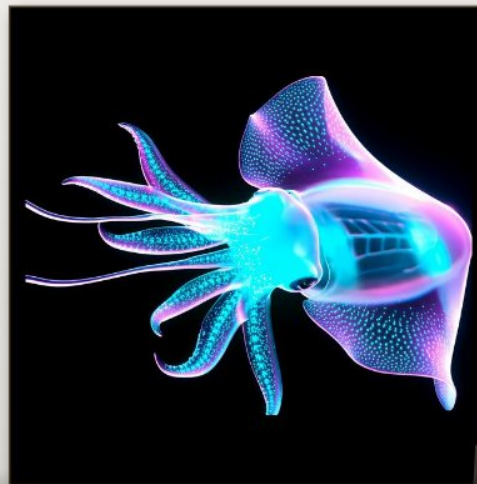
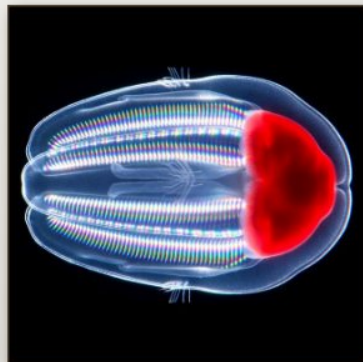
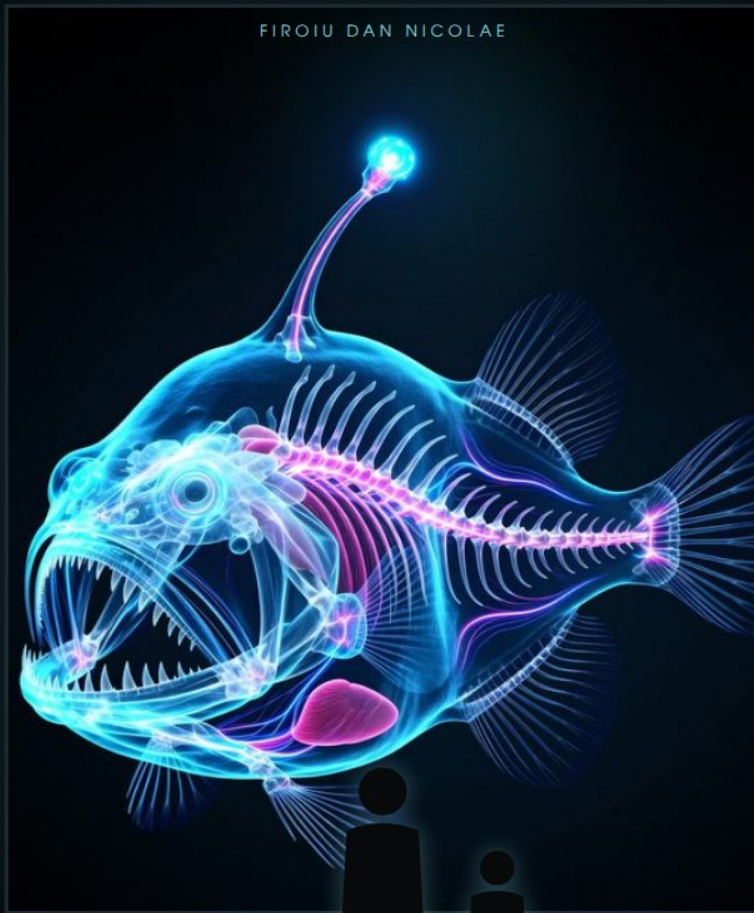


FIROIU DAN NICOLAE



GLOWING OCEANS

The exhibition

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

FOR GALLERIES, MUSEUMS, AQUARIUMS AND FESTIVALS · OCTOBER 2026

FOR GALLERIES, MUSEUMS, AQUARIUMS, EXHIBITION CENTRES AND CITIES

FROM A GALLERY TO A WHOLE CITY

The exhibition grows with the place that shows it: from a gallery to a museum, from an aquarium or exhibition centre to a whole city. Each of the 101 creatures of the book has three plates, 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, MUSEUM OR AQUARIUM · 100 TO 200 M²

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

A hall

A MUSEUM OR AN EXHIBITION CENTRE · 400 TO 900 M²

- 150 to nearly 300 works
- A descent from the surface into the deep
- 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 book 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, an aquarium 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 book alongside.



PART ONE

ONE WALL

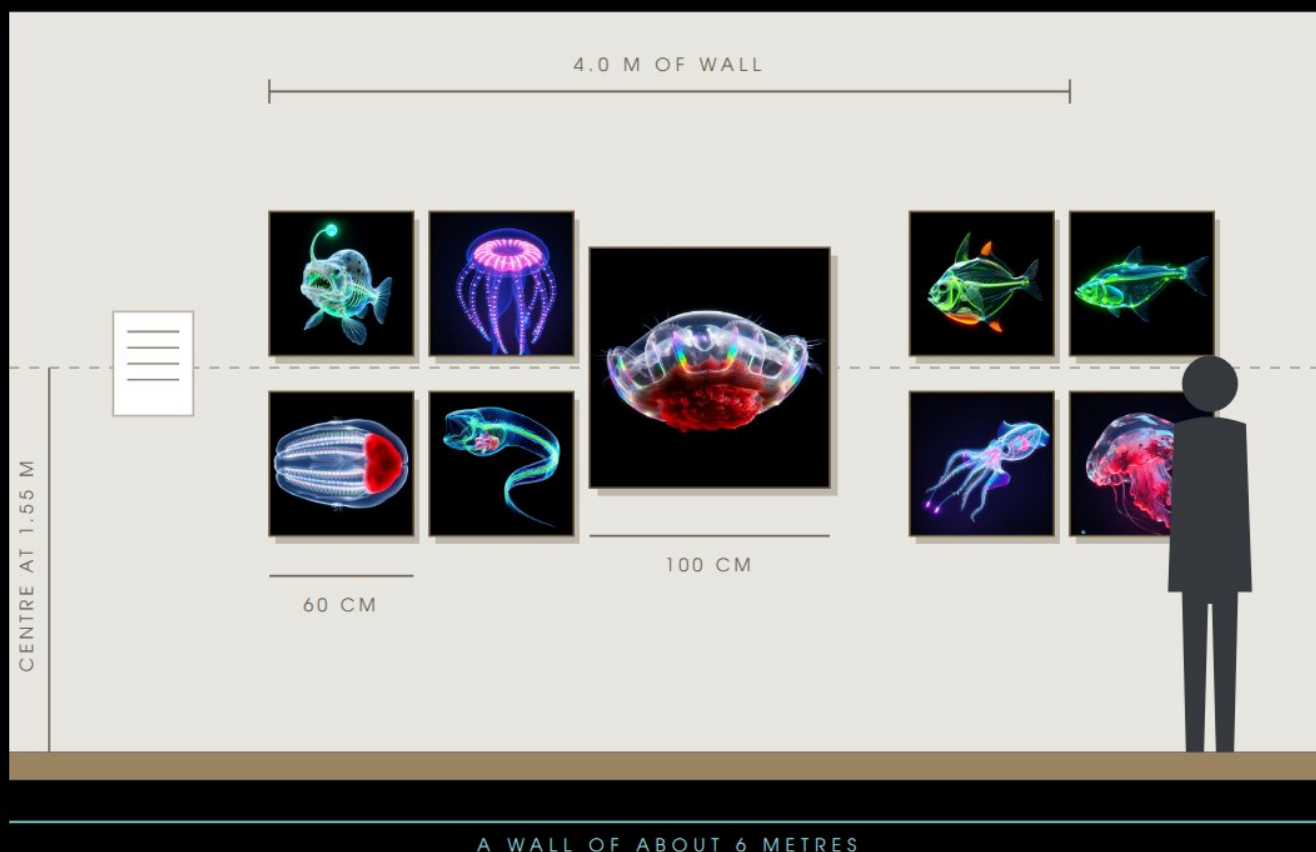
In a gallery, as it is

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 three plates for each of the book's 101 creatures.

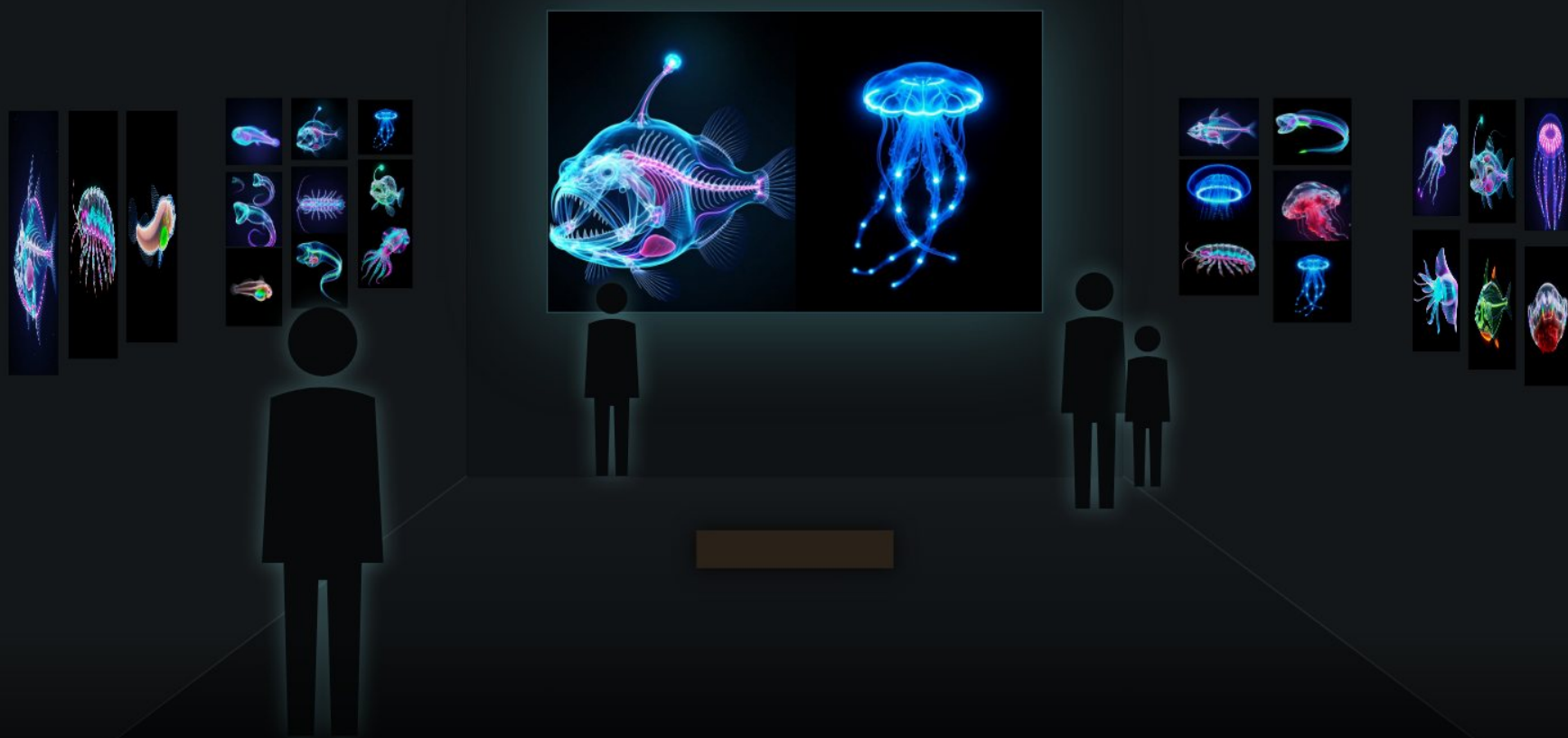
THE DESIGN OF ONE WALL

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 the whole series.



PART TWO

A ROOM

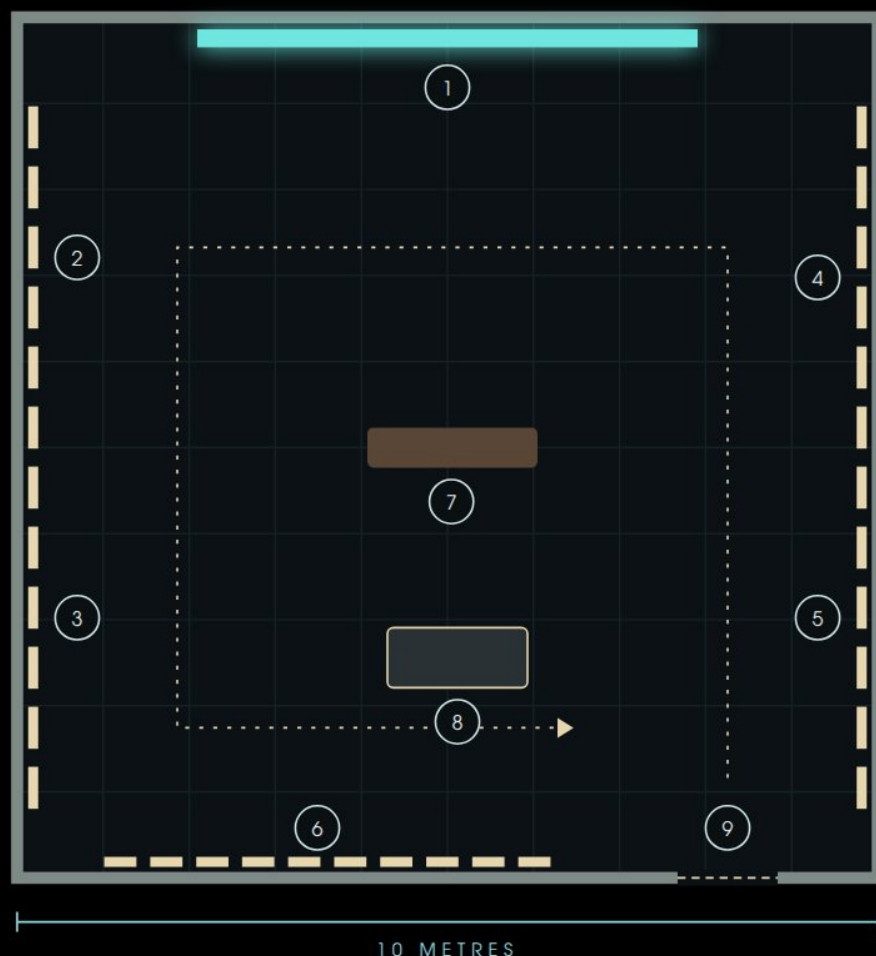
An exhibition of 100 or 200 square metres

With a room of its own, the series becomes an exhibition: a route, a change of light, and creatures at many times their size. It fits a gallery or a museum, and just as well the halls of an aquarium, beside the living animals.

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: all blue, or all violet
- ⑥ *Frieze*
Sixteen small prints in two rows
- ⑦ *A bench*
Facing the lightbox
- ⑧ *The book*
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 needed

about
25

visitors at one time

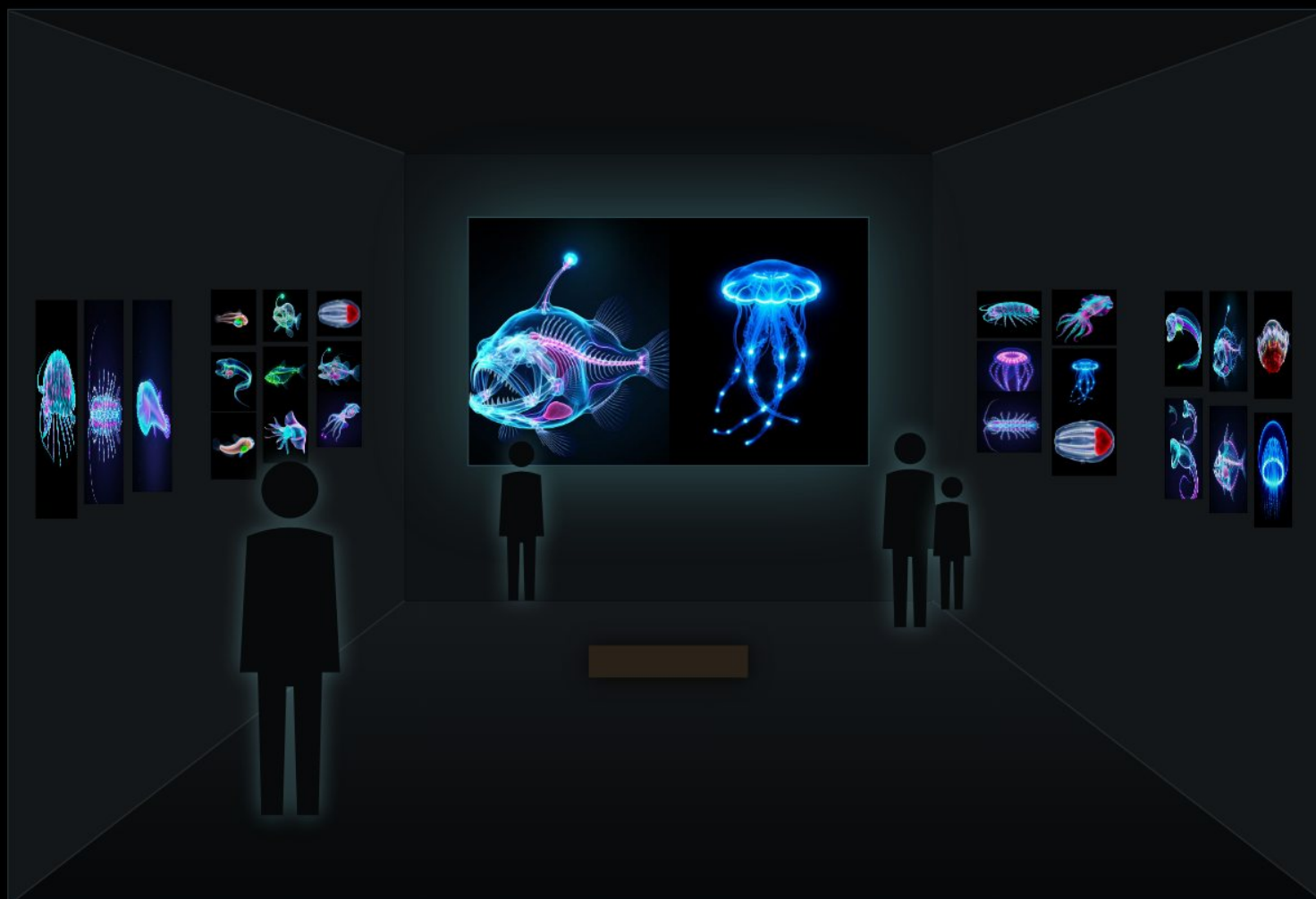
How it works

The room is dimmed, not dark, like the twilight zone of the sea. 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.

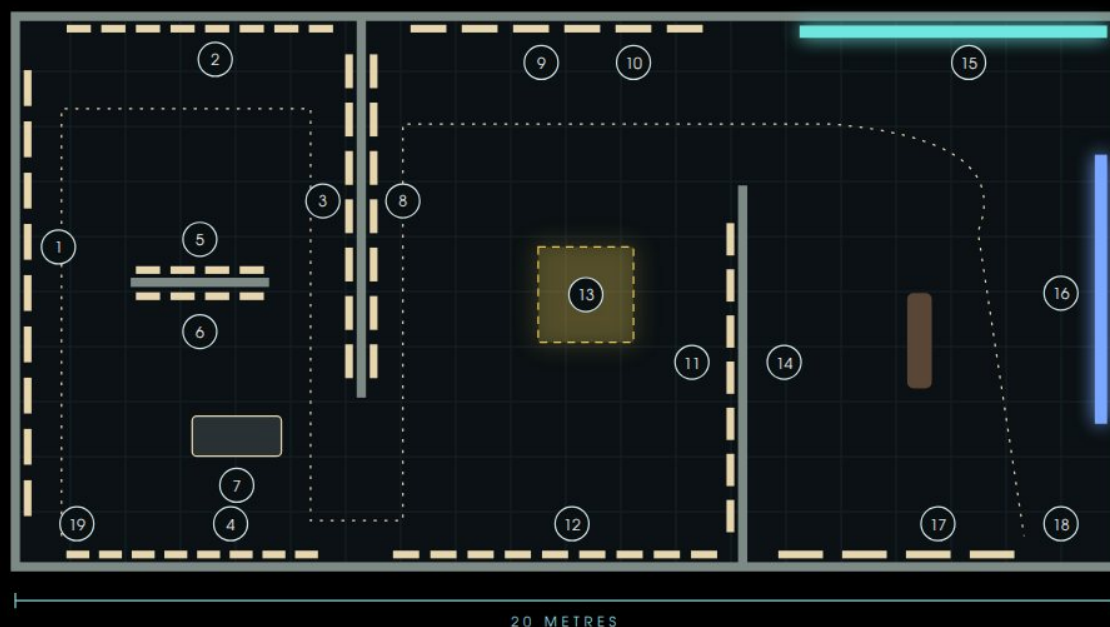
What the visitor sees on entering. The great lightbox of 6×3 metres glows on the far wall, with two works side by side: an anglerfish with its lure alight, and a drifting jellyfish. On the walls to left and right hang the salon walls: a line of five and a grid of nine on one side, a cluster and a wall 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 three plates of each of 101 creatures, 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 down



ROOM ONE · SALON WALLS, THE SUNLIT SEA

- 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 works in warm colours
- ⑦ *The book* · a reading table

ROOM TWO · THE TWILIGHT ZONE

- 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 DEEP, 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

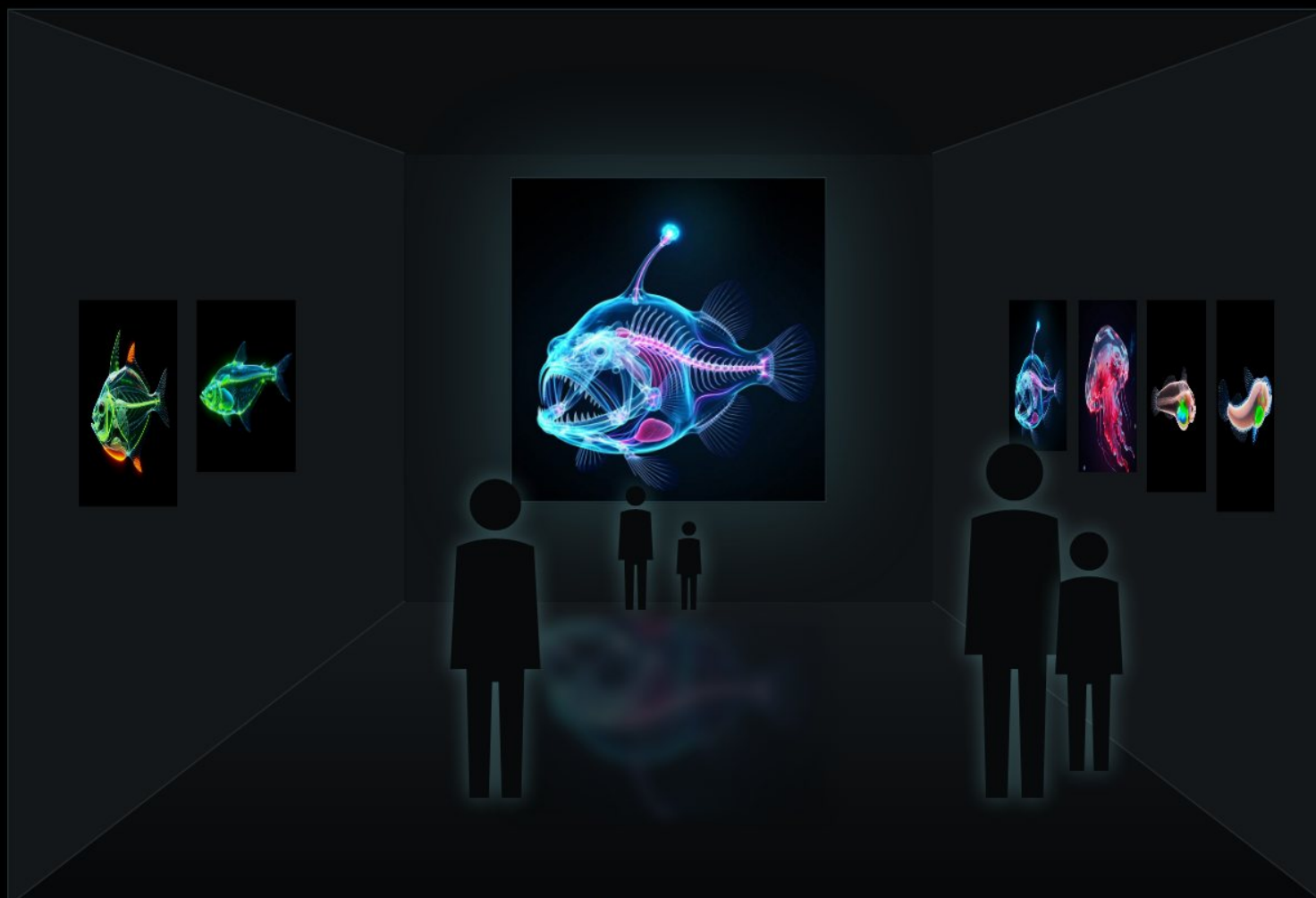
visitors at one
time

The way down. In at one door, out at another. Like a dive, the visit goes from light into dark: 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 partitions and one free-standing wall built. 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 dark 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, as the sea does below a thousand metres, and at its far end stands a single work five metres high: an anglerfish with its lure alight. 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 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.

Every creature in the series can be shown. This design holds about ninety works at a time. With three plates of each of the 101 creatures, 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

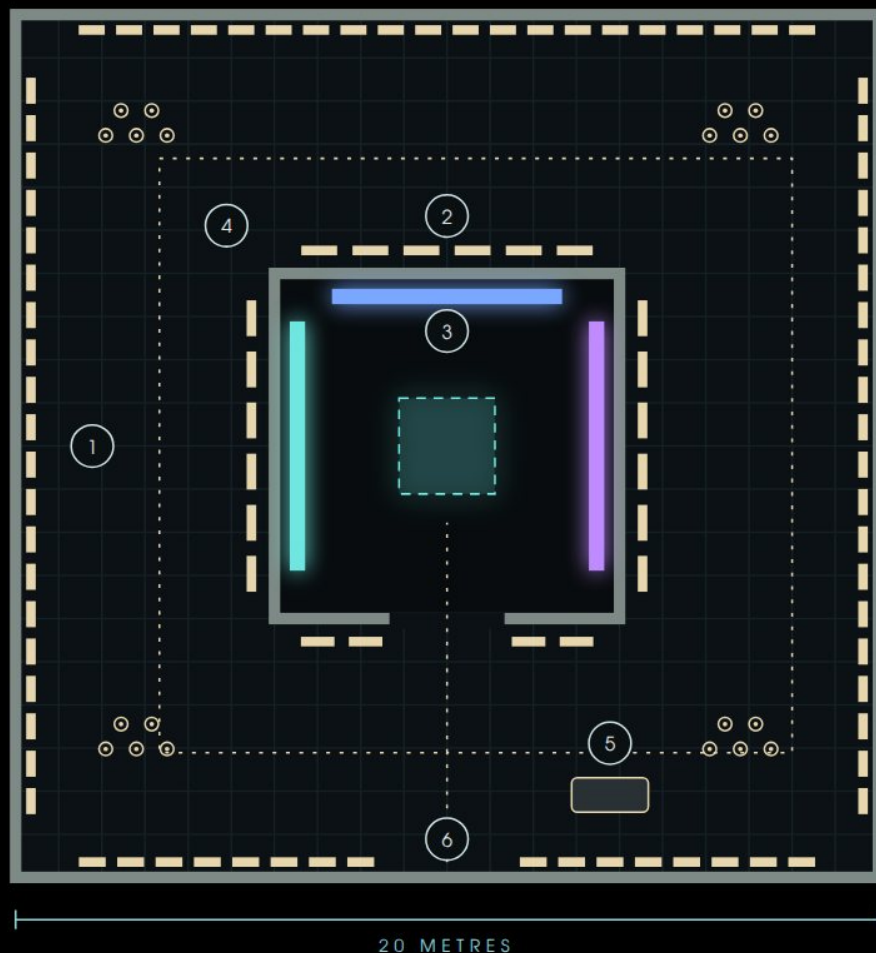
Exhibitions of 400 and 900 square metres

In a hall, the visit becomes a dive. Every way of showing the works can be used at once: salon walls in the light, triptychs and dark walls, a corridor of light, lightboxes three metres high, works underfoot, prints five metres tall, and jellyfish and squid cut out and hung from the roof.

Two designs follow, each with its plan and a view from above. The first shows about 150 works; the second about 290, nearly the whole of the series.

A HALL OF 400 SQUARE METRES

One idea: a dark sea inside a bright one



- ① *The gallery, in daylight*
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 × 5 m facing the door, a lightbox of 6 × 3 m on either side, and a work glowing on the floor.
- ④ *From the roof*
Twenty-four jellyfish, squid and siphonophores cut out and hung overhead, six above each corner, turning slowly.
- ⑤ *The book*
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 jellyfish 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 × 20 m. One room of 8 × 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.

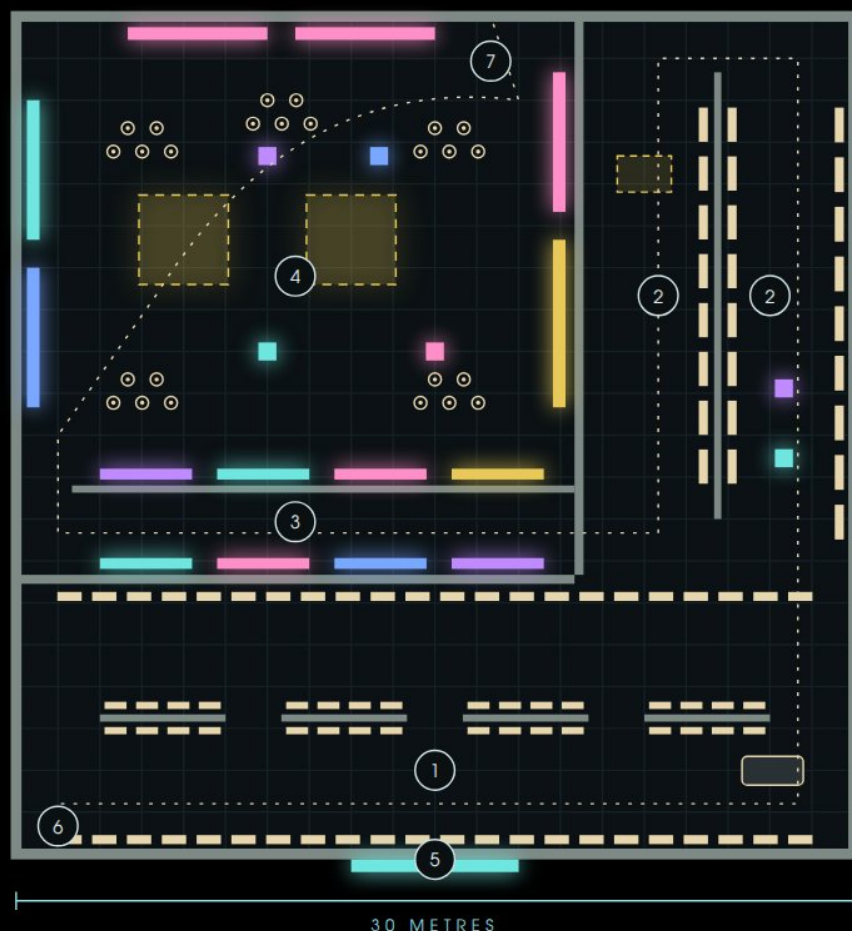
The whole idea in one view: a dark sea inside a bright one. Round the outside runs the gallery in daylight, with the salon walls along its outer walls and the jellyfish hanging above each corner. In the middle stands the dark room, with the five-metre work on its far wall, a lightbox three metres high 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, in daylight*
Ten salon walls along the long walls and four free-standing walls hung on both faces. The book 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 3×3 m, four on each side. The eyes adjust to the dark, as a diver's do.
- ④ *The great hall of the deep*
Two prints of 5×5 m side by side, four lightboxes of 6×3 m, two floor pieces, four lit columns, and a swarm of cut-out jellyfish hung from the roof.
- ⑤ *On the building*
A print of up to 5×5 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

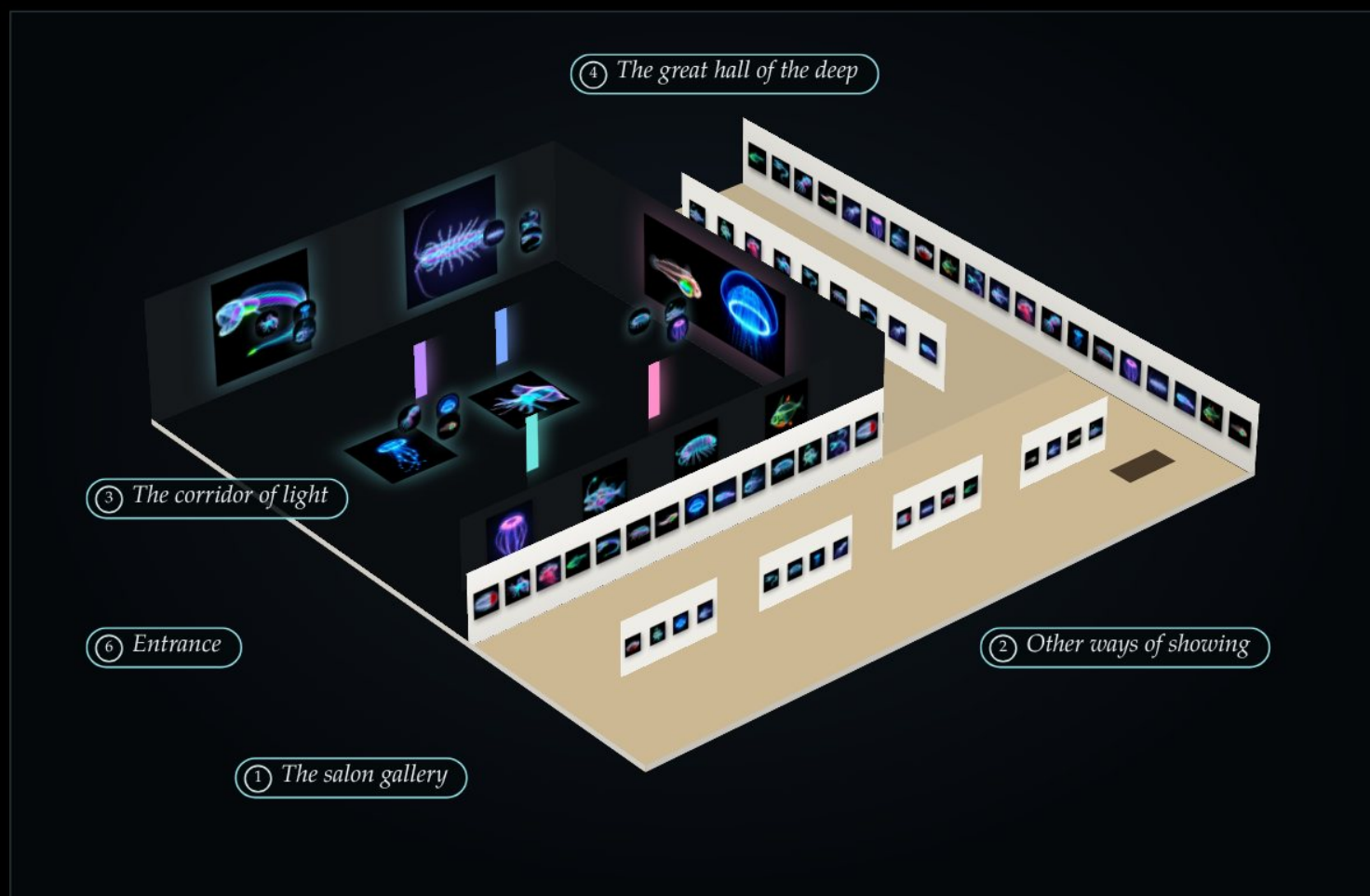
visitors at one
time

The way down. 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 of the deep, where two five-metre works stand side by side.

A proposal for a hall of 30×30 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 of the deep: two works five metres high on the far wall, lightboxes three metres high along the side, two works glowing on the floor, four lit columns and jellyfish hanging overhead.

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 works, in every form the series can take.



PART FOUR

A CITY

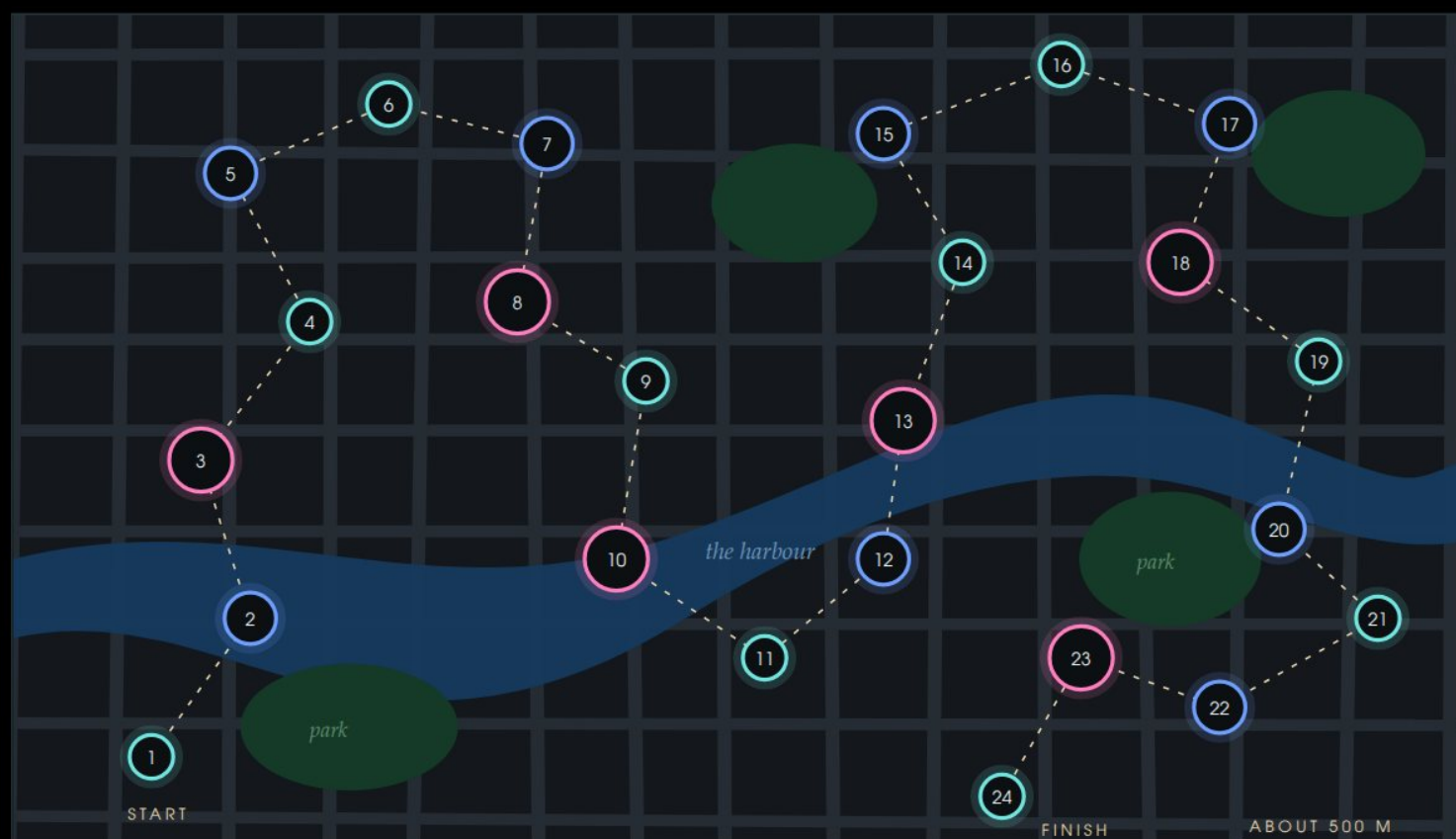
Twenty-four buildings, one walk, by day and by night

The largest exhibition has no walls of its own. Twenty-four creatures of the deep, cut to their outline and five to ten metres across, are fixed to twenty-four buildings across a city, along a seafront or a harbour, 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 the sea, and to the animals that almost nobody has ever seen alive.

TWENTY-FOUR BUILDINGS, ONE WALK

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



○ Twelve at 5 × 5 m ○ Eight at 7 × 7 m ○ Four at 10 × 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 × 5 to 10 × 10 metres. The four largest mark the squares and the harbour, 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, the depth it lives at, one fact about it, and a code that opens the page of the book.

HOW LONG

A season: for example the summer, when the town is full and the sea is in everyone's mind.

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 creature of the deep on the side of an ordinary building. It is the scale that stops people: an anglerfish three storeys high, a jellyfish 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 deep sea, and in the book.

By night: mapping

A projector throws moving light onto the print: a jellyfish pulses, a lure flickers, a light-organ blinks. The animal seems to swim on the wall.

A WHOLE TOWN LOOKS AT THE SEA

What the exhibition does, and who makes it happen

Most of the ocean is deep and dark, and most of the animals that live there have never been seen alive by the people who live beside it. Twenty-four of them, each as large as a building, cannot be overlooked. The city exhibition takes the subject out of the museum and the aquarium 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 the sea and its protection
- 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, an aquarium or a hall, as shown in parts one to three; and the book, 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 M ²	200 M ²	400 M ²	900 M ²	A CITY
ON THE WALL								
01	<i>Print on wood or acrylic</i> 60 or 100 cm, under a layer of glass	Can be made	●	●	●	●	●	.
02	<i>Salon wall</i> Small prints hung as a group, in seven arrangements	Can be made	●	●	●	●	●	.
03	<i>Free-standing wall</i> Prints on both faces of a wall in the room	Can be made	.	.	●	.	●	.
04	<i>Triptych</i> One work across three panels	Proposal	.	.	●	●	●	.
05	<i>Diptych</i> A pair made to hang together	Proposal	.	.	●	●	●	.
IN LIGHT								
06	<i>Lightbox, 3 × 3 m</i> Lit from behind	Exists	.	.	.	.	●	.
07	<i>Lightbox, 6 × 3 m</i> Two works side by side	Exists	.	●	●	●	●	.
08	<i>Corridor of light</i> A passage between lightboxes	Proposal	.	.	.	.	●	.
09	<i>Lit column</i> Three works in a free-standing column	Proposal	.	.	.	.	●	.
10	<i>Ceiling panel</i> A lit work overhead	Proposal	.	.	.	.	.	.
11	<i>Shop window</i> A lit work in a street window	Proposal	.	.	.	.	.	.
IN THE ROOM								
12	<i>Dark room</i> A darkened space lit only by the works	Exists	.	●	●	●	●	.
13	<i>Floor piece</i> A glowing work underfoot	Proposal	.	.	●	●	●	.
14	<i>Hanging cut-outs</i> Jellyfish and squid cut to their outline, hung from the roof	Proposal	.	.	.	●	●	.
AT GREAT SIZE								
15	<i>Minuscule Monumental</i> A print of up to 5 × 5 m	Can be made	.	.	●	●	●	.
16	<i>On a building</i> A cut print of 5 to 10 m	Proposal	.	.	.	.	●	●
17	<i>Light at night</i> Lamps that bring up the colours after dark	Proposal	.	.	.	.	.	●
18	<i>Projection mapping</i> 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 each venue

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, Lit column, Shop window, Ceiling panel

A lightbox maker. The column and the ceiling panel are made to order.

Installations

Corridor of light, 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 an aquarium:* a dark room with one great lightbox, beside the living animals, and the book in its shop.
- *To a fair:* the Diptych and the Lit column. They make a stand visible from a distance.
- *To a museum or a festival:* the Corridor of light, 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.

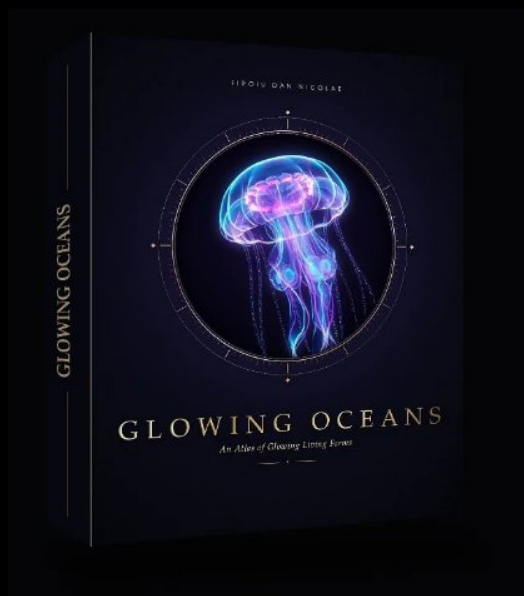
CONTACT

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RELEASED WITH THE EXHIBITION

THE BOOK

*The exhibition **Glowing Oceans** comes with its book. It is released alongside it: shown beside the works, presented at the opening and signed by the artist.*



Glowing Oceans

AN ATLAS OF GLOWING LIVING FORMS

The book of the exhibition. 101 of the deep sea's most extraordinary creatures, from anglerfish and lanternfish to jellies, squid and worms, each shown as a glowing portrait and explained in plain language.

The creatures are arranged in ten families of shape, such as Lantern Spheres & Balloons and Ghostly Phantoms, so the book is a gallery to browse, not a textbook.

24 x 30 CM · CLOTH HARDCOVER WITH GOLD FOIL · 101 CREATURES

On every creature

Depth

How deep it lives, on a scale from the surface to the trench

Size

Its true size, beside a human hand

Range

Where in the world's oceans it is found

Glow

The colour of its light, and how it makes it

Temperature

The water it lives in, on a dial

Pressure

The weight of the sea above it, on a dial

Every creature has been checked against scientific databases and studies, and the book lists 294 sources.

IN THE EXHIBITION

- *A reading table* with the book open beside the works it comes from.
- *A launch at the opening*, with the artist signing copies.
- *Copies for sale* through the gallery, museum or aquarium shop for the length of the show.

THE GLOWING SERIES

TWO MORE BOOKS

Glowing Oceans is the first of three atlases by the same artist. The other two show the small creatures of the land and the deep past in the same light.

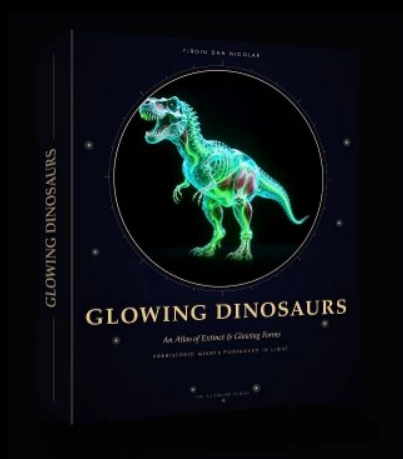


Glowing Bugs

AN ATLAS OF GLOWING LIVING FORMS

Where others see a bug, the artist sees a spectrum. One hundred and one insects, spiders and other small creatures, each drawn as living glass, lit from within, with short facts written to be read aloud.

224 PAGES · 101 SPECIES · 303 PLATES



Glowing Dinosaurs

AN ATLAS OF EXTINCT AND GLOWING FORMS

They ruled the Earth for 150 million years; here they return as light and energy, translucent and glowing, bone and muscle visible beneath the skin.

THE THIRD ATLAS OF THE GLOWING SERIES

THREE SERIES, THREE EXHIBITIONS

Everything in these pages can be done again with insects and with dinosaurs: the single wall, the room, the hall and the city. A venue that shows *Glowing Oceans* one year can show *Glowing Bugs* 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.

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. In the deep sea, where the animals make their own light, the style finds its natural subject.

The book. Glowing Oceans portrays 101 creatures of the deep, each with facts checked against their sources. It is the first atlas of the series, followed by Glowing Bugs and Glowing Dinosaurs.

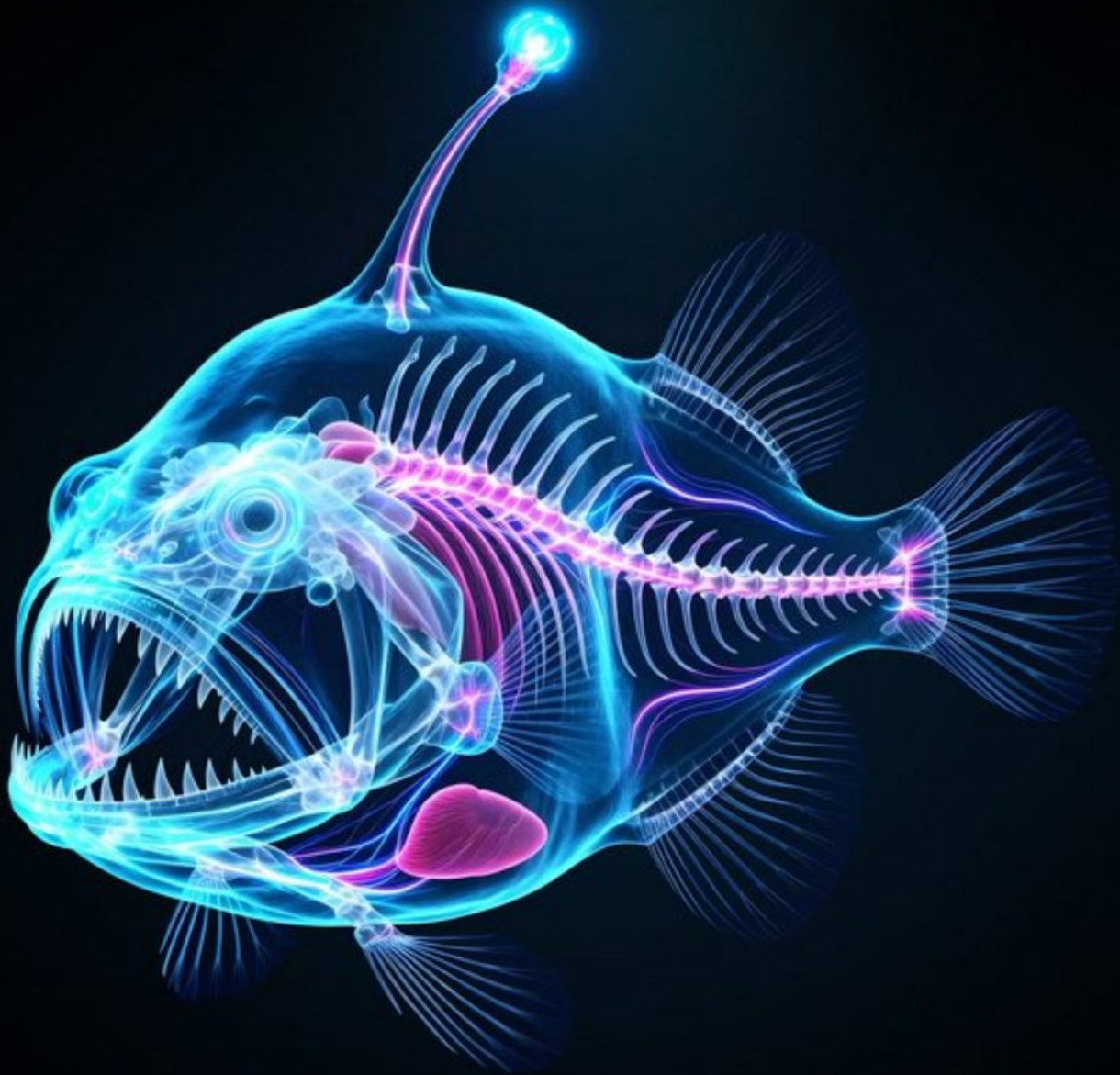
The exhibition. The same works leave the page as Glowing Oceans, an exhibition designed at every scale: a single wall of prints on wood or acrylic under glass; a room; a hall with lightboxes three metres high and prints of five metres; and a whole city, with creatures up to ten metres across on twenty-four 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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*Down where the sun never reaches,
the animals make their own light.*



FIROIU DAN NICOLAE

GLOWING OCEANS · THE EXHIBITION

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