

Synchronicity: An Experimental Investigation

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Abstract

This paper reports a method to create or induce synchronicity, which then might allow further experimental studies including objective quantification. Two experiments were run, with slightly different methodologies. The premise of the experiments was that synchronicity arises from and during the process of symbolic analysis, which can then be used to create perceived synchronicity. Synchronicity is, at present, a subjective term related to subjective experiences and as such, impossible to quantify. The author believes that this subjective experience has been the case for himself during the course of the experiments and hopes that the readers of this article might also perceive synchronicity within the result of the experiments. Objective quantification of synchronicity, either as a subjective or as an objective phenomenon might be possible with further experimentation and the article suggests a way forward.

Introduction

Synchronicity is defined as “circumstances that appear meaningfully related yet lack a causal connection” [1]. This makes synchronicity a subjective phenomenon, as different observers might disagree on whether or not meaningful relatedness is present within a certain set of circumstances or events. Moreover, even if meaningful relatedness is present, one could still argue that pure chance would occasionally create such circumstances. This would then make synchronicity a phenomenon which is impossible to reproduce consistently and repeatedly due to its random nature.

Our experimental hypothesis is that synchronicity is created and arises from the process of symbolic analysis and that synchronicity can be induced on-demand via symbolic analysis. Looking for meaning and “reading into” an event, or circumstances, is the psychological action which creates synchronicity.

A synchronicity event can be like a story which has a meaning. This meaning will still be present if the event was written down as a story and this meaning will still be present if the story was fictional. A synchronicity event can also be singularly symbolic and lack a narrative, such as, literally, “seeing a sign”. More than one events would need to take place, without causal connection and where all perceived meaning within all these events is related, for synchronicity to be present.

Synchronicity is therefore a two-part phenomenon:

- Acausal self-organization of events
- The sum of meaning within all these events is consistent and easily relatable

For example, a rainbow might accompany a wedding event. These are two events that, if occurring at the same time, can be perceived as meaningfully related, and as such, synchronicity can be said to have happened. It is as if nature held up a poster sign onto which a rainbow was drawn, while at the same time a group of people decided to participate in a wedding. Synchronicity will still be present if a group of people held up a poster drawing of a rainbow, while nature conspired to create a wedding event (if such a thing was possible). There would also be synchronicity if a group of people held up a poster sign onto which the story of a fictional wedding was written, while at the same time another group of people held up a poster drawing of a rainbow, as long as it can be proven that the two groups had no causal connection whatsoever between one another.

This thought example demonstrates that synchronicity can be viewed purely as the acausal relatedness of symbolic meaning, irrespective of the specific causal agencies behind each individual event and the specific presentation of symbolic meaning.

If, then, an observer was presented with several randomly chosen pieces of art, both visual or non-visual, into which symbolic meaning can be read, and if those meanings were complementary or repeatedly similar, then synchronicity can be said to have occurred.

It can be argued that this could be “just seeing things”, in the same way that being presented with a set of dots can lead to imaginary lines being drawn between them which then gives rise to an imaginary shape. This is not synchronicity, as argued for in this article. Synchronicity must, at some level, make each individual piece similar or very uniquely relatable to all other pieces. As such, there are two basic forms of possible synchronicity, which are relevant to the experiments which were undertaken:

1) Synchronicity of similarity: all randomly chosen art pieces are like puzzle elements which have the exact same shape and into which the exact same meaning can be read.

2) Synchronicity of complementarity: all randomly chosen art pieces are like puzzle elements which can be arranged together in just one way, forming just one possible bigger picture.

The aforementioned synchronicity example with the rainbow and the wedding falls into the latter category: a bigger meaning is formed by the conjunction of the two events. Synchronicity of the former type would be, for example, twins separated at birth getting married on the same day by chance.

It is significantly easier to experimentally assess synchronicity of the first kind, and as such, discussion of experimental results will only focus on synchronicity of similarity; the reader can make their own mind about synchronicity of complementarity.

Materials and methods

The experiments which were undertaken involved symbolic analysis of meaning within art pieces. This analysis was undertaken by first naming all elements within each art piece, then looking for “hidden” symbolic meaning, either as metaphorically present in the elements themselves or in how those elements relate with one another. No set of conventions were used for “reading into” each art piece; the art pieces were read into as if they were intended to “spell out” a message. As such, our analysis is not, strictly speaking, art analysis; actual plausible artist intentions were not taken into account when doing the analysis.

Proving the absence of conventional causality is very important in any experiment on synchronicity. All analysis was recorded and written down using Twitter, which has precise date and time stamping, does not allow editing, and is publicly available and verifiable (see Appendix A for a link and a copy).

Two experiments were run. In both cases, a painting was chosen for initial symbolic analysis (‘primary art’). The painting was read into and the analysis was written down. The cover art of four New Scientist magazine issues were then also read into and the analysis written down.

For the first experiment, the painting “Diary of Discoveries” by Vladimir Kush [2] was chosen as the primary art and the analysis was recorded using Twitter. The cover art of the four New Scientist issues which came in the four weeks after writing down this analysis were then also analysed and read into [3] [4] [5] [6].

The painting “Garden Pool” by Vladimir Kush [7] was used as the primary art for the second experiment. The analysis was similarly recorded using Twitter. The next New Scientist issue which came out in the week after recording this analysis was then used to generate four past New Scientist issue numbers [8] [9] [10] [11]. The method which was to be used for the selection was recorded

beforehand using Twitter. The cover art in those issues was then analysed and also recorded using Twitter.

The method used to select the four past issues to read into was as follows:

1) The first 256 characters of the editorial, including punctuation, was divided into 8 groups of 32 characters. Carriage return/Line feed/"Enter key presses" were replaced with a single line space in advance.

2) Each group of 32 characters was used to generate a plain CRC8 number; this is a number between 0 and 255. An online CRC8 calculator tool was used [12].

3) The eight CRC8 numbers were grouped in twos, using their original order, and 256 was added to the first number of the group if the second number was even.

4) The four resulting numbers had 2816 added to them, and the results were used as four specific New Scientist issue numbers to have their cover art read into. Issue number 2816 is the first New Scientist issue for which a high-resolution cover art is available online; previous issues have only low-resolution covers available.

This method was chosen as it would be hard to deliberately write a coherent sentence in English which then deliberately points to four specifically chosen issue numbers.

"Synchronicity of similarity" (as defined above) with the specific recorded analysis of the primary art, as written down in Twitter, was used to assess the success of the experiments.

Results

Experiment 1:

The primary art was "read into" as follows, verbatim from the Twitter record:

- Elements: book with feather book separators. Pages turning into flock of birds. Sailboat. Three conchs, one shaped like a small bird. Window frame, which looks like a desk. Waves, sea, sun-rays, clouds, curtain or table-cloth in the shape of a cloud.
- The feeling of liberation and vastness related to reading or writing. Sailboat - exploration or travel. Flying words. Bird eating (seeds) alluding to reading (letters). The conchs are artifacts that are gathered, so, maybe they are also somehow the end result of the exploration.
- It's a sunny and joyous day, but filled with emotion (waves).
- Two eating references - the bird and the curtain/table-cloth.
- Sea gulls. Flying higher and towards the sunlight. Boat also traveling towards the sunlight and seems to have reached what looks like a spot-light.

Paper airplanes.

- Words associated with the element of air.
- Good wind, judging by the sails and the boat tilt.
- The elements (wind) are helping the birds and the boat on their way - same direction.
- Equating writing (feathers as a pen with ink) to page separation (boundary): writing which is on the edge.

It is actually also on the edge in the literal sense- the book/diary is on a ledge.

- Wood "grain", being picked by the bird-conch. Another letters/writing reference - paper is made of wood.

- Hard-cover (book). Relates to the conchs as (hard) shells.
- Only air inside the shells/conchs, so, setting the "air" free (book is opened). "Free spirit".

Formerly protective of the spirit?

- Eye shapes in the wood grain - another reading reference.

..or "looking into"/analysis reference.

- Hand-writing in the book; ties with the title (diary).

...but then, the direction of the birds is reversed. The birds should be coming to the book/diary, if it was a collection of outer-world discoveries.

Therefore, writing is the exploration.

- Horizon, slightly misty. An element of "myst"ery. But the foreground is completely clear. An indication that more remains to be explored, but the immediate matter has clarity.
- There is a "note" or "notes" in the pages. A reference to music.
- Curtain in the shape of a cloud. "Lifting the curtain", or the curtain being blown to the side.
- The other clouds are at the horizon. If the curtain-cloud is above the book, then the book location is actually "on the horizon" - it's on the edge in the sense of being pioneering.
- The far is the near and the near is the far.
- "Cover". The curtain-table cloth is a cover; a reference to depth. This turns the painting vertically as if it is a table.
- So maybe, in a sense, looking down through a book on a table. This ties in with the wooden boards on the edges of the painting. But not fully being framed by the boards (just on two sides), so, down-up-anywhere one wants to really go. "No constraints".
- The sense of movement from the near to the distant. Flight, or sky-walking; pages-birds look like a stairway.
- Flying which also somehow sailing (as related and equated to the boat). Effortlessness.
- Diffuse shadows - edges are blurred: the light source isn't a point source and is near the objects.

Of the four New Scientist issues cover art which followed, two displayed extremely good similarity with the analysis of the painting.

- The cover art of issue 3333 features a dive (downwards motion) into an inner-world filled with water and waves.

- The cover art of issue 3335 features floating in a sea with waves, not on a ship but on something which looks like two open pages of a diary.

Experiment 2:

The primary art was "read into" as follows, verbatim from the Twitter record:

- Elements: Pool table with grass instead of felt. Apple trees, apples. Grass on the ground. Distant trees, male and female figures playing something like badminton. support sticks. Tree crowns looking like clouds, a bit of yellow-orange sky.
- Green (variety) apples and Red (variety) apples. The two trees by the table seem animated, in the sense of them being the actual pool players.
- Garden of Eden reference, but with lots of unpicked apples. Return to the garden in the sense of return to the "pre-sin" or sinless times. Which in itself can also mean the undoing of sin, absolution and redemption.
- A state and/or place of happiness and happiness in general.
- Pool/bouncing balls can allude to Newtonian physics which then means "determinism". Also, in English, "pool" alludes to a water reservoir.

The two playing trees are (like) the two playing human figures, and the pool is like the garden (covered in glass).

- Playing with sin (the apples), but in a good way and without loss (no one is picking or eating the apples).

Joyful experiences that don't have bad consequences.

Not because there aren't consequences (there is determinism), but because the consequences aren't bad.

- The two trees are fruitful; the trees/the couple produce the joyful experiences for the garden/the wider world.
 - Movement where things should be stationary or are expected to be stationary (the trees playing a game which looks ongoing; there are apples in the nets).
 - Unfrozen
 - Apples(pool balls) are part of the trees/humans - the two trees/people control/direct determinism (where the balls go) - the two people are masters of their fate.
- .. this also ties in with movement (change) where there normally isn't one: fate is considered unalterable and unchangeable.

The two people can change/move/alter their determinism/fate. They have free will.

- The pool table is the garden (the world); it is covered with grass. The two trees/people direct determinism (cause and effect) in the world (and in themselves).

The two people can use natural laws to achieve desired effects; the two people are sentient and have intelligence.

- Trees represent "life" in general, as in "a family" (tree). So, here, the two trees are not just the two humans/figures, they are also "the human family".

Biological life that has agency over the world and itself.

- "Gameplay"

The editorial for the following New Scientist issue 3337 [13] was used to select four past New Scientist issues as follows:

- 1) $2816 + 147 + 256 = 3219$
- 2) $2816 + 238 + 0 = 3054$
- 3) $2816 + 97 + 0 = 2913$
- 4) $2816 + 17 + 256 = 3089$

Of the above four New Scientist issues cover art, one displayed good similarity with the analysis of the painting.

- The cover art of issue 3219 features jointly drawn male and female figures.

Discussion and outlook

The two described experiments show a straight-forward method to create synchronicity. A deeper read into all ten art elements that were involved in this experiment can find inter-relatable meaning in all of them. We have deliberately limited ourselves to a more at-face-value assessment of the results, which is more suitable for demonstrating their overall potential.

It must be pointed out that the likely agent or agents of synchronicity isn't the author. It is more likely everyone who ever reads this article and sees the same or similar meanings, as suggested in it. Equally, the likely source of meaning within the ten pieces of art is likely the wider context of this article, as well as, again, everyone who will ever read it. This is, at present, just a speculation and can only be determined, if determinable at all, by more rigorous experiments.

It might be worthwhile to attempt to quantify this phenomenon. This could be done using two groups of experimental subjects. The first group “reads into” a set of randomly selected pieces of art. The second group is briefly shown two sets of pieces of art – one which has been “read into” in advance by the first group, and one which has never been looked into as a set by anyone.

The second group then votes for the art set within which they think synchronicity is present or more prevalent, at face value and without attempting any analysis. If then the second group has a better than 50% chance of voting correctly for the previously “read-into” sets, repeatedly and consistently over many experiments, then synchronicity could be said to be a quantifiable phenomenon.

Conclusion

We have demonstrated a way to generate experimental results which subjectively feel like synchronicity. This approach might allow further study of synchronicity as a phenomenon.

References

- [1] Kerr, Laura K. (2013). "Definition: Synchronicity". In Teo, T. (ed.). *Encyclopedia of Critical Psychology*. Berlin, Heidelberg: Springer-Verlag.
- [2] Kush, Vladimir. "Diary of Discoveries". <https://vladimirkush.com/diary-of-discoveries>
- [3] Cover art, *New Scientist*, issue 3333, 8 May 2021
- [4] Cover art, *New Scientist*, issue 3334, 15 May 2021
- [5] Cover art, *New Scientist*, issue 3335, 22 May 2021
- [6] Cover art, *New Scientist*, issue 3336, 29 May 2021
- [7] Kush, Vladimir. "Garden Pool". <https://vladimirkush.com/garden-pool>
- [8] Cover art, *New Scientist*, issue 3219, 2 March 2019
- [9] Cover art, *New Scientist*, issue 3054, 2 Jan 2016
- [10] Cover art, *New Scientist*, issue 2913, 20 Apr 2013
- [11] Cover art, *New Scientist*, issue 3089, 3 Sep 2016
- [12] <https://crccalc.com/>
- [13] Editorial, "Time is running out for big oil companies to reinvent their business", *New Scientist*, issue 3337, 5 June 2021

Appendix A

https://twitter.com/Exp_account_

6:39 PM · May 3, 2021

Elements: book with feather book separators. Pages turning into flock of birds. Sailboat. Three conchs, one shaped like a small bird. Window frame, which looks like a desk. Waves, sea, sun-rays, clouds, curtain or table-cloth in the shape of a cloud.

6:43 PM · May 3, 2021

The feeling of liberation and vastness related to reading or writing. Sailboat - exploration or travel. Flying words. Bird eating (seeds) alluding to reading (letters). The conchs are artifacts that are gathered, so, maybe they are also somehow the end result of the exploration.

6:43 PM · May 3, 2021

It's a sunny and joyous day, but filled with emotion (waves).

6:44 PM · May 3, 2021

Two eating references - the bird and the curtain/table-cloth.

6:46 PM · May 3, 2021

Sea gulls. Flying higher and towards the sunlight. Boat also traveling towards the sunlight and seems to have reached what looks like a spot-light.
Paper airplanes.

6:47 PM · May 3, 2021

Words associated with the element of air.

6:48 PM · May 3, 2021

Good wind, judging by the sails and the boat tilt.

6:48 PM · May 3, 2021

The elements (wind) are helping the birds and the boat on their way - same direction.

6:50 PM · May 3, 2021

Equating writing (feathers as a pen with ink) to page separation (boundary): writing which is on the edge.
It is actually also on the edge in the literal sense- the book/diary is on a ledge.

6:52 PM · May 3, 2021

Wood "grain", being picked by the bird-conch. Another letters/writing reference - paper is made of wood.

6:52 PM · May 3, 2021

Hard-cover (book). Relates to the conchs as (hard) shells.

6:53 PM · May 3, 2021

Only air inside the shells/conchs, so, setting the "air" free (book is opened). "Free spirit". Formerly protective of the spirit?

6:54 PM · May 3, 2021

Eye shapes in the wood grain - another reading reference.

6:54 PM · May 3, 2021

..or "looking into"/analysis reference.

6:55 PM · May 3, 2021

Hand-writing in the book; ties with the title (diary).

6:57 PM · May 3, 2021

...but then, the direction of the birds is reversed. The birds should be coming to the book/diary, if it was a collection of outer-world discoveries.

Therefore, writing is the exploration.

6:59 PM · May 3, 2021

Horizon, slightly misty. An element of "myst"ery. But the foreground is completely clear. An indication that more remains to be explored, but the immediate matter has clarity.

7:00 PM · May 3, 2021

There is a "note" or "notes" in the pages. A reference to music.

7:02 PM · May 3, 2021

Curtain in the shape of a cloud. "Lifting the curtain", or the curtain being blown to the side.

7:04 PM · May 3, 2021

The other clouds are at the horizon. If the curtain-cloud is above the book, then the book location is actually "on the horizon" - it's on the edge in the sense of being pioneering.

7:05 PM · May 3, 2021

The far is the near and the near is the far.

7:07 PM · May 3, 2021

"Cover". The curtain-table cloth is a cover; a reference to depth. This turns the painting vertically as if it is a table.

7:09 PM · May 3, 2021

So maybe, in a sense, looking down through a book on a table. This ties in with the wooden boards on the edges of the painting. But not fully being framed by the boards (just on two sides), so, down-up-anywhere one wants to really go. "No constraints".

7:16 PM · May 3, 2021

The sense of movement from the near to the distant. Flight, or sky-walking; pages-birds look like a stairway.

7:18 PM · May 3, 2021

Flying which also somehow sailing (as related and equated to the boat). Effortlessness.

2:00 AM · May 4, 2021

I will analyse four consecutive New Scientist covers, starting with the one which will become available online this Wednesday.

9:53 PM · May 4, 2021

Diffuse shadows - edges are blurred: the light source isn't a point source and is near the objects.

//issue 3333 becomes available online//

11:35 PM · May 5, 2021

Elements: pool in shape of head, swimmer diving in, (pool) stairs, sandals, stylized waves.

11:37 PM · May 5, 2021

Inner-world exploration, or beginning something (taking a dive) involving the inner-world. Inner-world probably also meaning "psychology".

11:37 PM · May 5, 2021

Making a splash.

11:44 PM · May 5, 2021

This is a progression, from the ledge of the original painting. The progression of New Scientist covers, this one and the next 3 covers, is "under" the flying pages turning into birds.

11:46 PM · May 5, 2021

So then, this may mean that we expect to see, maybe a "sailboat, wind, spotlight" in the next cover then "clouds, horizon" in the one after that.

11:48 PM · May 5, 2021

We know that the beginning is the end (the far is the near because they both contain a cloud or clouds), which then means we should expect a cover with conchs and/or a feeding bird, either next or as the fourth cover.

9:10 PM · May 6, 2021

...in the sense that, if you moved (further/deeper), in the painting, then it's a jump off the ledge, and into water (the sea).

Arguably, we could also see flying birds or paper airplanes, in the next New Scientist cover(s).

1:36 PM · May 8, 2021

The stairs lead into the pool.

//issue 3334 becomes available online//

9:13 PM · May 12, 2021

Elements: Dice. An array or field of them. All sides show the same number (3). The idea of absence of chance. Greenish background; the colour of shallow or coastal sea.

9:17 PM · May 12, 2021

Light source close to the scene/dice, judging by the angles on the shadows.

9:19 PM · May 12, 2021

"Dice" references "throwing" and/or "rolling".

9:22 PM · May 12, 2021

Unexpected determinism. The expectation of chance, symbolically represented by "dice", coupled with an impossible outcome - all sides and all dice showing the same number.

9:30 PM · May 12, 2021

"Impossibility": all sides cannot be the same number.

9:32 PM · May 12, 2021

"Three dimensionality": represented by the "cubes" and the numbers 3; a possible indirect reference to absence of time (4th dimension).

9:45 PM · May 12, 2021

Phonetic reference to death ("dies"). That in itself is a possible reference to "transformation" (death+rebirth) and/or to crossing a threshold.

9:54 PM · May 12, 2021

"Crossing a boundary" is also referenced through the expression "the die is cast".

9:54 PM · May 12, 2021

(Rubicon)

1:45 AM · May 13, 2021

"Synchronicity"!... as in, "should be chance but isn't", and also, as in "synchronised" movement of the dice, to land on the same side(s).

2:25 PM · May 13, 2021

Some sort of "ship" is still expected for the next 2 covers. Given that the current NS cover can be interpreted as "underwater" (or "in space", depending on the direction of movement), then it could be a submarine, or an airship/airplane, or a spaceship.

4:05 AM · May 14, 2021

This could be a convoluted way to symbolise "not falling" and "flying". The previous issue is no. 3333. So the number 3s in this cover could be a reference to the previous cover and the diver in the pool image. This then means "lack of progression"; things being frozen mid-dive.

4:14 AM · May 14, 2021

While "Rubicon" seems to reference "point of no return", this is only for conventional dice which set a specific outcome after a cast. The cover dice contain the outcome by default ("3"), so this then could mean "reversibility" and "two-way-ness".

4:19 AM · May 14, 2021

"Moving back in time"

12:17 AM · May 15, 2021

Right, so, this "frozen fall" thing is black hole event horizon territory. So maybe we'll see a black hole or an eclipse. This then is Self imagery, also symbolised by "ships" or a ship, in this case.

11:46 AM · May 15, 2021

(of course, with a black hole, the fall is only frozen from the perspective of a distant observer. It's not frozen from the POV of the falling object, but the universe ends before the fall is complete due to the time dilation effects)

9:29 PM · May 16, 2021

"Self" maybe meaning 'myself'; my initials will appear? (AVG)

//issue 3335 becomes available online//

10:00 PM · May 19, 2021

Elements: Sea, waves, surfer, surf.

10:03 PM · May 19, 2021

So, very close to the actual ship in the painting: real sea, waves and a person floating on something. It is not a sail ship, the motive force is the waves.

This then means that the waves and the wind in the painting are one and the same thing; the sea is the air.

10:05 PM · May 19, 2021

..and the person is "in the air".

The surf is therefore one of the pages turning into birds, in the painting.

The person is standing on one of the steps of the "stairway" made of pages/books.

10:09 PM · May 19, 2021

The tail of the surf looks a bit like two open pages, looked from the side.

10:47 PM · May 20, 2021

For the next cover I'll guess:

1) My initials.

and/or

2) Still "not falling"/"flying".

and/or

3) Table, table cloth, cloud or clouds, conches or a sitting bird, maybe beach.

and/or

4) Horizon.

and/or

5) Lots of "surfers"; people on the steps/staircase (the flock of birds)

10:53 PM · May 20, 2021

and/or

6) A diary (the book)

I think this about covers everything that has already been suggested.
Assuming the far is the near and v.v., and/or that it all might be "frozen mid-air" and that all four covers are just different versions of that.
Both are possible reads.

11:18 PM · May 20, 2021

Of course, if all four covers are versions of the same without progression, then the middle would also be the near and the far.
But if there is progression, we could see landing, or just standing on firm ground by a height or ledge, like having reached the other side of a bridge.

11:32 PM · May 20, 2021

A surf-board is a "board", and all the pages of the diary are "the diary". The diary is sitting on a wooden board in the painting, so anyone standing on a page is technically also standing on the diary and on a board.

//issue 3336 becomes available online//

8:30 PM · May 26, 2021

Elements: nested (half) sphere-like objects, drawn with lines and with a bit of 3D lighting/shadows to give volume.

8:32 PM · May 26, 2021

"Interconnectedness"

8:32 PM · May 26, 2021

Moon-phases vibe (the dividing line in the middle)

8:33 PM · May 26, 2021

Light-greenish colour of an old computer screen or terminal.

8:36 PM · May 26, 2021

The letter "S"; meandering lines.

8:37 PM · May 26, 2021

Something well-drawn but cold and meaninglessly abstract. Technical.

8:39 PM · May 26, 2021

Half-circles within half-circles.
"Halves".

8:41 PM · May 26, 2021

The greenish colour is actually turning into purple, along the lines.

8:44 PM · May 26, 2021

Some "Self" imagery, I suppose, to the extent that it's all circular, but overall seemingly weekly connected (or sync-ed) to the painting and subsequent analysis and guesses.

8:48 PM · May 26, 2021

A bit like the "dice" cover; "interconnectedness" could be an explanation or property of synchronicity, but this is too meta to serve as a good example "for" synchronicity for the specific chosen primary art (the painting).

8:52 PM · May 26, 2021

One could argue the painting is also too representative of "synchronicity" as it is, and doesn't have enough mundane elements or meaning, which can then be spotted in the sync-ed covers. E.g. if the painting was uninterpretable as anything even remotely related to psychology or ..

8:54 PM · May 26, 2021

.. synchronicity, then we wouldn't expect "psychology" or "synchronicity" to crop up in the covers.

8:58 PM · May 26, 2021

But because this is going to be a scientific article about synchronicity, then synchronicity with the final version, as read in its final contexts, can be expected to be present within all elements including the first (the painting).

9:02 PM · May 26, 2021

In other words, the science and narratives for which this art is going to end up being used, can't not be reflected, at least a little bit, within the all elements, through the action of synchronicity.

9:05 PM · May 26, 2021

"Garden pool" by Vladimir Kush will be used to repeat this experiment.

The editorial in the next New Scientist issue will be used to select four past New Scientist issue covers.

9:18 PM · May 26, 2021

This will be done by using this online CRC tool:

<https://crccalc.com>

9:22 PM · May 26, 2021

The first 32 characters of the editorial will be fed into the tool and a plain CRC8 number obtained (top row). The next 32 characters will be used to obtain a second number. If the second number is even, 256 will be added to the first number. The final number will be added to 2816

9:23 PM · May 26, 2021

..which is the first New Scientist issue cover in high resolution, as available online; issue covers before this one are in low-res and as such more difficult to use for this experiment.

9:28 PM · May 26, 2021

This issue cover will then be the first cover to "read into", after the painting.

The next 3 pairs of 32 characters will likewise be used to select the next 3 issue covers to analyse.

Carriage Return and Line Feed (characters) will be replaced with a single (line) space.

9:31 PM · May 26, 2021

All other characters will be fed into the online calculator as they are and as they have appeared online, including punctuation and spaces.

10:00 PM · May 26, 2021

CR and LF is, effectively, "new line or paragraph". This means that "Enter key presses" will be replaced with a "space", if they appear in the editorial within the first 256 ASCII characters, before the text is subdivided into 32 character chunks and fed into the CRC calculator.

10:14 PM · May 26, 2021

Even though the numbers for all 4 issues will be instantly available next Wednesday using the below-described method, I will take my time and read into them one by one, and I will try to not peek into the following issues before finishing the one being analysed.

//painting analysis//

3:19 PM · May 27, 2021

Elements: Pool table with grass instead of felt. Apple trees, apples. Grass on the ground. Distant trees, male and female figures playing something like badminton. support sticks. Tree crowns looking like clouds, a bit of yellow-orange sky.

3:21 PM · May 27, 2021

Green (variety) apples and Red (variety) apples. The two trees by the table seem animated, in the sense of them being the actual pool players.

3:26 PM · May 27, 2021

Garden of Eden reference, but with lots of unpicked apples. Return to the garden in the sense of return to the "pre-sin" or sinless times. Which in itself can also mean the undoing of sin, absolution and redemption.

3:28 PM · May 27, 2021

A state and/or place of happiness and happiness in general.

3:32 PM · May 27, 2021

Pool/bouncing balls can allude to Newtonian physics which then means "determinism". Also, in English, "pool" alludes to a water reservoir.

The two playing trees are (like) the two playing human figures, and the pool is like the garden (covered in glass).

3:37 PM · May 27, 2021

Playing with sin (the apples), but in a good way and without loss (no one is picking or eating the apples).

Joyful experiences that don't have bad consequences.

Not because there aren't consequences (there is determinism), but because the consequences aren't bad.

3:39 PM · May 27, 2021

The two trees are fruitful; the trees/the couple produce the joyful experiences for the garden/the wider world.

6:58 PM · May 29, 2021

Movement where things should be stationary or are expected to be stationary (the trees playing a game which looks ongoing; there are apples in the nets).

6:59 PM · May 29, 2021

Unfrozen

1:25 PM · May 30, 2021

Apples(pool balls) are part of the trees/humans - the two trees/people control/direct determinism (where the balls go) - the two people are masters of their fate.

1:30 PM · May 30, 2021

.. this also ties in with movement (change) where there normally isn't one: fate is considered unalterable and unchangable.

The two people can change/move/alter their determinism/fate. They have free will.

1:58 PM · May 30, 2021

The pool table is the garden (the world); it is covered with grass. The two trees/people direct determinism (cause and effect) in the world (and in themselves).

The two people can use natural laws to achieve desired effects; the two people are sentient and have intelligence.

6:19 PM · May 30, 2021

Trees represent "life" in general, as in "a family" (tree). So, here, the two trees are not just the two humans/figures, they are also "the human family".

Biological life that has agency over the world and itself.

10:29 PM · May 31, 2021

"Gameplay"

//issue 3337 becomes available online//

6:35 PM · Jun 4, 2021

/IT WAS inevitably dubbed "Black /
/Wednesday". But for anyone with /
/an interest in a sustainable fut/
/ure for humanity on the planet —/
/ that is, all of us — 26 May was/
/ a red-letter day. Strike one wa/
/s a Dutch court ordering Anglo-D/
/utch oil company Shell to align /

6:48 PM · Jun 4, 2021

0x93 = 147

0x64 = 100, even=> +256

0xEE = 238

0x1F = 31, odd => + 0

0x61 = 97

0x59 = 89, odd => + 0

0x11 = 17

0xA8 = 168, even => + 256

6:53 PM · Jun 4, 2021

1) $2816 + 147 + 256 = 3219$

2) $2816 + 238 + 0 = 3054$

3) $2816 + 97 + 0 = 2913$

4) $2816 + 17 + 256 = 3089$

6:53 PM · Jun 4, 2021

I will look at all these covers sequentially.

6:54 PM · Jun 4, 2021

issue 3219, elements: two people, male and female, drawn joined together/overlaid, facing in opposite directions. Yellow background. Dot-matrix fill.

6:54 PM · Jun 4, 2021

"Union of opposites"

6:54 PM · Jun 4, 2021

Ben Day dots, dotted halftone. Comics books (?)

6:55 PM · Jun 4, 2021

"The joining of male and female"

6:56 PM · Jun 4, 2021

issue 3054, elements: two vortices, one black, one white, with strange spring-like streaks and bubbles. Both starting from the same center, one directed left, the other one directed right. Smaller particles spilling to the sides.

6:57 PM · Jun 4, 2021

Raw energy, chaos, fluid energy, fluidity.

Opposites, not so much joined together, but arising from the same source and/or competing for the same center.

Turbulence - stirring flight.

7:00 PM · Jun 4, 2021

issue 2913, elements: round white object, making a splash or being splashed, blue splashing liquid, suspended in space.

7:00 PM · Jun 4, 2021

"Egg"

7:03 PM · Jun 4, 2021

"Conception"

7:06 PM · Jun 4, 2021

issue 3089, elements: chart with philosophical questions and geometrical shapes, some of which are Escher - like and impossible.

7:07 PM · Jun 4, 2021

"Deep and complex"

7:08 PM · Jun 4, 2021

".. with some elements which are impossible"