On a shelf in Emre Hüner's installation for Artpace, "a Model is not a Map a Home is not a House," sits Richard Pearl's 1961 book *Successful Mineral Collecting and Prospecting*. The publication is easy to miss, lodged as it is amongst an environment crowded with sounds, objects, diagrams, collages, and moving images, but it is important insofar as it provides a clue to Hüner's project as a whole. Pearl's book concerns the practice of prospecting as it relates to geological material. In this case, "to prospect" means to search for and to collect rare minerals. There is yet another way to understand the transitive verb "prospect," however. Derived from the Latin "prōspectāre," meaning "to look out for," as well as "prōspicere," meaning "to look forward," "prospecting" entails "foreseeing" and "expecting." It is a fundamentally anticipatory, future-facing act, in other words. All of these connotations have bearing at the level of content and methodology on Hüner's "a Model is not a Map a Home is not a House."

Much like Pearl's prospector, Hüner is an artist who finds, claims, and accumulates items from the world around him, specifically readymade materials scavenged from places such as Artpace's own storeroom, the Antiquarian Book Mart, and the Pick-n-Pull scrapyard, all in San Antonio. Some of these items Hüner inserts into the vast assemblage than anchors his installation, "Probe Terminus" (a reference to Antonine Volodine's 2017 science fiction novel *Radiant Terminus*) without significant alterations, like the respirator, the bucket seat from a Ford Probe, and the tool for testing car batteries, but others he transforms through casting, 3D printing, or spray painting, as is the case with the dog bones and the containers of anti-freeze and engine oil. Hüner calls such objects, many of them anthropomorphic in proportion and scale, "fictional artifacts." Sometimes, the molds for Hüner's casts appear nearby, making evident the creative process itself. Into this throng of found and remade objects, Hüner inserts a few of his own silkscreens on fabric and faux leather, all of them printed mash-ups of diagrams and phrases borrowed from geometry and engineering books. Most of the elements in this vast archive are attached to sheets of pegboard, which line the wall and parts of the floor. Pegboard, found often in garages of just the sort in which Hüner worked at Arptace, functions here not just to systematize all of the assemblage's constituent parts, but to symbolize the presence of an organizing principle—a mind, a method—behind the madness. Put another way, the

pegboard catalyzes the same kind of associative thinking that Hüner himself employs. Joining “Probe Terminus” is the related work “You can do anything, but you can’t hurt animals.” In this modestly-sized assemblage, Hüner encased a small group of articles, including crickets, inside a resin block, where they call to mind time capsules or modern-day fossils, thereby eliding the futuristic and the prehistoric.

Hüner’s own act of prospecting is simultaneously narrated and fictionalized in a video embedded in the assemblage “The Underwater Dig (Draft Version).” Here, interspersed amongst footage shot at LS4 3D, the 3D printing shop Hüner used to print objects, the Antiquarian Book Mark, from which he sourced books, and the Lucile Halsell Conservatory at the San Antonio Botanical Garden, we see his collaborator, Artpace alumna Katie Pell, in the guise of weathered mechanic roaming the Pick-n-Pull. Pell’s character makes the occasional discovery, collecting items (some of them real, some of them made by Hüner) out of glove compartments and off car seats. At times, the video includes ambient sound, but at others, it features the voice of a narrator who reads from scientific source materials such as *United States Mollusca*, *Planetary Encounters: The Future of Unammed Space Flight*, and *Controlled Environments for Plant Research*. Besides signaling the interdisciplinary scope of his interests, these and other books in the show speak to the investigatory, research-based nature of Hüner’s practice, as does the graphic content of “Handbook of Testing and Measurements,” a series of photopolymer prints also on view.

This brings us to the additional, more nuanced application of “prospecting” to “a Model is not a Map a Home is not a House.” Hüner is very much an artist who speculates. In keeping with the predictive, prophetic nature of prospecting, he enjoys looking forward to what has not yet come to pass and imagining what might yet become, whether positive or negative. At the same time, Hüner often trains his attention on moments when the speculative impulse was especially pronounced, as it was during the machine age, as well as on other speculators, individuals who have dedicated their lives to charting the future of our future. Thus his decision to name his exhibition at Artpace after a 1965 essay by critic Reyner Banham, who specialized in studying the most advanced developments in design and architecture as a way of forecasting the next great leap. As if in

homage to Banham and the other speculative thinkers whose work inspired his own, Hüner included in his installation a series of irregularly-shaped, unfired clay sculptures called “Cities of Mold.” These objects are profoundly undecidable in appearance. They resemble ruins as much as they do unfinished, highly conceptual prototypes for some novel kind of dwelling. With names that both perplex and alarm, such as “Bureau of Transgeology Nuclear Waste Containment Building” and “Xenolith Gold Energetically Modified Cement Border Wall Solutions,” Hüner’s ceramics speculate primarily on dystopia in the present and future, pointing to the possibility that haunts every age, when the fruits of the Enlightenment—science and technology—are placed in the service not of progress, but of barbarism.

The artist has dedicated his project at Artpace in memory of Katie Pell (1965-2019)