



Black Lawrence Press

Early Buzz for *Consent*:

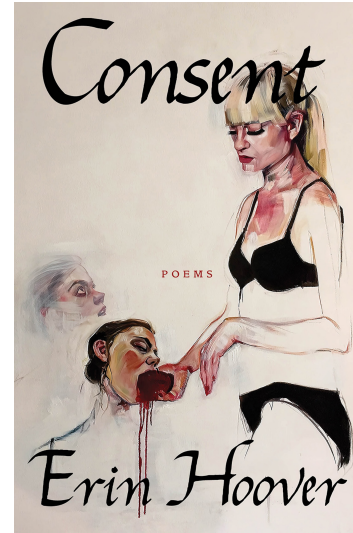
"In a world where the most dangerous place for a woman is in her own home, *Consent* is an essential read."

—Lynn Melnick, author of *Refusenik*

Dear Media Colleague,

On an otherwise ordinary morning, a woman is taking her child to school when her former partner attacks her. In ***Consent* (Black Lawrence Press; Trade Paperback; Poetry; On-sale: 5/11/2027; ISBN: 9781625572455)** Erin Hoover's third collection, she traces the events leading up to and following that incident through narrative poems that explore the day-to-day realities of coercive control and the one-step-forward, two-steps-back journey of healing from intimate partner violence.

Urgent and keenly self-aware, these poems yield startling revelations about the volatile nature of traumatic memory. Hoover collages texts drawn from the rhetoric of dominant/submissive BDSM protocols, pamphlets on abuse from shelters, survivor testimonies, annotations of her own writings from within her relationship, and interviews recorded in recovery, producing a defiantly non-linear survivor narrative shaped by documentary poetics. *Consent* lays bare the expectations imposed on partners and children subjected to domestic violence in a culture that produces and protects abuse, ultimately rejecting the abuser's manipulations in favor of the body's own undeniable truth.



I hope you will keep ***Consent*** in mind for upcoming feature and review coverage.

My best,

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Consent by Erin Hoover
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Erin Hoover is the author of two previous poetry collections, *Barnburner* and *No Spare People*. Originally from Pennsylvania, Hoover lives in Cookeville, Tennessee, and teaches creative writing and literary editing as an associate professor of English at Tennessee Tech University. She curates and hosts the in-person poetry reading series Sawmill Poetry, produces the “Not Abandon, But Abide” interview series for *Southern Review of Books*, and serves as the inaugural Poet Laureate of Cookeville, Tennessee, through December 31, 2027.

Advance Praise for *Consent*:

Erin Hoover’s *Consent* fearlessly takes us to the core of a trauma that rewrites the body. Bold and bare, these poems engage in excavation of abuse through the body’s testimony, but also through podcast transcripts, erasures of police reports, and domestic violence brochures turned into villanelles. Arranging and rearranging these texts, Hoover continually responds to the opening epigraph: “to know who we are we must know what was real.” The poems keep asking what did each moment test? What will come next? Even when the court finds the truth credible, how will a person learn safety again? Hoover opens the body’s story and lets the light touch it.

—Traci Brimhall, author of *Love Prodigal*

In the United States, over a third of women will experience domestic violence, sexual violence, or stalking in their lifetime, and yet their stories are too often missing from our bookshelves. Erin Hoover, in her stunning collection of poetry, *Consent*, fills this lack with an astonishing examination of her own story, intermingled with that of others. Every poem here relentlessly exposes the difficulties, hypocrisies, and complexities of survival. Using an inventive array of poetic forms and styles, Hoover refuses to look away, and, in that refusal, has written a book as poignant for its beauty and energy as for its unmasking of violences too often hidden. We often throw around words like “necessary” and “urgent” in blurbs but, in a world where the most dangerous place for a woman is in her own home, *Consent* is an essential read.

—Lynn Melnick, author of *Refusenik*

Drawing on court documents, police reports, interview transcripts, podcast recordings, historical archives, and personal testimony, Erin Hoover’s *Consent* pushes beyond the boundaries of poetic imagination into something larger: a documentary record of coercive control and its aftermath ... *Consent* arrives at what remains after violence, after testimony, after the various archives have spoken. A voice emerges, both devastating and liberating: “I don’t belong to this [...]. I never did.”

—Iliana Rocha, author of *The Many Deaths of Inocencio Rodriguez*

Founded in 2004 and headquartered in New York, Black Lawrence Press specializes in literary fiction, poetry, creative nonfiction, and hybrid texts. Learn more and view our full catalogue at blacklawrencepress.com.