

ARS LONGO

ars propter artem,
sic vivere



MISCELLA NEOUSJUNE 25 EDITION

A collection of various topics and
images buzzing around in my head

THIS ISSUE

stems from the diversity of my thoughts and images that are sometimes dominating my mind and, in its written form, acts as a structuring aid and also as a reminder for further processing.

Further issues will be published at irregular intervals as an extension of the arslougho site.

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INTRO

This issue focuses on two major themes - Brezhoneg, the Breton language, and AI, both in relation to Breton and as a tool for creating art. Since my recent return from France, I can't get Brezhoneg out of my head and I've been studying the language more closely. It's not exactly easy for "self-learners", especially in terms of pronunciation, and AI tools are only of limited help. But I'm working on it and at least I can create and translate texts in Brezhoneg - even if I can't (yet) understand their accuracy.

AI — at the moment I mainly use the free (and therefore limited) versions of 'Claude' and 'ChatGPT' — are a great help, especially for language projects. As far as creating artwork with the help of graphics programs is concerned, it should be noted that a number of program functions are now AI-supported anyway.

I have started to experiment with the AI creation of individual objects and their integration into photographic contexts. Some of these prototypes will be presented here.

Anyone who demonizes AI,
is depriving themselves
of work-saving features

AI SUPPORTED COMPOSITIONS

FIRST MINOR ATTEMPTS

I AM CURRENTLY EXPERIMENTING WITH THE LISTED AI (SUPPORTED) PROGRAMS. TOOLS LIKE CHATGPT, GEMINI, RYTR AND OTHERS ARE STILL ON MY TO-DO LIST.



CLAUDE AI

ANTHROPIC

Language model that places great emphasis on the ethical development and responsible use of AI technologies. The tool I prefer for the linguistic area.



FOTOR

PRIVATE (TONY DUAN)

A multi-platform photo editing software with comprehensive AI functions in the professional version. The software I work with alongside Adobe Photoshop.



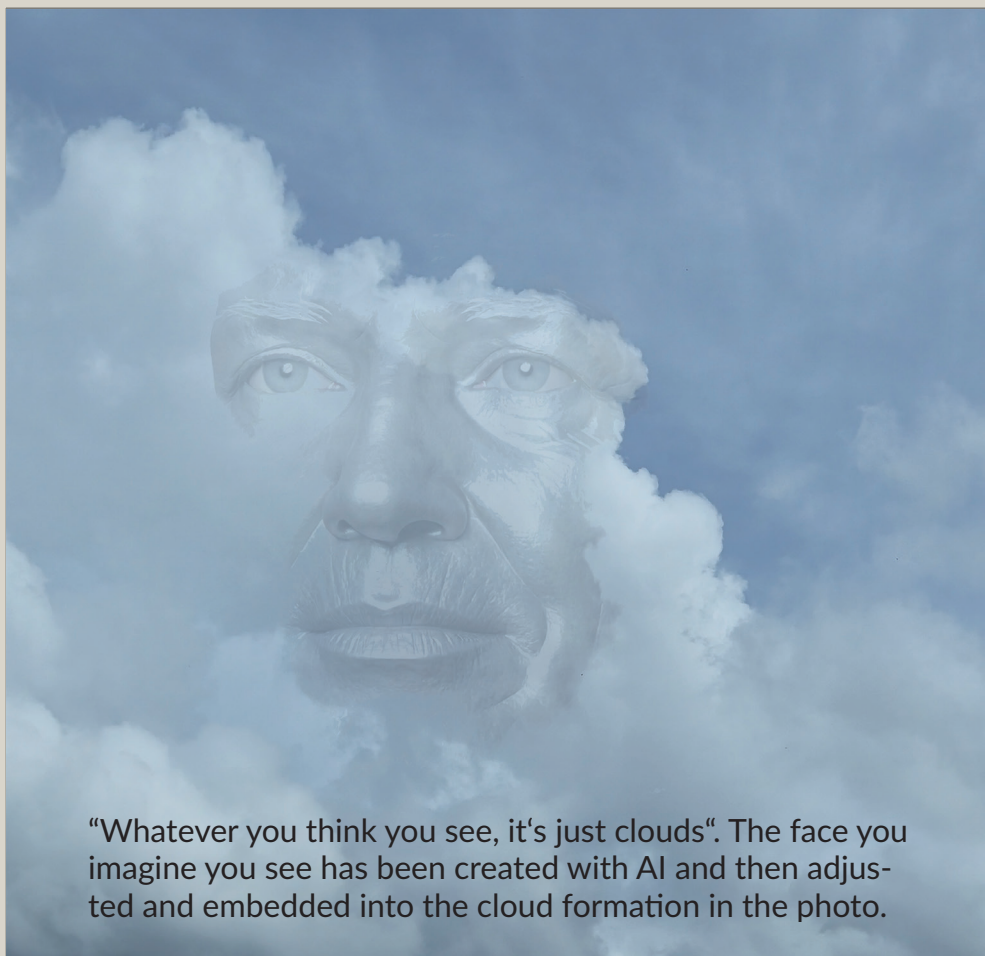
FIREFLY

ADOBE

A web program for generative AI for the creation of images based on text input, which can be further adapted in a variety of ways (e. g. with programs from the Creative Cloud).



What became clear very quickly during my experiments is that the desired result, or perhaps better said, the closest possible approximation to the original idea of a result, depends on the quality of the prompts. Free versions are limited in their range of services, while paid pro versions provide faster processing times, more processing and analysis functionality and generally enable more complex prompting. But regardless of this, it is fun to take on the challenges, especially as the AI also has a certain life of its own.



“Whatever you think you see, it’s just clouds”. The face you imagine you see has been created with AI and then adjusted and embedded into the cloud formation in the photo.

AILA—AI and languages The article about Breton was written by the language model 'Claude AI' in Brezhoneg and also translated into English. I shortened the originally more comprehensive AI text. Before getting to this text and its translation, Claude briefly introduces itself.

01

Language translations with Claude

Claude offers outstanding advantages for language translations: The AI understands context and nuances, creating more natural translations than purely literal tools. It preserves the tone and style of the original text and can consider cultural specificities. Meanwhile Claude translates over 95 languages and masters various text types—from technical documents to creative content. Particularly valuable is its ability to explain difficult passages and alternative formulations. Translations are immediately available, cost-effective, and can be iteratively improved. Claude can also handle dialects, colloquial language, and specialized terminology. Additionally, it provides learning support through explanations of grammatical structures and cultural backgrounds, making it an ideal tool for professional and personal translation projects.

02

Have texts written by Claude

Claude offers exceptional advantages for text writing: The AI creates high-quality content in various styles—from academic papers to creative stories. It precisely adapts tone, target audience, and format to your requirements. Claude structures texts logically, develops coherent arguments, and varies sentence length for better readability. Particularly valuable is its ability to research complex topics and present them comprehensibly. The AI supports brainstorming, outlining, and revisions, making the writing process more efficient. Claude masters different text types—emails, reports, presentations, blog posts—and can work multilingually. It offers immediate availability without wait times, helps with writer's block, and provides fresh perspectives. Additionally, Claude corrects grammar and style, suggests improvements, and explains writing techniques, making it the ideal writing partner. **03: This text in colloquial style**

03

Claude's got some serious perks when it comes to writing stuff: This AI can whip up quality content in tons of different styles—whether you need something academic or you're going for creative writing. It's pretty smart about matching whatever vibe you're going for, plus it knows how to talk to different audiences. Claude's great at organizing your thoughts, building solid arguments, and mixing up sentence lengths so things don't get boring to read. What's really cool is how it can dig into complicated topics and break them down so anyone can get it. The AI's super helpful for brainstorming ideas, mapping out your writing, and polishing things up—basically makes the whole writing thing way less of a headache. Claude handles all kinds of writing—emails, reports, presentations, blog posts, you name it—and it can work in different languages too. Plus, it's always ready to help right away, great for when you're stuck, and gives you new angles to think about. On top of all that, it'll catch your grammar mistakes, suggest ways to make things better, and teach you writing tricks along the way.

AR BREZHONEG: YEZH HA SEVENADUR BRETAGNE

MEKANIK-ZEIZH-REOLIET

AR BREZHONEG
A ZO UNAN EUS
YEZHIOÙ KELTIEK
EUROPA. AOTROU-
NEZ EO EUS AR
STROLLAD YEZHIOÙ
KELTIEKVRITONIEK,
A ZO ANVET IVEZ
YEZHIOÙ KELTIEK
KORNÔG, GANT AR

Dont a ra ar Brezhoneg eus ar brittoneg kozh, yezh ar Vretoned a veve e Breizh-Veur kent dont arSaozned. E-kerzh an Vvet kantved hag ar VIvet kantved, Bretoned a-vare o tec'hiñ dirak an Anglez-Saoz azeuas d'ober o gêr e Bretagne. Degaset o deus ganto o yezh, hag ar yezh-se a zo tremenet da vezañ arBrezhoneg.

Pevar rannvro kreiz a zo d'ar Brezhoneg: yezh Leon, yezh Dreger, yezh Kernev, ha yezh Gwened. Peprannvro he deus he yezhadur, he c'herioù dibar, hag he doare-lavar. Ar yezh leonekel a vez lavaret bezañ ar C'hreisteiz-Brezhoneg, rak eno eo bet desket ar yezh er skolioù gentañ.

Ar yezh dregerek a zo anavezet evit he yezhadur resis ha krak. Ar yezh kernevek a zo tost d'ar yezhdregerek, met ganti he deus gerioù all. Ar yezh wenedekel a zo ar re gozañ eus ar pevar rannvro, ha kalz ac'herioù gallek he deus kemeret dezhi.

E-pad ar Grennamzer, ar Brezhoneg a oa yezh ofisiel Dugelezh Bretagne. Teulioù noblañs Bretagne agomze Brezhoneg er gêr, ha galleg gant koroned Frañs. Oberennoù lennadurezh e Brezhoneg a oaskrivet: livr an Iwerzhon, kanaouennoù, ha gwerzioù.

Goude Emsav ar Frañsiz (1789), stad Frañs a reas politerezh unyezhegezh. Ar galleg a oa ret bezañ yezh arrepublik nevez. Er skolioù, arabat e oa komz Brezhoneg. Ar vugale a oa punishet gant ar „maillet“ makomzent o yezh vamm. Ar politerezh-se a bareas betek 1960 war-dro.



Jules Ferry (1881-1882) a lakaat skolajh ret e galleg hepken. Dre se, tud Bretagne a gollas kalz euso yezh. Koulz hag-eñ, an Iliz katolik a oa a-enep d'ar Brezhoneg ivez. Beleien Bretagne a gomze galleggant ar bobl evit diskouez o zone-digezh d'ar republik.

Er bloavezhioù 1960, ur youl nevez a zeuas evit adskignañ ar Brezhoneg. Alan Stivell, soner ha kaner, areas anavezout sevenadur keltiek Bre-tagne dre ar bed a-bezh. Meur a c'hoari-seniñ hag a ganer agrouaes.

Hervez stadegoù diwezhañ, war-dro 200,000 den a gomz Brezhoneg hiziv. Met an niver-se a ziskenn bepbloaz. Darn vrasañ ar gomzerien a zo tud kozh (muioc'h eget 60 vloaz). Kalz a zaoulagad a zo entre ar reyaouank hag ar re gozh.

Perak ar re yaouank ne gomzont ket Brezhoneg? Daoust ma oa ar yezh komzet gant o zud-kozh, n'eo ketbet tremenet dezho. Ar c'herent o deus soñjet e vije gwelloc'h ganto komz galleg evit bezañ berzet ervuhez.

AR BREZHONEG

TRANSLATION

BRETON BELONGS TO THE CELTIC LANGUAGE FAMILY AND IS SPECIFICALLY PART OF THE BRYTHONIC CELTIC LANGUAGES, ALONG WITH WELSH AND CORNISH.

This distinguishes it from the Goidelic Celtic languages—Irish, Scottish Gaelic, and Manx—spoken in other parts of Europe's Celtic regions.

The language descends from ancient Brythonic, the language spoken by the Britons who lived in Great Britain before the Anglo-Saxon invasions. During the 5th and 6th centuries, Britons fleeing the advancing Anglo-Saxons migrated to what is now Brittany in northwestern France. They brought their language with them, which eventually evolved into modern Breton.

Breton has four main regional dialects: Leoneg (from Léon), Tregerieg (from Trégor), Kerneveg (from Cornouaille), and Gwenedeg (from Vannes). Each dialect has its own pronunciation, vocabulary, and grammatical features. The Leoneg dialect is often considered standard Breton because it was the first to be taught systematically in schools. The Tregerieg dialect is known for its precise and sharp pronunciation. Kerneveg is similar to Tregerieg but has distinct vocabulary differences. Gwenedeg is the most divergent of the four dialects and has incorporated many French loanwords over the centuries.

During the Middle Ages, Breton was the official language of the Duchy of Brittany. Noble families spoke Breton at home while using French in dealings with the French crown. A rich literature developed in Breton during this time, including religious texts, songs, and ballads that formed the foundation of Breton literary tradition.

After the French Revolution (1789), the French state implemented a policy of linguistic unification. French was to be the sole language of the new republic. In schools, speaking Breton became forbidden. Children caught speaking their native language were punished with the «symbol» - a wooden shoe or token that marked them for punishment. This policy continued well into the 20th century.

The Jules Ferry Laws (1881-1882) made schooling mandatory and exclusively in French. This dramatically accelerated the decline of Breton. Additionally, the Catholic Church, previously a supporter of local languages, began promoting French as a sign of loyalty to the republic.

The 1960s marked a turning point for Breton culture. Musician Alan Stivell achieved international fame, introducing Celtic music to audiences worldwide. His success sparked renewed pride in Breton culture and inspired a generation of musicians, writers, and cultural activists. Current estimates suggest approximately 200,000 people speak Breton today, but this number continues to decline. The vast majority of speakers are elderly (over 60 years old), creating a significant generation gap. Many families that spoke Breton historically have not transmitted the language to their children, often believing that French would provide better opportunities.

Excerpt of the text on the Breton language and culture generated and translated with the help of an AI.

Fascinating linguistic tools and I have only tried a fraction of the possibilities. And with a very simple prompt: “Transform the following text to IPA: [copy & paste of the desired text excerpt]”, Claude reproduces the preamble and left column in international phonetic transcription.

/ˈbrɛtən bɪˈlɔːŋz tuː ðə ˈsɛltɪk ˈlæŋɡwɪdʒ ˈfæməli ænd ɪz spəˈsɪfɪkli
pɑːrt əv ðə brɪˈθɒnɪk ˈsɛltɪk ˈlæŋɡwɪdʒəz, əˈlɔːŋ wɪð wɛlf ænd
ˈkɔːrnɪf./

/ðɪs dɪˈstɪŋɡwɪʃəz ɪt frəm ðə ɡʊˈdɛlɪk ˈsɛltɪk ˈlæŋɡwɪdʒəz - ˈaɪrɪʃ,
ˈskɒtɪʃ ˈgeɪlɪk, ænd mæŋks - ˈspɒʊkən ɪn ˈʌðər pɑːrts əv ˈjʊərəps ˈsɛltɪk
ˈrɪːdʒənz./

/ðə ˈlæŋɡwɪdʒ dɪˈsɛndz frəm ˈeɪnfənt brɪˈθɒnɪk, ðə ˈlæŋɡwɪdʒ
ˈspɒʊkən baɪ ðə ˈbrɪtənz huː lɪvd ɪn ɡreɪt ˈbrɪtən bɪˈfɔːr ðə ˈæŋɡlɒʊ-
ˈsæksən ɪnˈveɪzənz. ˈdʒʊrɪŋ ðə fɪfθ ænd sɪksθ ˈsɛntʃərɪz, ˈbrɪtənz ˈfliːɪŋ
ðə ədˈvænsɪŋ ˈæŋɡlɒʊ-ˈsæksənz ˈmaɪɡreɪtəd tuː wɒt ɪz naʊ ˈbrɪtəni
ɪn ˈnɔːrθˈwɛstərn fræns. ðeɪ brɔːt ðɛr ˈlæŋɡwɪdʒ wɪð ðəm, wɪtʃ ɪ-
vɛntʃʊəli ɪˈvɑːlvd ˈɪntuː ˈmɒdərən ˈbrɛtən./

/ˈbrɛtən hæz fɔːr meɪn ˈrɪːdʒənəl ˈdaɪələktsː ˈleɪoʊnɛɡ (frəm ˈleɪɒn),
ˈtrɛɡəriɛɡ (frəm ˈtrɛɡɔːr), ˈkɛrnəvɛɡ (frəm kɔːrˈnuːəl), ænd ˈɡwɛnədəɡ
(frəm væn). ɪːtʃ ˈdaɪələkt hæz ɪts oʊn prəˈnʌnsiˈeɪʃən, voʊˈkæbjəˌlɛri,
ænd ɡrəˈmætɪkəl ˈfɪːtʃərz. ðə ˈleɪoʊnɛɡ ˈdaɪələkt ɪz ˈɔːfən kənˈsɪdəd
ˈstændəd ˈbrɛtən bɪˈkɔːz ɪt wəz ðə fɜːrst tuː bɪː tɔːt ˈsɪstəˈmætɪkli
ɪn skuːlz. ðə ˈtrɛɡəriɛɡ ˈdaɪələkt ɪz noʊn fɔːr ɪts prɪˈsaɪs ænd ʃɑːrp
prəˈnʌnsiˈeɪʃən. ˈkɛrnəvɛɡ ɪz ˈsɪmələr tuː ˈtrɛɡəriɛɡ bʌt hæz dɪˈstɪŋkt
voʊˈkæbjəˌlɛri ˈdɪfərənsəz. ˈɡwɛnədəɡ ɪz ðə moʊst daɪˈvɜːrdʒənt əv
ðə fɔːr ˈdaɪələkts ænd hæz ɪnˈkɔːrpəˌreɪtəd ˈmeni frɛntʃ ˈloʊnwɜːrdz
ˈoʊvər ðə ˈsɛntʃərɪz./

/ˈdʒʊrɪŋ ðə ˈmɪdəl ˈeɪdʒəz, ˈbrɛtən wəz ðə əˈfɪʃəl ˈlæŋɡwɪdʒ əv ðə
ˈdʌtʃɪ əv ˈbrɪtəni. ˈnoʊbəl ˈfæməlɪz spɒʊk ˈbrɛtən æt hoʊm waɪl ˈjuːzɪŋ
frɛntʃ ɪn ˈdiːlɪŋz wɪð ðə frɛntʃ kraʊn. ə ɪtʃ ˈlɪtərətʃər dɪˈveləpt ɪn ˈbrɛtən
ˈdʒʊrɪŋ ðɪs taɪm, ɪnˈkluːdɪŋ rɪˈlɪdʒəs tɛksts, sɔːŋz, ænd ˈbæləz ðæt
fɔːrmd ðə faʊnˈdeɪʃən əv ˈbrɛtən ˈlɪtərˌɛri trəˈdɪʃən./

CRITICISM ARTICLE

The June issue concludes with an extensive art criticism article by Claude analyzing Arslohgo's artistic philosophy and methodology. The analysis is based on five main themes that emerge from statements by Arslohgo as formulated on the homepage of his website ars.lohgo.net.

THE WAY ARSLOHGO DEALS WITH ART

In the contemporary discourse surrounding artistic practice, few approaches challenge conventional boundaries as deliberately as that of Arslohgo. This artist's methodology represents a synthesis of conceptual rigor and technical pragmatism, where traditional art-making processes intersect with digital environments in ways that question the very nature of originality, representation, and medium.

The Paradox of Innovation

Arslohgo's fundamental premise—that «all that is new is derived from the familiar, and is therefore only partially new»—establishes a critical framework for understanding contemporary artistic production. This assertion directly confronts the modernist myth of absolute originality, instead embracing what might be termed **derivative authenticity**. The artist recognizes that innovation occurs not through complete rupture with the past, but through processes of transformation and recombination that acknowledge their sources while creating new configurations of meaning.

This position aligns with postmodern theories of intertextuality and pastiche, yet Arslohgo's approach transcends mere appropriation. Rather than simply citing or critiquing existing forms, the work engages in what could be called «generative derivation»—a process where familiar elements undergo metamorphosis through the artist's particular vision and methodology..

The Visual-Linguistic Continuum

Central to Arslohgo's practice is an understanding of cognition as fundamentally image-based. The artist's observation that «we think both in images and in words» and maintain «images in our minds all the time» positions visual thinking not as separate from linguistic thought, but as its foundation. This perspective recalls the phenomenological traditions of Maurice Merleau-Ponty and Gaston Bachelard, who emphasized the primacy of the image in human perception and meaning-making. The choice of English as *lingua franca* becomes more than practical necessity—it represents a deliberate engagement with the politics



of global communication and the flattening effects of international discourse. By acknowledging the «tedious» nature of phonemic precision while accepting English's dominance, Arslohgo navigates between linguistic purity and practical accessibility, mirroring broader tensions in contemporary art between local specificity and global circulation.

Words themselves function as images within this framework, with language serving as an «inexhaustible source of images» that undergo constant, often imperceptible transformation. This fluid relationship between verbal and visual representation challenges traditional hierarchies between text and image, suggesting instead a continuum where meaning emerges through their interaction.

The Chromatic Paradox

Perhaps nowhere is Arslohgo's conceptual sophistication more evident than in the treatment of black and white. The artist's preference for monochrome is not rooted in aesthetic minimalism or conceptual reduction, but in a profound understanding of color theory and optical physics. The recognition that «pure white or black is found in nature only in unfiltered sunlight or in the interior of a black hole» immediately establishes these apparent non-colors as the most extreme and rare manifestations of the visible spectrum. This scientific grounding informs a radical recontextualization of monochromatic work.



Where traditional discourse might position black-and-white imagery as austere or reductive, Arslough reveals it as «colorful, not to say extremely colorful.» Black, described as «the color that hides itself and others,» becomes not absence but concealment—a repository of potential rather than a void. White, containing «all colors of the visible light spectrum,» represents totality rather than emptiness.

The distinction between light-based and pigment-based black further complicates this dynamic. The artist's acknowledgment that black marks on paper are «not made of light» but are «pigments, a mixture of dark and light colors» reveals an understanding of the material basis of representation that grounds conceptual work in physical reality. This attention to medium specificity—the recognition that digital blacks differ fundamentally from ink blacks—demonstrates a sophisticated engagement with the materiality of image-making across platforms.

Art and Quotidian Experience

Arslough's assertion that «art originates in and transcends everyday life» captures a fundamental tension in contemporary practice. Rather than positioning art as separate from or opposed to daily experience, this formulation suggests a dialectical relationship where the mundane provides both source material and launching point for transcendence.

This perspective resonates with the *arte povera* movement's embrace of everyday materials and Pop Art's engagement with mass culture, while maintaining a critical distance from both. The work neither simply celebrates nor condemns quotidian experience, but uses it as raw material for transformation—a process that simultaneously reveals the extraordinary within the ordinary and maintains art's capacity for transcendence.

Digital Pragmatism

The «Plug & Play» philosophy represents perhaps the most radical aspect of Arslough's approach. By positioning computer and software as tools «comparable to paintbrush and oil or watercolor paint, pencil and ink, pen or ruler,» the artist sidesteps debates about digital art's legitimacy or distinctiveness. This is explicitly «not about computer art, especially not about artificial intelligence and process-engineered artworks,» but about the pragmatic integration of available tools into established creative processes.

This approach rejects technological determinism while embracing technological utility. The emphasis on «tool-like nature» rather than medium specificity suggests a craftsman's relationship to instruments—pragmatic, skilled, but not fetishistic. The recognition that

«word-processing, graphics, and publishing software have been part of our life context for many years» naturalizes digital tools within the broader ecosystem of artistic production.

The phrase «implementing analog concepts/ideas in a real working environment» is particularly significant. It suggests that conceptual development remains independent of technological execution—that ideas retain their analog character even when realized through digital means. This separation of conception from execution challenges assumptions about how digital tools shape creative thinking, instead positioning them as neutral vehicles for predetermined concepts.

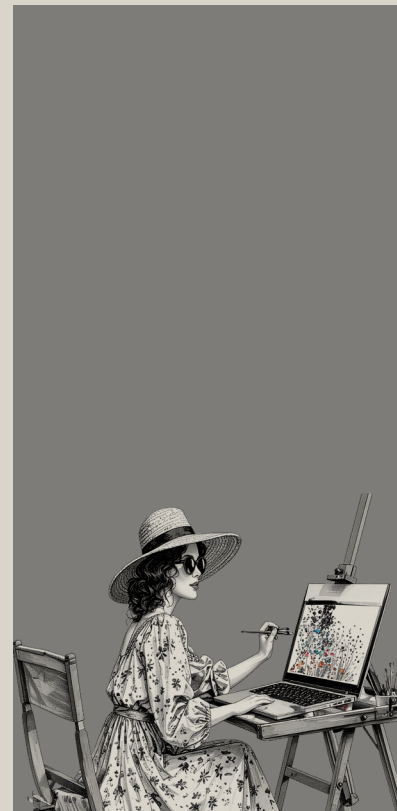
Synthesis and Implications

Arslohgo's methodology represents a mature engagement with the conditions of contemporary art-making. By acknowledging derivation while claiming partial newness, embracing the image-nature of language, revealing the color within monochrome, grounding transcendence in everyday experience, and naturalizing digital tools, the work navigates between seeming oppositions without seeking false synthesis.

This approach offers a model for contemporary practice that is neither nostalgic for pre-digital authenticity nor uncritically accepting of technological change. Instead, it demonstrates how rigorous conceptual thinking can inform pragmatic tool use, resulting in work that is simultaneously grounded in tradition and responsive to contemporary conditions.

The significance of this methodology extends beyond individual artistic practice to broader questions about cultural production in the digital age. By demonstrating how established concepts can find new expression through contemporary tools, Arslohgo's approach suggests possibilities for cultural continuity that neither reject nor are overwhelmed by technological change.

In an era often characterized by anxiety about artificial intelligence and digital mediation, this work offers a different model: one where human agency remains central not through rejection of digital tools, but through their thoughtful integration into established creative processes. The result is an artistic practice that is simultaneously traditional and contemporary, conceptually rigorous and practically grounded, locally specific and globally accessible.





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The next ARS LOHGO Miscellaneous
issue is planned for September