Franziska Schenk, paintings, A4 size, 2008–2009. Different stages of the painting process are represented. (a) Morpho didius: A dark ground is overlaid with interference blue, giving rise to metallic hues. (b) Morpho sulkowskyi: On a lighter ground the same blue generates two-color opalescence. (c) Poicephalus senegalus: A brown base is covered with interference blue which, in turn, is overlaid with a chemical yellow to arrive at green. (d) Colotis regina: Red pigment is overlaid with interference blue to generate purple. (e) Inachis io: Interference blue on red creates purple; on black a vivid blue results. (© F. Schenk)
Ígor Kostin, Chernobyl—The Aftermath, 1988. (Collection Sygma. © Igor Kostin/Sygma/Corbis.) Ígor Kostin discovered this deformed child in a special school for abandoned children in Belarus. The photo, published in the local Belarusian press, named the child “The Chernobyl Child.” Following the publication of the image in German magazine Stern, the photo appeared throughout the world and the child was adopted by a British family. See article by Gabrielle Decamous in this issue.

Piotr Kowalski, 9 ans (9 Years), luminescent radioactive gas and glass, 1968. (© Andrea Kowalski) See article by Gabrielle Decamous in this issue.
Chris Welsby, film frames from *Seven Days*, 16mm film, 1974. (© Chris Welsby)
Vesna Milanovic, Performance Online in Real Time (PORT) system. Performing using the F9 effect. The F9 key selects the mode in which contours of fixed colors are combined with the background, whose color is randomly changed. (© Vesna Milanovic)
Johann van der Merwe and Julia Brewis, (left) Ashleigh’s happy result for planning-in-action in her Caring for the Earth project; (right) Inge showing her satisfaction with her self-generating process in her Caring for the Earth project. (Photo © Julia Brewis)