

ELECTRO PUNK BIOTOPE

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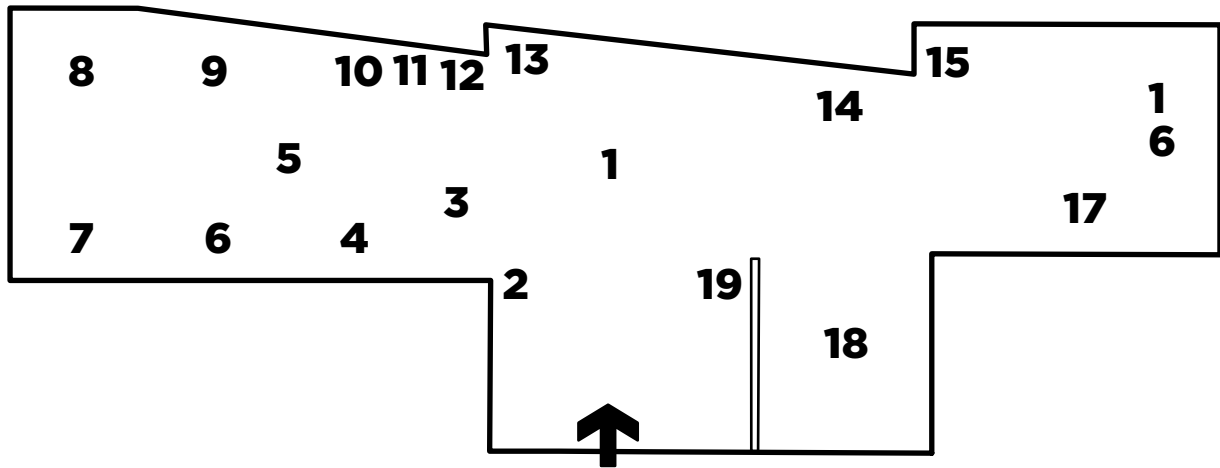
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KARŞI
SANAT ÇALIŞMALARI

Bünyamin Bozkuş constructs a techno-biotope using obsolete, discarded, dysfunctional electronic circuit components, mechanical parts, and various found objects. Or rather, Bünyamin does not entirely construct it himself; the transistors, capacitors, resistors, LEDs, motors, gears, cables, pipes, and all the idle and abandoned objects in his studio compel him to build an unpredictable, organic form of life that generates its own rules. They coexist within an inverted order of creation. Like biological organisms taking root in a secluded corner, the waste materials hidden away in the studio form their own habitat.

Drawing nourishment from punk's do-it-yourself ethos and the raw aesthetics of cybernetics, these biotopes function as zones of silent resistance. On the one hand, they resist the notion of "technology" that must constantly be new, constantly in a state of becoming. If it does not guarantee a better life, why do we need the new at all? Do we desire a technosphere composed of flawless machines that increasingly take control of us and act on our behalf? Or do we seek a life lived alongside a technology with which we can empathize—one that is compatible with life itself, as suggested by electronic components reborn in the forms of mosquitoes, bees, birds, insects, grasses, branches, and flowers?

Bozkuş's machines/robots—ranging from plants and insects to hybrid creatures and urban metaphors—blend the conceptual domains and aesthetics of steampunk and cyberpunk to construct an original world extending toward posthumanism.



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1 Mekatropolitical Contraption (Habis-hane)

Formally inspired by the automata of Ismail al-Jazari, this work employs one of the simplest mechanical systems. Power is transmitted through rotating disks across multiple layers via a vertical shaft.

At the very top, mirrored sunglasses fitted with red-blue police beacons flash continuously. A radio speaker is mounted inside the trumpet attached to the rotating glasses. The radio receiver's antenna is intentionally short and rotates along a small circular path, preventing it from locking onto any stable broadcast frequency; instead, it drifts between channels, producing interference.

On the layer below, a disk rotates a series of low-voltage, high-amperage, old-style filament bulbs, casting irregular patterns of light and shadow.

Above the lowest layer, there is no rotating disk. Instead, a single eccentric cam redirects motion perpendicular to the main shaft, repeatedly opening and closing a prison door. Inside the ornate cage on the lowest level, rotating bells provide the background light and sound effects.

3 Twin Insects

At the heart of both creatures lies the same oscillator integrated circuit; all their organs are composed of identical electronic components. Their schematics and connections are the same, yet they look nothing alike. Not only do their forms differ, but so do the resistance values of their light-sensitive eyes, which enable them to perceive their surroundings differently. As a result, they interpret events in radically different ways: confronted with the same changes in light, one may respond with anger while the other reacts in fear.

4 Some Nonsensical Thing

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6 Electro Djinn

Electro Djinn is a three-dimensional redesign and modification of a chirping circuit by Forrest Mims. The circuit's basic logical structure is deliberately misled and forced into error through the addition of extra resistors, LDRs (light-dependent resistors), and capacitors. The result is a comical, talkative Electro Djinn whose personality shifts under different lighting conditions. Like djinn, it is created from smokeless fire; it cannot grant your wishes, but far more complex djinn—built from the same components—are already controlling your entire life.

7 Strange Night

A surreal dream scene painted not with pigment but with LEDs. It is strange how such an alien landscape can feel so familiar. The grotesque insect, seemingly from a distant future or another planet, embodies loneliness and fear, while the night illuminated by twin bare bulbs—like streetlights—belongs unmistakably to us.

9 Poppy Capsule

Could these hybrid beings be a possible, representational outcome of the rapid evolution of electronic technology? Silicon entities powered by solar energy, capable of self-replication. In a dystopian environment, might poppy capsules wield weapons to protect their buds?

10 Vine Spout

John Keats accused Newton of destroying the poetry of the rainbow by reducing it to prismatic colors. Yet he might have recognized the poetic nature of the countless photons raining upon the Earth every second, sustaining nature as it exists. When artists and scientists form mental relationships with nature, they can derive different kinds of pleasure from the same phenomena.

A broken vine branch sprouting again when placed in water may indicate that it is a biochemical machine. But we may also perceive it as a delicate miracle, or as a symbol of resilience and the will to live. My simple mind, like that of a child, takes pleasure in imitating nature using copper pipes and a few LEDs.

Courtesy of the Sibel Horada and İzel Levi Coşkun Collection.

13 By the Stream

It is not widely known that electronics are fundamentally grounded in quantum physics—just like living organisms. Within this simple circuit that imitates nature, the vibrations of electrons generate electrical and magnetic fields; these tiny fluctuations in the fabric of the universe are controlled, directed, and transformed by logical connections, conductors, and semiconductors. Ultimately, our sensory organs perceive the energy transformations occurring before us, convert them back into electrical signals, and interpret them in our minds. This is not a still life; it is another manifestation of nature.

Strangely, the same conductors and semiconductors, arranged in different and complex configurations, are also used in the guidance systems of rockets that kill thousands of children.

14 The Right Hand of God

The hand of God is a significant symbol in medieval iconography. In Christian and Jewish beliefs,

the bodiless God creates, judges, and approves through the right hand. Throughout history, the right hand of God has been employed by religious and political authorities as a means of legitimizing the power to rule in God's name. Through this symbol, power claims to administer justice and to regulate and govern individual and social life on behalf of God.

The gears of a broken computer printer have been rearranged to form a mechanism that controls the hand of God. Using the force of one of the printer's small motors and the combined motion produced by the hierarchical relationships between the gears, they attempt to control the hand of God... A primitive, inefficient, and noisy machine.

15 Mercy

This plastic-winged bird is designed to feign death. Machines are honest; they operate according to strict logic and calculation. Inputs and outputs are under your control. This copper-boned bird with plastic feathers will continue pretending to be dead until the electricity powering its five-volt heart is cut—because it is a human who commands it to act, to lie.

16 Invasion

One could say that arrangements made from electronic components create simple organisms that appear to live beyond their visible forms. Directed electrons transform energy into sound, movement, and light, thereby imitating biological life—and they remain open to intervention.

In this adaptation of Electro Habitat, the first version of Invasion, I initially envisioned branches that would bloom in sixty-second cycles, be pruned, and replaced with longer ones. But what a person builds is directly influenced by their emotional state at the time. The parasitic insect invasion was inspired by looking outside the studio where I found solace. As a result, invasive insects emerged on the branches, producing noise at various frequencies through simple logic under the choral leadership of an oscillator and a task-shifting integrated circuit.

17 Humanoid

It has a digestive system, a respiratory system, and a primitive brain filled with glycerin.

When it senses human warmth while waiting in the dark, it begins to move. The liquid circulating through its intestines mixes with air from the respiratory system and rises toward the brain. The brain consists of a glass cylinder filled with glycerin, flanked by eight pairs of laser diodes and receiver sensors arranged opposite one another. Air bubbles rising from the digestive system into the brain fluid refract the laser beams hitting the sensors, altering their direction. As sensors switch between open and closed states during bubble passage, they transmit eight-bit random data via cables to an amplifier and a radio transmitter. You can listen to all the nonsense of this chaotic brain within a spherical area one kilometer in diameter, using a receiver tuned to the appropriate frequency.

18 C.S* 819

There exists an extensive body of literature on the importance of material selection in the design of functional objects, tools, and machines. When the work you produce is not intended to provide direct benefit to the human body, you are free not only to choose the material but also to heed the imperatives of the material you find.

C.S. 819 transforms serious and intimidating dental materials into a playful nature-machine.

(*After al-Jazari.)

Courtesy of the Dental Materials Industry and Businesspeople Association (DIŞSİAD), Dental Health Museum Collection.

Texts on the works: Bünyamin Bozkuş

Conceptual texts and design: Ekmel Ertan

For a detailed interpretation: by E. Ertan

Ayrıntılı bir yorum için <https://www.unlimitedrag.com/post/elektro-punk-biyotoplar>