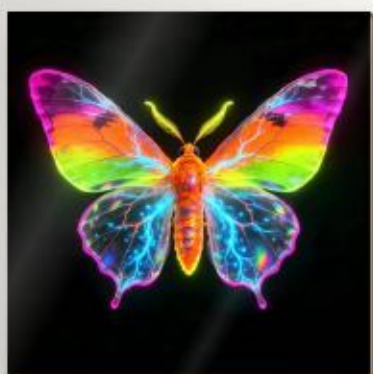




# GLOWING BUGS

*The exhibition*

Ways to show the works, from one wall to a darkened hall

FOR GALLERIES, MUSEUMS AND FESTIVALS · OCTOBER 2026

# FROM A GALLERY TO A WHOLE CITY

*The exhibition grows with the place that shows it: from a gallery to a museum, from an exhibition centre to a whole city. The series holds more than 300 works, so each showing is chosen afresh for its space.*



## Four scales

### *A wall*

A GALLERY, AS IT IS

- Nine to sixteen works at 60 cm, as a salon wall
- Hung in a morning; no special lighting
- Sold from the wall and replaced

### *A room*

A GALLERY OR A MUSEUM - 100 TO 200 M<sup>2</sup>

- Forty-five to ninety works
- Salon walls round one great lightbox
- The unique works, each with its gold seal

### *A hall*

A MUSEUM OR AN EXHIBITION CENTRE - 400 TO 900 M<sup>2</sup>

- 150 to nearly 300 works
- Lightboxes three metres high, prints of five metres
- Designed and built by the artist's own team

### *A city*

A MUNICIPALITY AND ITS SPONSORS

- Twenty-four buildings, one walk
- Cut prints five to ten metres across
- Lit after dark, or brought to life by mapping

## What we bring

- *The works, ready to hang:* printed on wood or acrylic under glass, signed, numbered and certified.
- *The exhibition itself:* the selection, the hang, wall texts and captions, and for a hall the lighting and the build. The artist has made touring exhibitions for more than ten years.
- *The opening:* the artist present, a talk on how the works are made, and the books to show beside them.
- *Material for your public:* pictures and texts for the invitation, the press and your website.

## Ways of working

*With a gallery:* on consignment, with the gallery's usual share of each sale; as a solo or a group show; or on a fair stand. *With a museum or an exhibition centre:* as a produced exhibition for a season, which can tour. *With a city:* as a public project with the municipality and one or more sponsors, with an indoor exhibition and the books alongside.



PART ONE

# ONE WALL

*In a gallery, as it is*

The smallest exhibition is a single wall. It needs nothing built and nothing darkened: a group of works, the gallery's own lights, and a morning to hang them.

It is also the easiest to say yes to. The works are sold from the wall and replaced from the series, which holds more than 300.

# THE DESIGN OF ONE WALL

*Nine works on four metres, drawn to scale*



## THE WORKS

Nine: one at 100 cm in the centre, and eight at 60 cm, two above two on either side.

## THE WALL

Four metres of hanging, on a wall of about six. The centre of the group sits at 1.55 m, eye level.

## SPACING

15 cm between the works, the same in both directions, so the group reads as one piece.

## MADE

Printed on wood or on acrylic, under a layer of glass. No frames; each hangs on a hidden rail.

## LIGHT

The gallery's own spots, two or three, aimed across the group.

## BESIDE IT

A short text on the series and the artist; a list of the works with their editions.

## TO HANG

Half a day, with two people.

A proposal. The same wall can be hung in other arrangements, such as a grid, a line or a frieze, and the works are chosen from more than 300.



PART TWO

# A ROOM

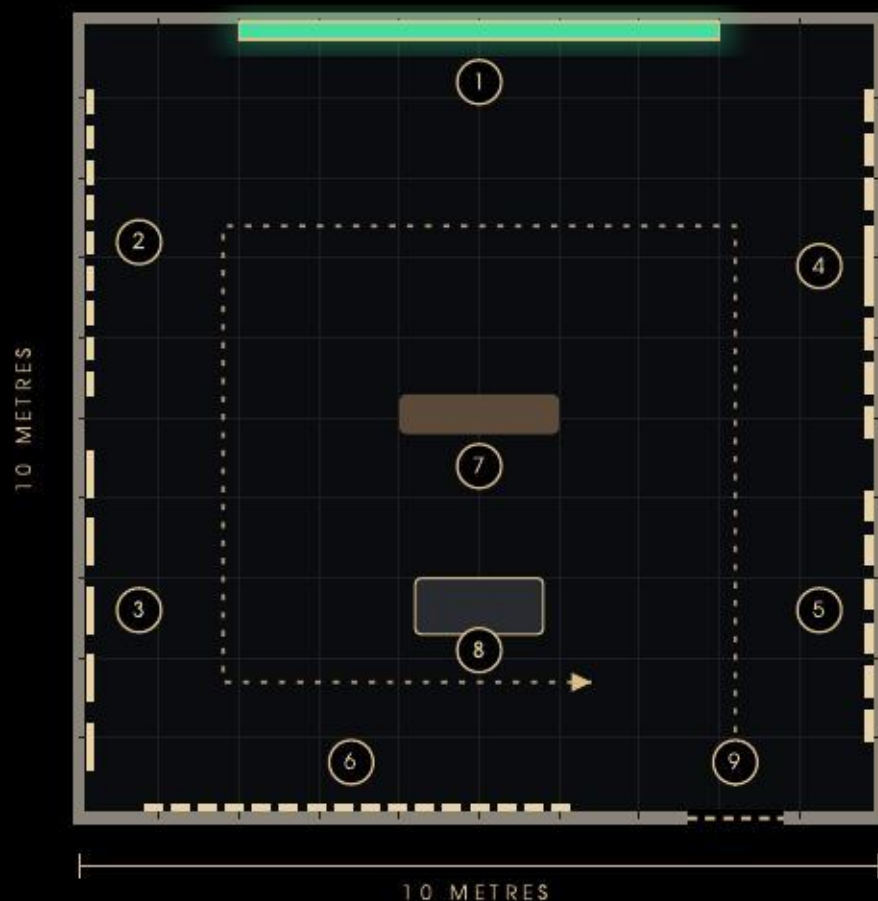
*An exhibition of 100 or 200 square metres*

With a room of its own, the series becomes an exhibition: a route, a change of light, and works at many times their size.

Two designs follow, each with its plan and a view from inside: a single darkened room of 100 square metres, and three rooms in a row over 200.

# A ROOM OF 100 SQUARE METRES

*One room: five salon walls round a single great lightbox*



- ① *The great lightbox*  
6 × 3 m, two works, facing the door
- ② *Grid of nine*  
Nine prints, three rows of three
- ③ *Line of five*  
Five prints at eye level
- ④ *Cluster*  
A 100 cm work among six small ones
- ⑤ *One colour*  
Six prints chosen by colour
- ⑥ *Frieze*  
Sixteen small prints in two rows
- ⑦ *A bench*  
Facing the lightbox
- ⑧ *The books*  
A reading table
- ⑨ *Entrance and exit*  
One door; the route runs round the room

45

works in all

43

prints on the walls

5

salon walls

1

lightbox

3.5 m

ceiling height  
neededabout  
25visitors at one  
time

## How it works

The room is dimmed, not dark. The great lightbox glows on the far wall and draws the visitor across the room; the prints on the other three walls are each lit by a spot. The visitor walks once round: up one side, past the lightbox, down the other, and back along the frieze to the door.

A proposal for a square room of 10 × 10 m. Every real room differs: the plan is redrawn for the actual walls, doors, power and escape routes. The visitor number is an estimate, not a safety limit.

# INSIDE THE ROOM OF 100 SQUARE METRES

*The view from the door*



A visualisation of the plan on the previous page, not a photograph. The works shown are examples.

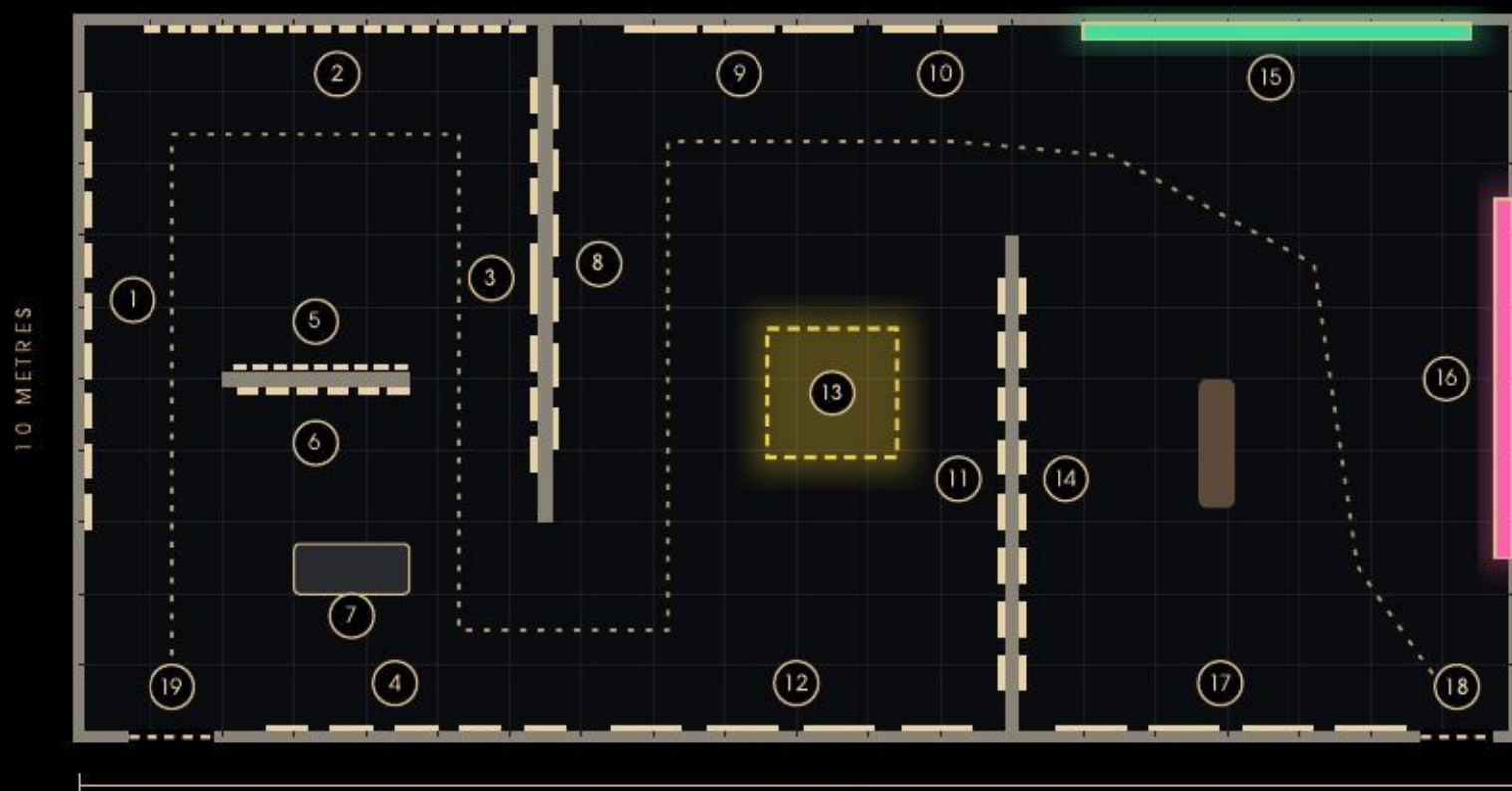
*What the visitor sees on entering.* The great lightbox of 6 × 3 metres glows on the far wall, with two works side by side. On the walls to left and right hang the salon walls: a grid of nine and a line of five on one side, a cluster and a wall in one colour on the other, each print lit by its own spot.

The room is dimmed, so the lightbox carries the far end while the prints keep their detail up close.

*The choice of works is open.* The series holds more than 300, so the forty-five shown here can be chosen for the place, the season or the public, and changed during the run.

# A ROOM OF 200 SQUARE METRES

Three rooms in a row, nine salon walls, one way through



## ROOM ONE - SALON WALLS, BY DAY

- ① Grid of nine · west wall
- ② Frieze · sixteen small prints
- ③ Cluster · a 100 cm work and six small
- ④ Line of five · at eye level
- ⑤ Island, front · a second grid of nine
- ⑥ Island, back · six warm-coloured works
- ⑦ The books · a reading table

## ROOM TWO · OTHER WAYS OF SHOWING

- ⑧ One colour · six works in blue
- ⑨ Triptych · one work, three panels
- ⑩ Diptych · a pair
- ⑪ Dark wall · eight prints, spotlit
- ⑫ Four large works · 100 cm
- ⑬ Floor piece · a glowing work underfoot

## ROOM THREE · THE HALL, IN THE DARK

- ⑭ Second dark wall · eight prints, spotlit
- ⑮ Lightbox · 6 × 3 m, two works
- ⑯ Minuscule Monumental · a print of 5 × 5 m
- ⑰ Four large works · 100 cm
- ⑱ Exit · a second door
- ⑲ Entrance

about  
90

works in all

85

prints on the walls

9

salon walls

1

lightbox

5.5 m

ceiling at the end  
wall

about  
50

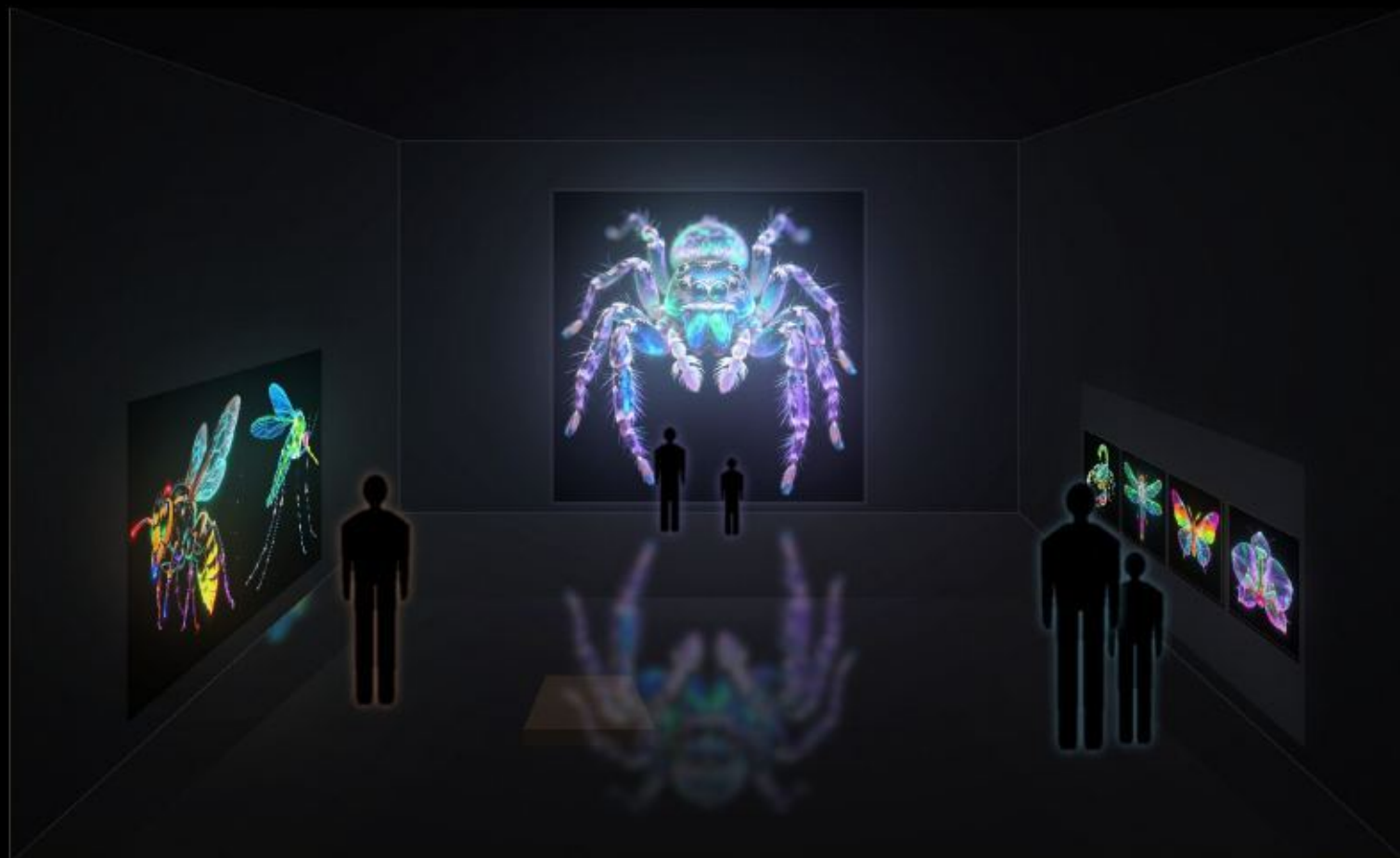
visitors at one  
time

*The way through.* In at one door, out at another. The visitor walks round the first room and its island of prints, passes the end of the first partition into the second room, walks up it past the triptych, and enters the dark hall at its near end, with the five-metre work ahead. The dotted line keeps clear of every wall and every work.

A proposal for a room of 20 × 10 m with two partition walls and one free-standing wall built. Where the ceiling is lower than 5.5 m the end wall takes a smaller work. Redrawn for the real room, its power and its escape routes; the visitor number is an estimate, not a safety limit.

# INSIDE THE ROOM OF 200 SQUARE METRES

*The hall, looking towards the five-metre work*



A visualisation of the plan on the previous page, not a photograph. The works shown are examples.

*The third room, as the visitor enters it. After two rooms of salon walls the space goes dark, and at its far end stands a single work five metres high. An adult in front of it reaches a third of the way up. On one long wall is the lightbox of 6 × 3 metres; on the other, a row of four large works, each lit by a spot.*

The visitor walks the length of the hall towards the great work and grows smaller with every step.

*More than 300 works can be shown. This design holds about ninety at a time, nearly all of them prints on nine salon walls. The exhibition can be renewed completely more than three times over, or travel to other cities with a different selection in each.*



PART THREE

# A HALL

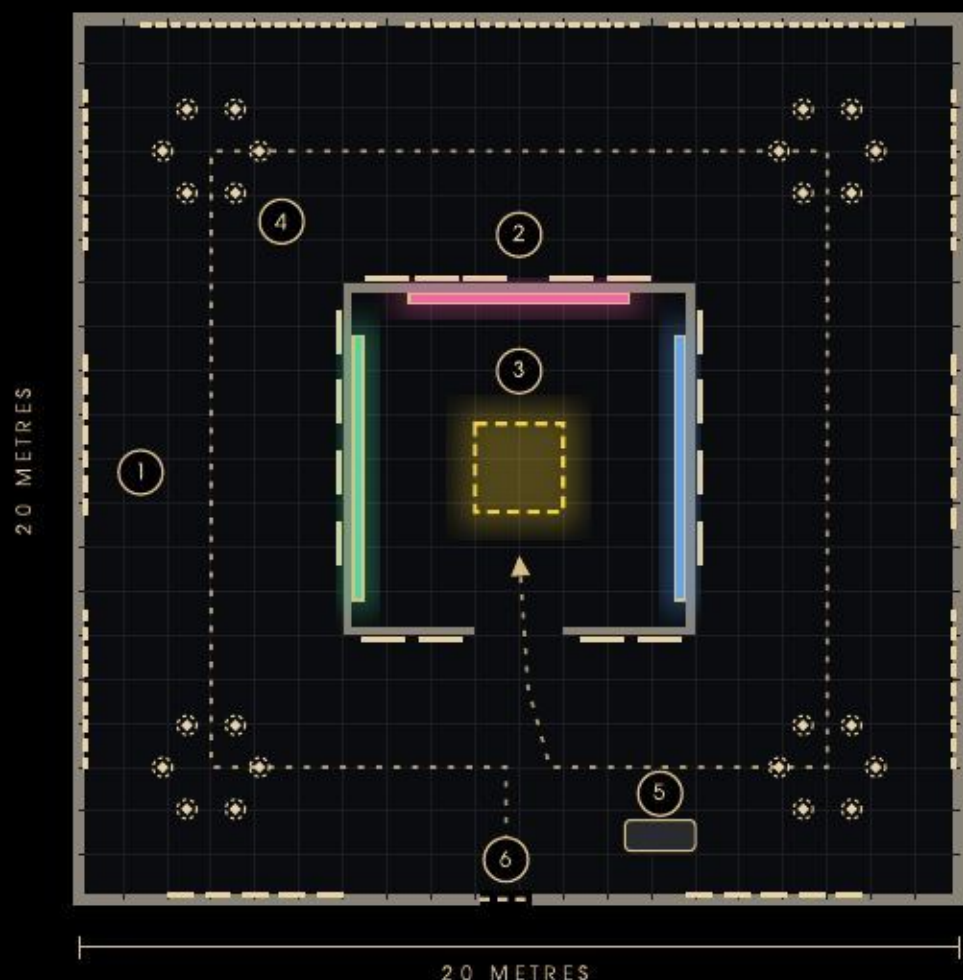
*Exhibitions of 400 and 900 square metres*

In a hall, every way of showing the works can be used at once: salon walls by day, triptychs and dark walls, a corridor of light, lightboxes three metres high, works underfoot, prints five metres tall, and insects cut out and hung from the roof.

Two designs follow, each with its plan and a view from inside. The first shows about 150 works; the second about 290, which is nearly the whole of a series of more than 300.

## A HALL OF 400 SQUARE METRES

*One idea: a dark room inside a bright one*



- ① *The gallery, by day*  
Twelve salon walls on the four outer walls, three to a side: friezes, grids, a cluster, a wall in one colour, two lines of five.
- ② *Round the dark room*  
On its outside: eight large works, a triptych and a diptych, each lit by a spot.
- ③ *Inside the dark room*  
A print of  $5 \times 5$  m facing the door, a lightbox of  $6 \times 3$  m on either side, and a work glowing on the floor.
- ④ *From the roof*  
Twenty-four insects cut out and hung overhead, six above each corner, turning slowly.
- ⑤ *The books*  
A reading table by the door
- ⑥ *Entrance and exit*  
One door

152

works in all

121

prints on the walls

12

salon walls

24

cut-outs hung  
from the roof

2

lightboxes

about  
100

visitors at one  
time

*The way through.* The plan is one square inside another. The visitor walks once round the bright gallery, with the salon walls on the outside and the large works on the inside, under the insects hanging at each corner. Back at the door, the dark room opens straight ahead, with the five-metre work on its far wall.

A proposal for a hall of  $20 \times 20$  m. One room of  $8 \times 8$  m is built in the middle, and its ceiling must reach about 5.5 m for the five-metre print. Redrawn for the real hall, its power, its roof fixings and its escape routes; the visitor number is an estimate, not a safety limit.

# THE HALL OF 400 SQUARE METRES, SEEN WHOLE

*From above, with the roof taken off*



A visualisation of the plan on the previous page, not a photograph. The works shown are examples.

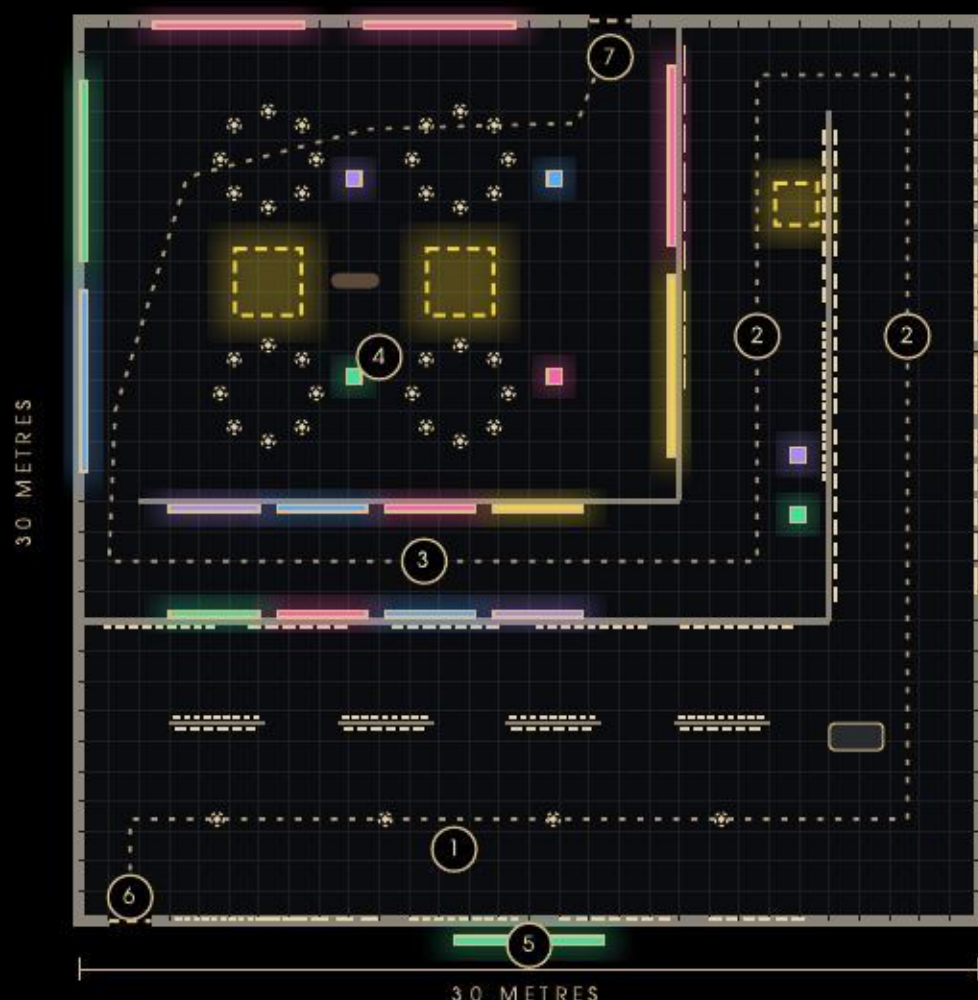
*The whole idea in one view: a dark room inside a bright one.* Round the outside runs the gallery in daylight, with the salon walls along its outer walls and visitors following the dotted route. In the middle stands the dark room, with the five-metre work on its far wall, a lightbox three metres high beside it, and a work glowing on the floor.

The two outer walls nearest to us, and the two near walls of the dark room, are cut down so that the inside can be seen. The large works that hang round the outside of the dark room are on those faces, and so are not shown here.

*About 150 works* are shown in this design: 121 prints on the walls, and the rest in the dark room and overhead.

# A HALL OF 900 SQUARE METRES

*Four zones: nearly the whole series, in every form*



- ① *The salon gallery, by day*  
Ten salon walls along the two long walls and four free-standing walls hung on both faces. The books on a reading table.
- ② *Other ways of showing*  
Up one lane and back down the other: two triptychs, a diptych, eleven large works, three dark walls, a frieze, a floor piece, two lit columns.
- ③ *The corridor of light*  
Eighteen metres between eight lightboxes of  $3 \times 3$  m, four on each side. The eyes adjust to the dark.
- ④ *The great hall*  
Two prints of  $5 \times 5$  m side by side, four lightboxes of  $6 \times 3$  m, two floor pieces, four lit columns, and a swarm of cut-out insects hung from the roof.
- ⑤ *On the building*  
A print of up to  $5 \times 5$  m on the front, by the entrance.
- ⑥ *Entrance*
- ⑦ *Exit*  
A separate door

about  
290

works in all

208

prints on the walls

24

salon walls

12

lightboxes

36

cut-outs hung  
from the roof

about  
250

visitors at one  
time

*The way through.* In at the front, out at the back. The visitor walks the salon gallery from end to end, goes up one lane of the second zone and comes back down the other, turns into the corridor of light, and at its far end steps into the great hall, where two five-metre works stand side by side. The dotted line keeps clear of every wall and every work.

A proposal for a hall of  $30 \times 30$  m, with four dividing walls and four free-standing walls built. The five-metre prints need a ceiling of about 5.5 m. Redrawn for the real hall, its power, its roof fixings and its escape routes; the visitor number is an estimate, not a safety limit.

# THE HALL OF 900 SQUARE METRES, SEEN WHOLE

*From above, with the roof taken off*



A visualisation of the plan on the previous page, not a photograph. The works shown are examples.

*The whole exhibition in one view.* At the front, the salon gallery in daylight, with its four free-standing walls and the visitors moving among them. To the right, the two lanes of other ways of showing. Behind the gallery wall, the corridor of light with its row of lightboxes. And at the back, in the dark, the great hall: two works five metres high on the far wall, lightboxes three metres high along the side, two works glowing on the floor and four lit columns.

The dotted line on the floor is the visitor's route, from the entrance at the near corner to the exit at the back. The outer walls nearest to us are cut down to a kerb so that the inside can be seen.

*Nearly the whole series.* This design shows about 290 of the more than 300 works, in every form the series can take.



PART FOUR

# A CITY

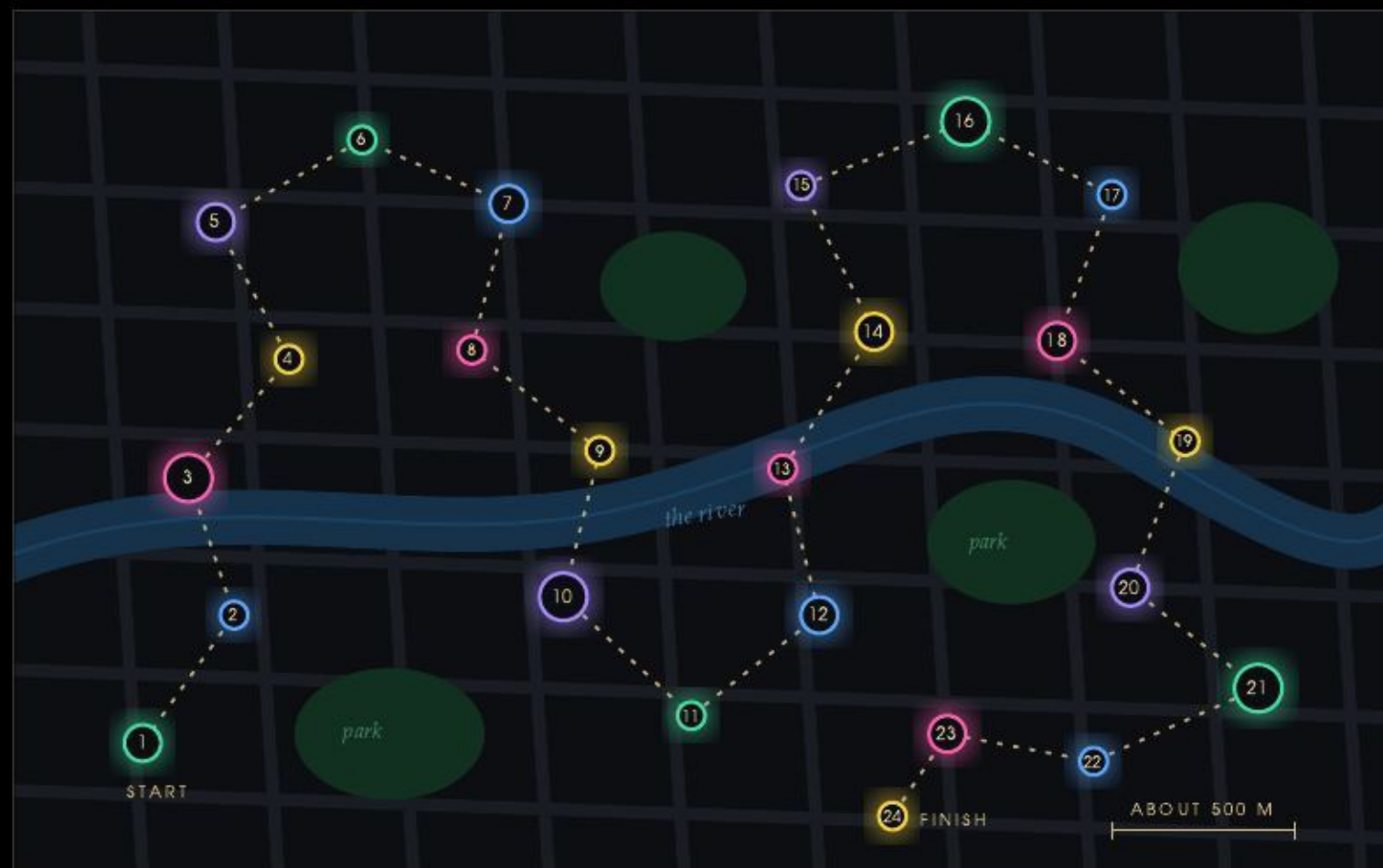
*Twenty-four buildings, one walk, by day and by night*

The largest exhibition has no walls of its own. Twenty-four creatures, cut to their outline and five to ten metres across, are fixed to twenty-four buildings across a city, and people walk from one to the next.

It is made for a municipality and its sponsors: a way to turn a whole town's attention to nature, and to the small animals nobody looks at.

# TWENTY-FOUR BUILDINGS, ONE WALK

*A trail through the town, from one creature to the next*



○ Twelve at  $5 \times 5$  m   
 ○ Eight at  $7 \times 7$  m   
 ○ Four at  $10 \times 10$  m

## THE WORKS

Twenty-four creatures of the series, each printed and cut to the outline of the animal, with no background, so that it sits directly on the building.

## THE SIZES

From  $5 \times 5$  to  $10 \times 10$  metres. The four largest mark the squares and the river crossings, and can be seen from far off.

## THE WALK

About four to five kilometres, two hours at an easy pace; shorter loops for families. It can be walked in any order.

## AT EACH STOP

A plate with the name of the animal, one fact about it, and a code that opens the page of the book.

## HOW LONG

A season: for example from spring to autumn, when the real insects are about.

The map is an illustration, not a real town. The buildings, the route and its length are chosen with the municipality for each city.

# BY NIGHT, THEY COME ALIVE

*The same street at noon and after dark*



Visualisations, not photographs. The creatures shown are 5, 7 and 10 metres across; the figures in the street are adults.

## *By day*

A giant insect on the side of an ordinary building. It is the scale that stops people: a spider three storeys high, a hornet as wide as a house.

## *By night: light*

Lamps at the foot of the wall bring up the colours. The creature glows against the dark building as it does in the book.

## *By night: mapping*

A projector throws moving light onto the print: wings beat, a body breathes, a firefly pulses. The animal seems to live on the wall.

# A WHOLE TOWN LOOKS AT NATURE

*What the exhibition does, and who makes it happen*

Insect numbers are falling in many parts of the world, and most people never look at one closely. Twenty-four of them, each as large as a building, cannot be overlooked. The city exhibition takes the subject out of the museum and puts it where everyone passes, free to see, day and night.

*What it brings*

## *To the town*

- A free event in the open air, for every resident
- A reason to walk the town, and to come from elsewhere
- A subject for schools: a class can follow the trail with a worksheet
- Pictures that travel: every building becomes a photograph

## *To a sponsor*

- Its name beside the largest works in the city
- A visible commitment to nature and biodiversity
- A season of presence, on the trail map and at each stop
- Evenings and guided walks for its own guests

*Who does what*

|                         |                                                                                                                                          |
|-------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| THE ARTIST AND HIS TEAM | The works, the choice of animals, the design of the trail, the texts, the lighting and mapping design, and the production of the prints. |
| THE MUNICIPALITY        | The buildings and the permissions, the route, safety, and the town's own communication.                                                  |
| THE SPONSOR             | The funding of production and installation, in return for its presence throughout.                                                       |
| WITH IT                 | An exhibition indoors, in a gallery or a hall, as shown in parts one to three; and the books, launched in the town.                      |

A proposal. Fixing works of this size to buildings needs the owners' agreement, a structural check and permits, and the animals and facts shown are agreed with the town. Costs are established for each city.

# EVERY FORMAT, IN ONE LIST

18 ways of showing the works, and where each is used

|               |                                                                             |             | ONE WALL | 100 M² | 200 M² | 400 M² | 900 M² | A CITY |
|---------------|-----------------------------------------------------------------------------|-------------|----------|--------|--------|--------|--------|--------|
| ON THE WALL   |                                                                             |             |          |        |        |        |        |        |
| 01            | <i>Print on wood or acrylic</i><br>60 or 100 cm, under a layer of glass     | Can be made | ●        | ●      | ●      | ●      | ●      | ●      |
| 02            | <i>Salon wall</i><br>Small prints hung as a group, in seven arrangements    | Can be made | ●        | ●      | ●      | ●      | ●      | ●      |
| 03            | <i>Free-standing wall</i><br>Prints on both faces of a wall in the room     | Can be made | ●        | ●      | ●      | ●      | ●      | ●      |
| 04            | <i>Triptych</i><br>One work across three panels                             | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 05            | <i>Diptych</i><br>A pair made to hang together                              | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| IN LIGHT      |                                                                             |             |          |        |        |        |        |        |
| 06            | <i>Lightbox, 3 × 3 m</i><br>Lit from behind                                 | Exists      | ●        | ●      | ●      | ●      | ●      | ●      |
| 07            | <i>Lightbox, 6 × 3 m</i><br>Two works side by side                          | Exists      | ●        | ●      | ●      | ●      | ●      | ●      |
| 08            | <i>Corridor of light</i><br>A passage between lightboxes                    | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 09            | <i>Lit column</i><br>Three works in a free-standing column                  | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 10            | <i>Ceiling panel</i><br>A lit work overhead                                 | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 11            | <i>Shop window</i><br>A lit work in a street window                         | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| IN THE ROOM   |                                                                             |             |          |        |        |        |        |        |
| 12            | <i>Dark room</i><br>A darkened space lit only by the works                  | Exists      | ●        | ●      | ●      | ●      | ●      | ●      |
| 13            | <i>Floor piece</i><br>A glowing work underfoot                              | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 14            | <i>Hanging cut-outs</i><br>Insects cut to their outline, hung from the roof | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| AT GREAT SIZE |                                                                             |             |          |        |        |        |        |        |
| 15            | <i>Minuscule Monumental</i><br>A print of up to 5 × 5 m                     | Can be made | ●        | ●      | ●      | ●      | ●      | ●      |
| 16            | <i>On a building</i><br>A cut print of 5 to 10 m                            | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 17            | <i>Light at night</i><br>Lamps that bring up the colours after dark         | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |
| 18            | <i>Projection mapping</i><br>Moving light that makes the animal seem alive  | Proposal    | ●        | ●      | ●      | ●      | ●      | ●      |

● used in that design. The designs are those of parts one to four. A ceiling panel and a shop window are offered but appear in none of the designs.

# NOTES

## *What exists and what is proposed*

| FORMAT                                      | STATUS                                    |
|---------------------------------------------|-------------------------------------------|
| Lightboxes of 3 × 3 and 6 × 3 metres        | Exist                                     |
| Prints of up to 5 × 5 metres                | Can be produced                           |
| The formats marked as proposals in the list | Proposals, to be developed with a gallery |

## *By kind*

| KIND          | FORMATS                                    | WHAT IT NEEDS                                                                              |
|---------------|--------------------------------------------|--------------------------------------------------------------------------------------------|
| Prints        | Triptych, Salon wall                       | A fine-art print lab. The simplest to produce and to sell.                                 |
| Lightboxes    | Diptych, Totem, Shop window, Ceiling panel | A lightbox maker. The column and the ceiling panel are made to order.                      |
| Installations | Light corridor, Floor piece                | A space, a build and a safety check: a lit floor must be made to be walked beside or upon. |
| Cut-outs      | Hanging cut-outs                           | A maker for double-sided print on board cut to shape, and safe fixings in the roof.        |
| Outdoors      | On a building                              | The owner's agreement and, in most cities, a permit.                                       |

## *Which to offer first*

- *To a commercial gallery:* the Salon wall and the Triptych. They fit an ordinary gallery, at a lower and a higher price.
- *To a fair:* the Diptych and the Totem. They make a stand visible from a distance.
- *To a museum or a festival:* the Light corridor, the Floor piece, the Hanging cut-outs and the work On a building.

## *What this paper does not give*

Costs, prices and technical drawings. Each format would be costed with a maker before it is promised.

## CONTACT

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dan@cocoagency.bg · glowingbugs.com

# THE BOOKS

*The exhibition **Glowing Bugs** comes with its books. They are released alongside it: shown beside the works, presented at the opening and signed by the artist.*

---



## *Glowing Bugs*

AN ATLAS OF GLOWING LIVING FORMS

The book of the exhibition. All 101 creatures of the series, each with three plates, short facts written to be read aloud, field notes, a range map and a life-size view under a loupe. Every fact has a source printed at the back.

224 PAGES · 101 SPECIES · 303 PLATES



## *Most Dangerous Bugs*

GLLOWING BUGS PRESENTS

The companion volume: twenty-four creatures that bite, sting and carry disease, from the mosquito to the giant hornet, each shown at its true size with a sourced fact on why it is dangerous.

64 PAGES · 24 SPECIES · 72 PLATES

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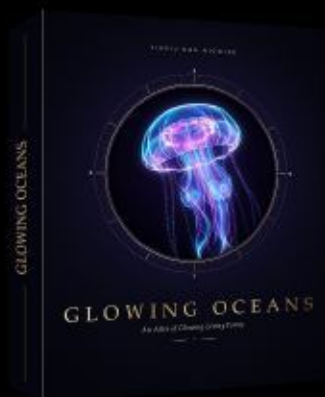
### IN THE EXHIBITION

- A reading table with the books open beside the works they come from.
- A launch at the opening, with the artist signing copies.
- Copies for sale through the gallery or museum shop for the length of the show.

## TWO MORE BOOKS

*Glowing Bugs* is one of three atlases by the same artist. The other two show the sea and the deep past in the same light.

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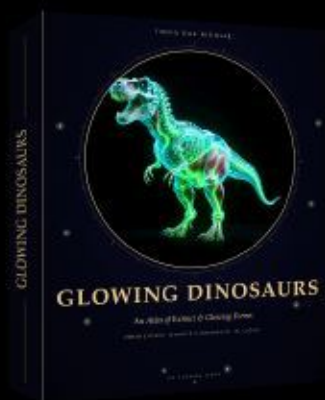
### *Glowing Oceans*

AN ATLAS OF GLOWING LIVING FORMS

The deepest of the oceans makes its own light. *Glowing Oceans* portrays the creatures of the deep and the shallows as luminous forms against the dark, from drifting jellyfish to the hunters below them. Created in partnership with the Scripps Institution of Oceanography.

THE FIRST ATLAS OF THE GLOWING SERIES

---



### *Glowing Dinosaurs*

AN ATLAS OF EXTINCT AND GLOWING FORMS

They ruled the Earth for 150 million years; here they return as light and energy. *Glowing Dinosaurs* shows these legendary creatures as translucent, glowing forms, bone and muscle visible beneath the skin. Created in collaboration with Maimónides University and the Félix de Azara Foundation of Argentina, a land rich in dinosaur discoveries.

THE THIRD ATLAS OF THE GLOWING SERIES

---

#### THREE SERIES, THREE EXHIBITIONS

Everything in these pages can be done again with the sea and with the dinosaurs: the single wall, the room, the hall and the city. A venue that shows *Glowing Bugs* one year can show *Glowing Oceans* the next and *Glowing Dinosaurs* after that, each with its own book.



FIROIU DAN NICOLAE  
*Author, artist and maker of exhibitions*

# FIROIU DAN NICOLAE



Author and artist of the Glowing Series, and the maker of the exhibitions that grow out of it.

Where others see a bug, he sees a spectrum. His art style is his own and recognisable at a glance: each creature appears as living glass, lit from within, its inner structure glowing through in neon colour against pure black.

*The books.* *Glowing Bugs* portrays 101 insects, spiders and other small creatures in 303 plates, each with facts written to be read aloud and checked against their sources. It follows *Glowing Oceans*, on the light-makers of the sea, and is joined by *Glowing Dinosaurs* and by a companion volume, *Most Dangerous Bugs*.

*The exhibition.* The same works leave the page as *Glowing Bugs*, an exhibition designed at every scale: a single wall of prints on wood or acrylic under glass; a room; a hall with lightboxes three metres high and prints of five metres; and a whole city, with creatures up to ten metres across on twenty-four buildings, lit after dark.

He has made exhibitions for more than ten years. As founder of Coco Agency he created and toured *Dino Planet*, *Living Dragons*, *Giant Bugs* and *Glowing Garden*, and curated *Living Dinosaurs*, seen by more than 12 million visitors worldwide.

He lives and works in Sofia.

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CONTACT

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I see a spectrum.*



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GLOWING BUGS - THE EXHIBITION

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