

PRESS RELEASE: FICTION

The Boiled in Between

Helen Marten

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We are the Messrs. The instruments of psychic observation. We are not the moral function of behaviour, neither analyst nor pulse. We are spectator, servant and clown. We are animal, vegetable, mineral. Our flight takes us everywhere. We are interested. We see broken men and women, and cast the spaces in between. We found these two, Ethan and Patrice, and bedded down to watch them squeal.

The Boiled in Between



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The Boiled in Between is the debut novel by Turner Prize-winning artist Helen Marten, an ambitious literary work full of beauty and sorrow. It is a novel told in the action of persistence and questioning: how the rhythms of a world built upon metaphor and symbolism can collide with relationships personal and domestic.

Spliced between three voices, the narrative is a project always in movement, its characters traversing the in-betweens. The psychic excitements of wind, dust and weather merge with alchemical interior voices, all of them indexes of the universe's microscopic pornography, a fitful map of language and human systems. Philosophic and tactile, humorous and unrelenting, *The Boiled in Between* ignites new meaning for people and terms of living that have long ceased to astonish us.



Helen Marten (b.1985, Macclesfield) is an artist based in London. She studied at the Ruskin School of Fine Art, University of Oxford and Central St. Martins, London. In recent years she has presented solo exhibitions at the Serpentine Gallery, London; Fridericianum, Kassel; CCS Bard, Hessel Museum, New York; Kunsthalle Zürich and Palais de Tokyo, Paris, among others. She was included in the 55th and 56th International Venice Biennales and in 2016 won both the Turner Prize and the inaugural Hepworth Prize for Sculpture. Marten's work can be found in public collections including Tate Collection, London; Guggenheim Museum, New York and The Museum of Modern Art, New

York. She has forthcoming solo exhibitions at Castello di Rivoli, Turin and Kunsthaus Bregenz. Marten's artwork is collected in three recent monographs and she works with Sadie Coles HQ, London, Greene Naftali, NYC, and König Galerie, Berlin.

Praise for *The Boiled in Between*

'This is a wildly, joyfully creative journey into the tenderness of being human, frail, together and apart. A remarkable debut from a keen eye and a deft, lyrical hand.' – AL Kennedy

'An incredible work of literary art.' – Max Porter

'A cosmos emerges in the work of Helen Marten, we know it and we don't. We know it all, but the All that it becomes, we do not know. It pulls you in and right away it pushes you back again. Everything is familiar and nothing, that is the work of this artist: Creating the Nothing, which in this case is everything. Everyone reads something else, everyone sees something else. And yet, it is familiar to everyone, just differently, and this is exactly what creates this familiarity, a trust in the other, through the other, that becomes something else.' – Elfriede Jelinek

'The Old Victorian is new again and the dramatic poem is prose... or, in the words of at least one of the Brownings, "As goes the empire, so goes the formatting." Helen Marten strives, seeks, finds, and does not yield in any of her media; she stands in her integrity as the burning deck becomes a darkling plain.' – Joshua Cohen

'Alexander Calder moved to Paris from New York in 1926, aged twenty-seven, and his visit to Mondrian's studio gave him what he described as the 'shock that started things'. He likened it to being slapped like a baby to get its lungs working. Writers read, and very very occasionally a text delivers the baby slap: Toi Derricotte's *The Memory Poems*, Russell Hoban's *Riddley Walker*, Gwyneth Lewis' *Dalton's Geranium*, Ben Marcus' *The Age of Wire and String... The Boiled in Between* slaps the reader like a baby. – Helen DeWitt

'I love this book in all its wit and inventiveness.' – Hans Ulrich Obrist

'Helen Marten has always produced intricate, ricocheting systems, and now she has expanded this system-making into writing. She uses language in this novel like a bricoleur, where words acquire their own sticky, glued substance – brilliant explorations of ugly feelings that are also exercises in how clotted and wayward sentences can be, as well.' - Adam Thirlwell

'Each with their startling similes and swerves, their alarming and tender moments, I have begun to read Helen Marten's sculpture through her writing, her writing through her sculpture. With *The Boiled in Between* Marten has become an insistent voice in my head, tying knots and undoing them, never the same way twice.' – Adrian Searle

About Prototype

Prototype was founded in 2019 by Jess Chandler, co-founder of the independent publishing houses Test Centre and House Sparrow Press.

Established to continue and develop the work begun by Test Centre, Prototype is committed to creating new possibilities in the publishing of fiction and poetry through a flexible, interdisciplinary approach. Through the discovery of high quality work across genres, Prototype strives to increase audiences for experimental writing.

The Boiled in Between is the 3rd title in Prototype's new fiction list, following Caleb Klaces' acclaimed debut novel *Fatherhood* (longlisted for the Republic of Consciousness Prize) and Jen Calleja's *I'm Afraid that's All We've Got Time For*.

Test Centre's back catalogue includes works by Derek Jarman, Max Porter, Sam Riviere, Sophie Collins, Jack Underwood, Rachael Allen, Wayne Holloway-Smith and Jonathan Meades.

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