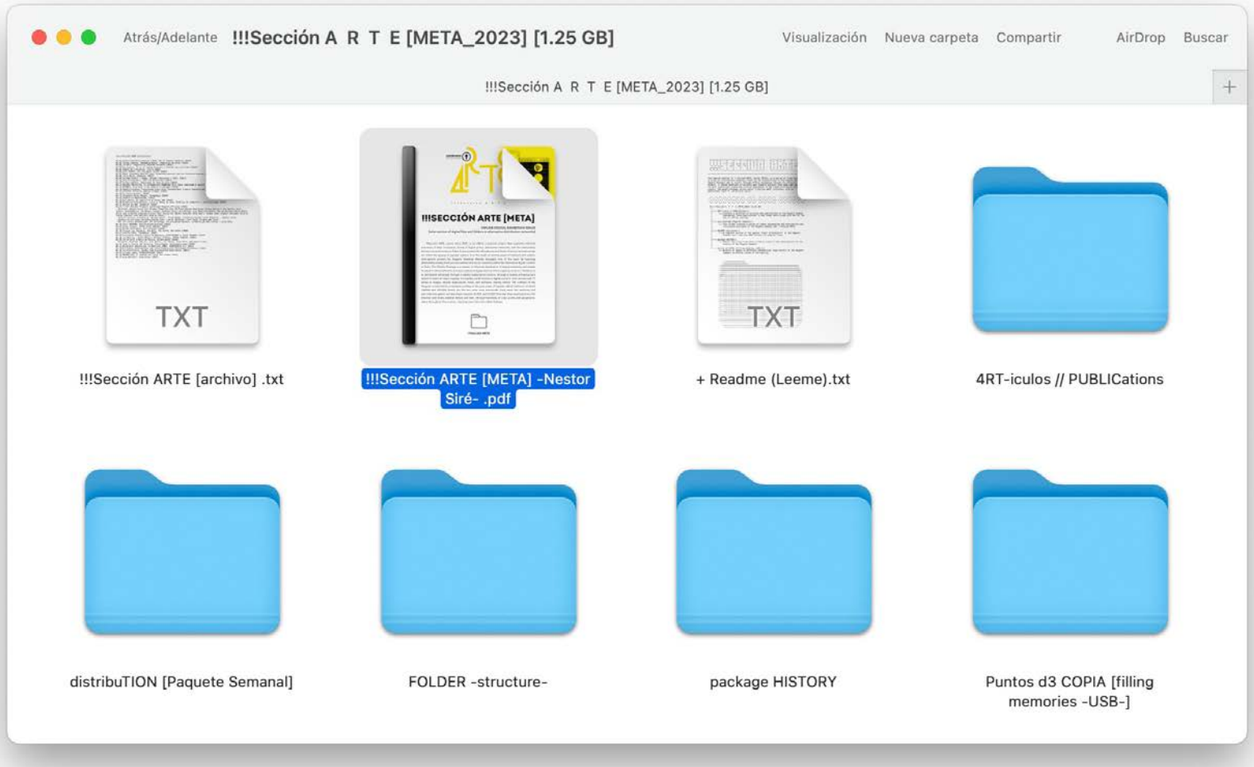
!!!SECCIÓN ARTE
2015–2024

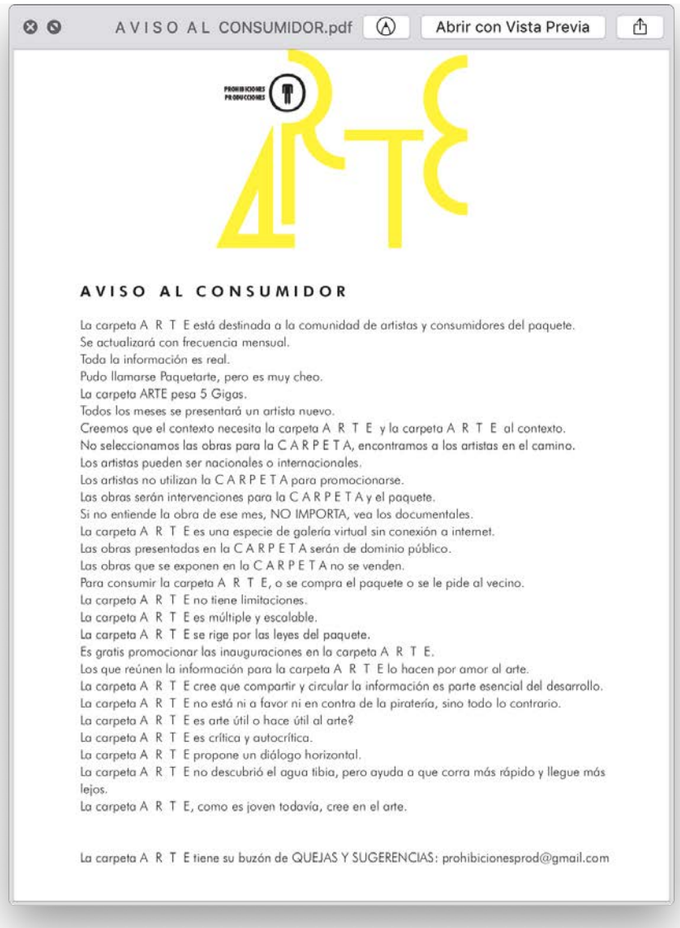
!!!Sección ARTE is an offline curatorial project that exists within *El Paquete Semanal*, the most significant phenomenon of Cuba's alternative digital media ecosystem. Conceived as a monthly folder dedicated to contemporary art, it reaches an audience comparable in scale to *El Paquete* itself. Its relationship to this infrastructure, however, extends beyond distribution. Both operate as offline directories of digital content, experienced as navigable packages of information rather than Internet-based platforms. They share a common digital aesthetic, from file naming conventions to their folder-based directory architecture, while *!!!Sección ARTE* also adheres to *El Paquete Semanal's* editorial guidelines: no pornography, no explicitly political content, and strict limitations on file size and format.

The works and projects selected for *!!!Sección ARTE* are closely connected to the production, circulation, and consumption of *El Paquete Semanal*. Once incorporated into the monthly edition, they become publicly circulating digital files that can be edited, modified, reconfigured, and reproduced by users, reaching an estimated audience of up to ten million people across Cuba.

The project is the result of several years of research into *El Paquete Semanal,* through which Nestor Siré expands his practice into the role of curator. Its focus lies on informal infrastructures for information circulation, digital piracy, alternative networks, the relationship between art and society, the boundaries of net art and offline new media art, and the ways these practices intersect with the spaces of mass culture.







Out of Scale, Transmediale, Berlín_2023

Crédito

—

Artist: Lázaro Saavedra, Yonlay Cabrera, Julian D'Angiolillo, Yoe Suárez, José Toirac, Julia Weist, Chago, Yeny & Alejandro, Márquez Marcel-M3, SERONES, Jonathan Horowitz, Alejandro Rojas Medina, Bill Burns, Mechthild Schmidtfeist, Adonis Ferro, Ali Eslami, Cheon Pyo Lee, Ed Pien, Andrew Demirjian, Franco Mattes & Eva Mattes, Gaia Tedone, gethan&myles, Jan Robert Leegte, Johannes Zits, Lara Baladi, Luis Rodil-Fernández, Max de Esteban, Mina Cheon, Mitra Azar & Malthe Stavning Erslev, Rachel Devorah, Dale Small, Sunwoo Hoon, Yves Mettler, Bram de Groot, N. Adriana Knouf, Donika Çina, Lek M. Gjeloshi, Anri Sala, Brian Mackern, Chuli Herrera, Ginou Choueir, Wilmer Rodríguez, Florian van Zandwijk, Steffen Köhn, Paolo De, Joe Wentrup, Pedro Muñoz, Penélope Umbrico, Alan Butler, Roc Herms, Joana Moll, Solimán López, MMMMMFILMS and Aram Bartholl.

Project: Pakete de Literatura, El Ciervo Blanco, CARPETA DE NAVEGACIÓN, Behind the Net [paquete], !!!Act [No. 22], Enredos Sónicos, Albania Is Not Cuba, Net Art Latino Database_Net Art Anthology, Café Internet, MEGATIBURÓN vs PULPO GIGANTE, Screen Walks, The Dazzle Club, Toda la Teoría del Universo, HIEROSCOPIA 9.1, Multimedia Anthropology Lab, HARDDISKMUSEUM, Dead Drops, PakeTown and !!!Sección ARTE [META].

Curatores: Paul Soulellis, Pável Alejandro Barrios Sosa, Magaly Espinosa, Caridad Blanco, Dianett Quintana Solís, Claudia Costa Pederson, Amy Zion, Michael Connor, Aria Dean, Lesly Fonseca Tundidor, Michael M. Thoss, Jon Uriarte, Marco de Mutiis and Anna Mladentseva.

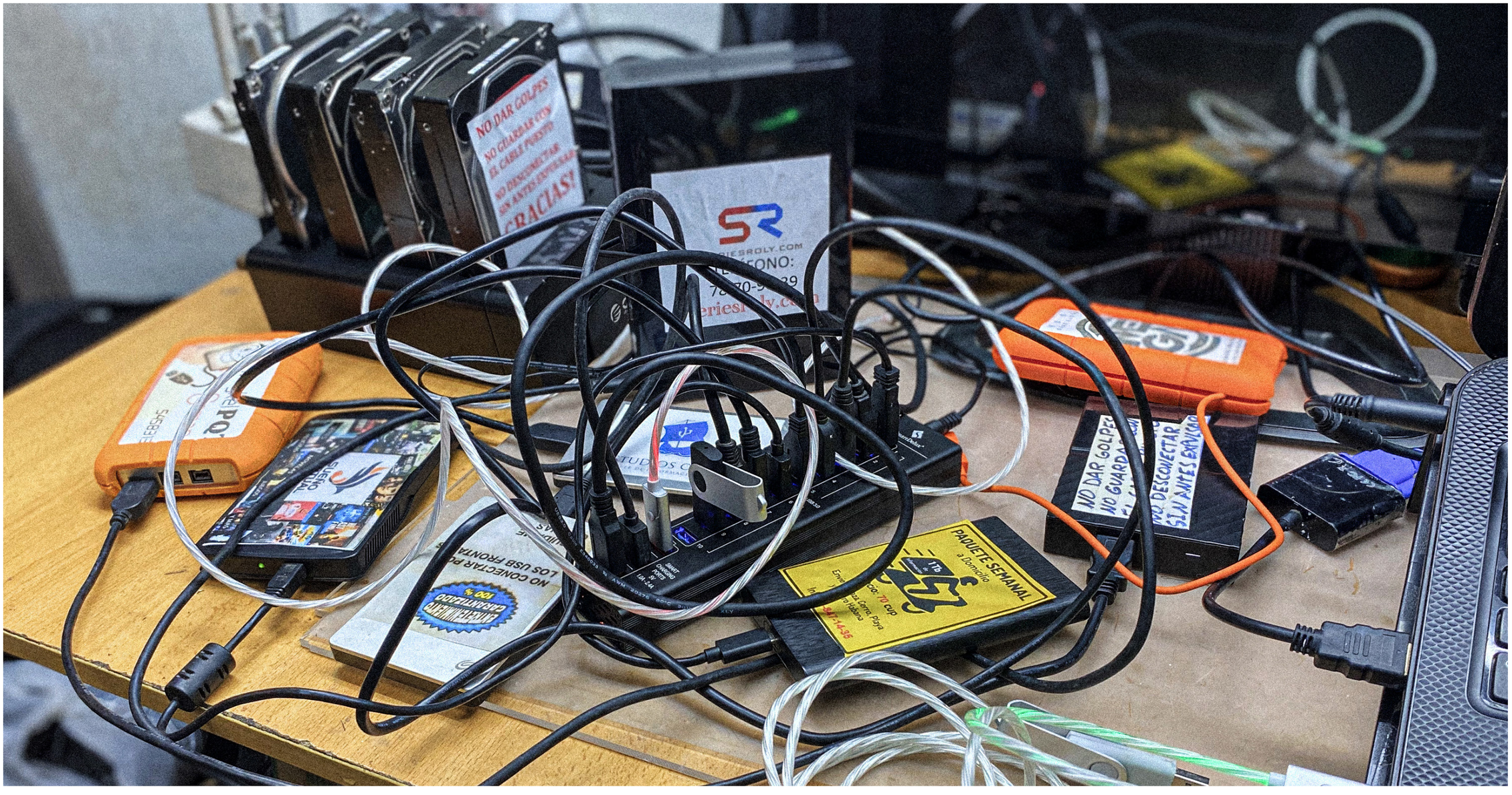
Exhibitions and Presentations: Queens Museum (US), Triple Canopy (US), Rhizome (US), National Museum of Fine Arts (Cuba), nGbK (Germany), SDR (Cuba), Ars Electronica (Austria) and transmediale (Germany).

PAQUETE SEMANAL

—

El Paquete Semanal is an informal digital media distribution network that emerged in response to restricted Internet access in Cuba. Through this alternative infrastructure, millions of people receive weekly access to films, television series, music, software, applications, and other Internet-derived digital content without requiring an online connection.

Its operation depends on a decentralized network of compilation studios, known as *casas matrices* (master hubs), which gather large volumes of digital content each day through collaborators with privileged access to Cuba's official Internet infrastructure. Every week, nearly one terabyte of data —organized within a standardized folder and file structure —is distributed by *paqueteros*, who deliver the content directly to users on external hard drives and USB flash drives.



Archivo-Backup-Caf... Abrir con TextEdit

```
cafe
internet
.xyz
```

Archivo del instagram 2018-2019

```
└── Archivo-Backup-Cafe-Internet
    ├── critical-startup
    │   ├── CI-critical-startup-1.png
    │   ├── CI-critical-startup-10.jpg
    │   ├── CI-critical-startup-100.mp4
    │   ├── CI-critical-startup-101.jpg
    │   ├── CI-critical-startup-102.jpg
    │   ├── CI-critical-startup-103.jpg
    │   ├── CI-critical-startup-104.jpg
    │   ├── CI-critical-startup-105.jpg
    │   ├── CI-critical-startup-106.jpg
    │   ├── CI-cri
    │   ├── CI-cri
    │   ├── CI-cri
    │   ├── CI-cri
    │   ├── CI-cri
    │   ├── CI-critical-start
    │   ├── CI-critical-start
    │   ├── CI-critical-start
```



NESTOR SIRÉ

[Cuba, 1988]

—

His work has been presented internationally at institutions including the National Museum of Fine Arts of Cuba, Queens Museum, New Museum, SeMA Bunker, Hong-Gah Museum, The Photographers' Gallery, Moesgaard Museum, Hartwig Art Foundation, Museo Universitario Arte Contemporáneo (MUAC-UNAM), Matadero Madrid, Ars Electronica, and Transmediale, among others.

He has participated in the Havana, Gwangju, Curitiba, Warsaw, and Asunción Biennials, as well as the Croatian Industrial Art Biennial, the Latin American Art Triennial in New York, and The Wrong Biennale. He has delivered lectures and workshops at institutions including MIT, Princeton University, New York University, the National Autonomous University of Mexico (UNAM), ArtEZ University of the Arts, the Royal Academy of Art, The Hague (KABK), Wichita State University, and the University of Havana.

His awards and fellowships include the IFA CrossCulture Programme (Germany, 2021), the Media Arts Assistance Grant from the New York State Council on the Arts (2018), the Visa pour la Création from the Institut Français (2016), and Cuba's National Award for Curating Collective Exhibitions (2019). He has been an artist-in-residence at TOKAS (Japan), the Camargo Foundation and Dos Mares (France), Fountainhead Arts (USA), and the Rijksakademie van beeldende kunsten (The Netherlands). In 2025, he received the Digital Art Commission from the Pérez Art Museum Miami (PAMM).

His research has been published in academic journals including *Economic Anthropology*, *Society for Cultural Anthropology*, *The Journal of Latin American and Caribbean Anthropology*, and *American Anthropologist*.

—

-

www.nestorsire.com
offline@nestorsire.com