

Quinn Latimer

Quinn Latimer is a poet, critic, editor, and occasional curator. Her books include *Like a Woman: Essays, Readings, Poems* (2017), *Sarah Lucas: Describe This Distance* (2013), *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (2013), and *Rumored Animals* (2012). Her writings have appeared widely in *Artforum*, *The Paris Review*, *The White Review*, and *Texte zur Kunst*, and in many critical anthologies and artist monographs. She was editor-in-chief of publications for *documenta 14*, in Athens and Kassel, and is the editor and coeditor of numerous books, including *SIREN (some poetics)* (2024), *Amazonia: Anthology as Cosmology* (2021), *Simone Forti: The Bear in the Mirror* (2019), *The documenta 14 Reader* (2017), and *No Core: Pamela Rosenkranz* (2012). Latimer recently curated the exhibition *SIREN (some poetics)*, which explored technologies of myth and mouth, earth and alarm, at Amant, New York, and *Perpetual Language: Patricia L. Boyd and Na Mira*, made under the signs and spirits of Roland Barthes and Teresa Hak Kyung Cha, at Croy Nielsen, in Vienna. She is Head of the MA at the Institut Kunst Gender Natur HGK FHNW, in Basel, where she also co-curates the long-running symposia series. Latimer completed her studies at Sarah Lawrence College and Columbia University, in New York, and she is now a PhD candidate at HGK Basel FHNW and Kunstiniversität Linz, where she is writing on the poetics of exposure and fictions of the real. She is at work on a novel.