Baulo, María Carolina. “No tan lejos del mundo de los humanos” [Never too far from mortal shores], *Revista Ñ*, December 31, 2016.

Miguel Harte's work offers at least one certainty: the viewer will be induced to participate in a fantastic universe starring small organic beings that we commonly call *Bichos*. Treated as relics, sought, studied and preserved with zeal, Harte's creatures are organized in a kind of crystal capsules distributed in the Big Sur gallery room, building chapters of a book of micro-stories. Suspended in time, at a moment of their departure or arrival, sufficiently isolated from the spectators to be observed as pieces of a natural science museum, the insects detach themselves from that examining gaze as "objects of study" to adopt human qualities, attitudes, postures and actions.

Precious, obsessive and patient with detail, Miguel Harte unfolds a kind of cabinet of curiosities. The entire exhibition seems to follow the mathematical logic of fractals: the whole is perceived as an installation that integrates each of the works while they, individually, develop a new unit, complete in itself and as rich as the sum of the parts. Science fused with art, the exhibition The Exit presents a series of individual journeys by these pilgrim insects that seem to emerge from a dense and dark magma of resin spilled on the gallery floor. And as if that amorphous and dispersed stain were the origin of life itself, the tiny beings with humanoid characteristics then move to the walls, where they build their story submerged in a crystalline world.

Very influenced since childhood by Bosch's painting and science fiction films overpopulated with gigantic threatening insects—clear nods to the classics of cinema within the genre—Harte presents works made in 2015 with varied supports and materials. Thus, the small sculptures are composed of fiberglass, polyurethane foam, wood, epoxy putty, acrylic paint, pigmented polyester resin, iron and, of course, dissected insects. A journey through space toward the unknown in search of transcendental answers; a journey accompanied by memories that guide the symbolic path until materially transforming it into a work that speaks to us of everyday human situations, links we establish with the other, ordinary activities that define us as what we are. The identification process is as fast as the distancing effect because, clearly, no one wants to be represented by an insect. But they are simply the messengers.

Taking concepts from The Life of Insects by Russian writer Viktor Pelevin to approach his work, Harte manages to make the bugs acquire extreme humanity. However, this is not the first experience the artist develops in this field: "I have always brought the observation of nature with me, it doesn't just happen to me with insects. At the beginning of the 90s I began to develop points of attention in my work beyond the constant interruptions, alterations and disruptions in readings; the B side of my work appears: miniatures and small stories," says Harte.

A collector of insects who seeks to capture the attention of the viewer, to immerse them in a moment of suspense and attention. Of course, nothing escapes an interior reflection, a look at oneself and at humanity; a thought about the need to build, recreate, seek alternatives rests

behind, in a word: resilience.

To enter, to exit, to keep moving. Such is the way these tiny bugs represent us who, even stopped in an instant, account for an action, an external search but, above all, a pause toward the interior to try to know our own nature. "I believe the leitmotif is man and what we believe we are... Given the uncertainty that Being generates in me, we could well be these bugs, not only with the monstrosity they culturally represent, but because of the ignorance we have of them and the fascination they exert," explains the artist.

In light of certain events that the human species protagonizes with alarming frequency, some spectator of the disturbing creatures of *La salida* might wonder who is the monster in this movie.

Miguel Harte

The Exit