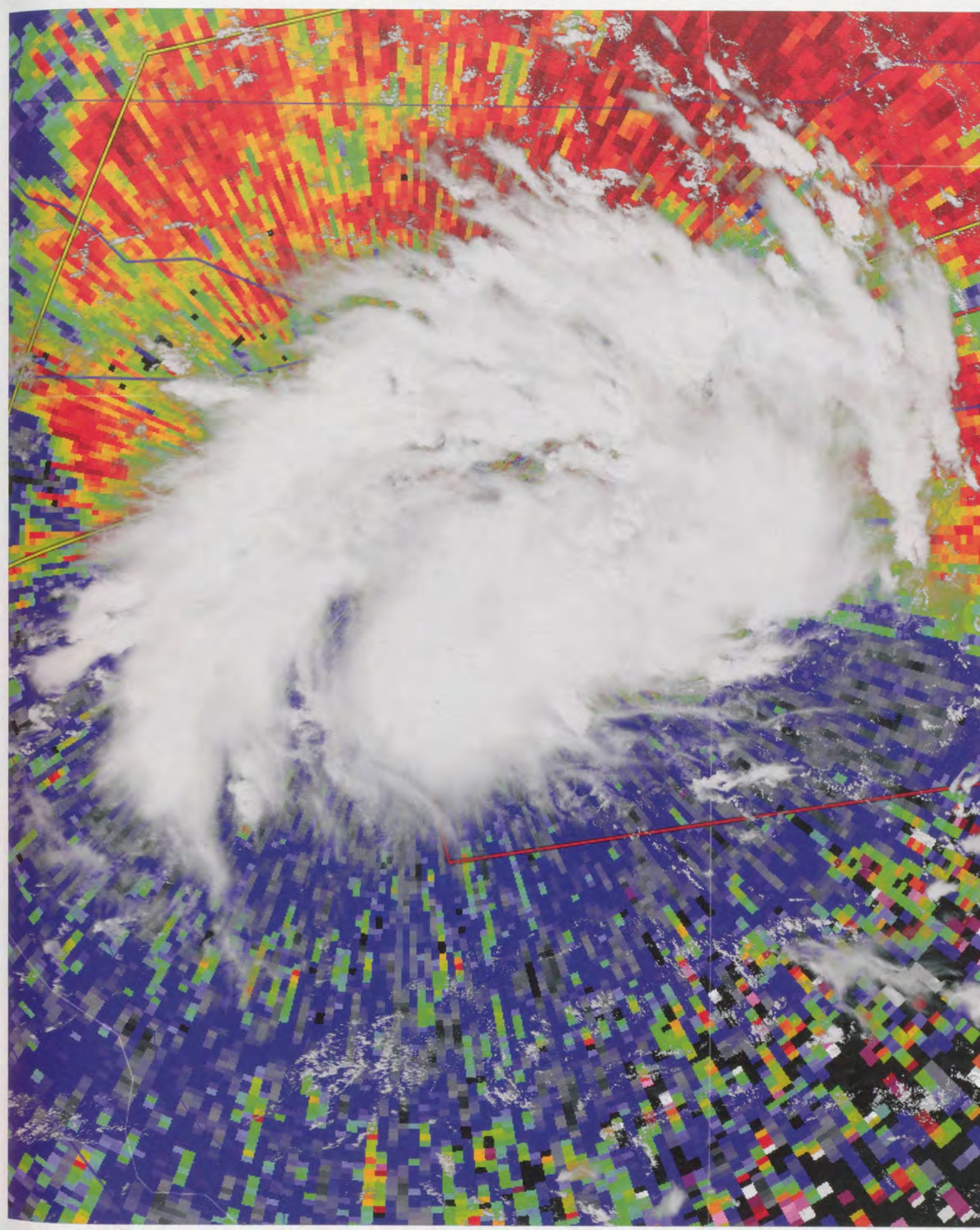


CHARLES ATLAS
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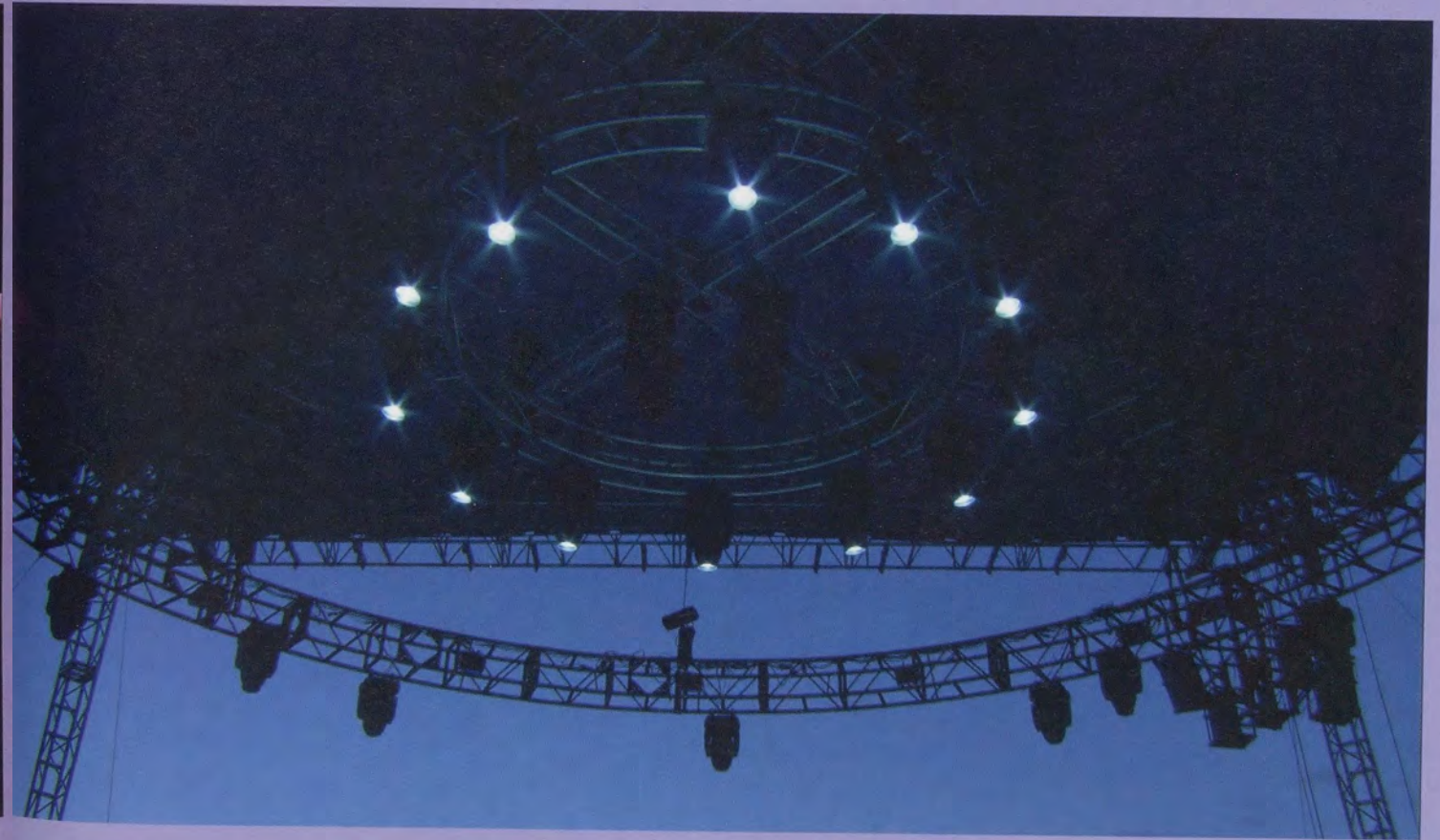
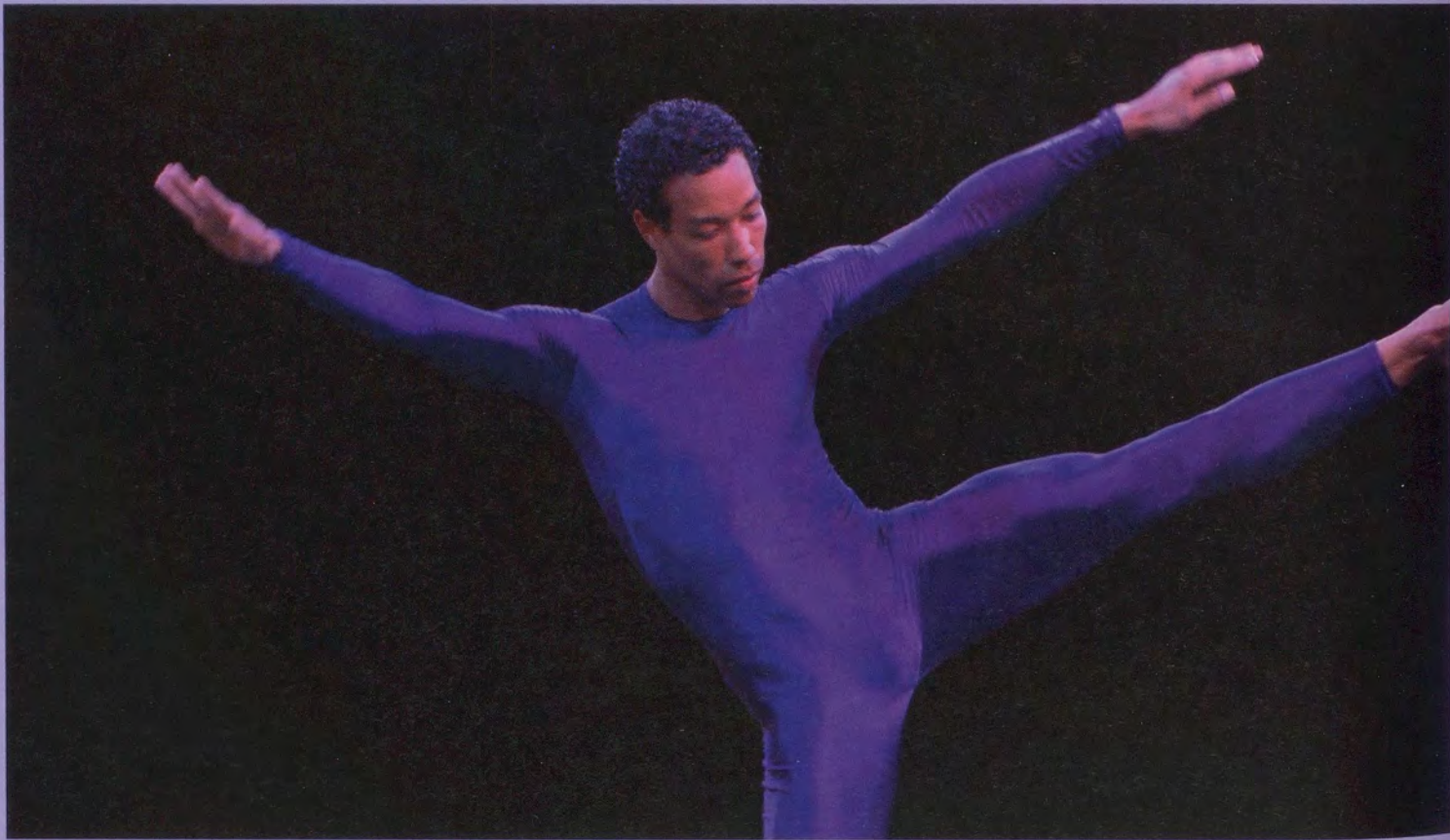
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FEAR









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“Flametti proceeded to pace off his territory... the ‘Fuchsweide’ ... concert and entertainment quarter for the city’s off-beat, fun-loving crowd. Meeting point of the wide, wide world and, admittedly, the haunt of a few unsavory characters. ...all in all, Monaco and Monte Carlo in miniature. It made Flametti feel free as a lord. All the squabbling faded away. All the apprehensions vanished. He knew every alley, every footbridge, every dive, every pissoir. He passed Herr Ruppel’s scrap iron supplies and the Drachenburg; passed Teut, the fishmonger with his giant aquariums full of mindless pike and carp, passed Hähnlein’s Clothing Bazaar and Lichtli’s Hairdressers; and turned into the Fuchsweide’s main drag, crooked Quellenstrasse.” p. 26

“Dieser kleine Roman wird auf 200 Seiten meine ganze Philosophie enthalten. Liebe für die, die am Boden liegen. Für die Ausgestoßenen, die Zertretenen, die Gequälten.” *Flametti*, ein Roman mit autobiografischen Zügen, zählt zu den Hauptwerken des Cabaret Voltaire-Gründers. Er zeichnet ein buntes und tragisches Bild des Künstler- und Variété-Milieus im frühen 20. Jahrhundert.

<http://harpune.at/flametti.html>

Ball’s novel completed in 1916 at the height of the Dada gatherings at the Cabaret Voltaire, is words, real words, used to produce real, straightforward meanings. In this sense, it is not the Dada we are familiar with. But what words! And what meanings! It is not often I read a novel so enthusiastic and unconstrained (and so funny) in its use of language and in its building of worlds. *Flametti, or the Dandyism of the Poor* appears in English for the first time this spring in a beautiful edition from Wakefield Press. The pointed, hilarious, violent, and nuanced words appear in fluid and eccentric translation by Catherine Schelbert. Schelbert’s prose contains wordplay and poetry; it sparks and dances the plot forward. The volume is illustrated by the artist Tal R, whose original prints offer a hallucinatory interpretation of the novel.

From an advance review by Hanna Alpert-Abrams on www.full-stop.net

Garderobe

‚gär-‘drōb

We are pleased to celebrate 30 years of Parkett with Catherine Schelbert, who has been with us from the very beginning and has gone on to become Switzerland’s foremost contemporary arts translator. Recipient of the Meret Oppenheim prize in 2006, and a PEN Translation Fund grant for *Flametti* in 2011.

FLAMETTI

OR THE DANDYISM OF THE POOR

HUGO BALL

ILLUSTRATIONS BY
TAL R

TRANSLATED BY
CATHERINE SCHELBERT

INTRODUCTION BY
MARC DACHY



Wakefield Press, June 2014

“This little novel contains my whole philosophy in 200 pages. Love for those who are on their knees. For the outcasts, the crushed, the tormented.” (Hugo Ball)



CHARLES ATLAS, INSERT FOR PARKETT 94, 2014