

APOLLO

IN THE STUDIO WITH...

Rosalind Nashashibi



Rosalind Nashashibi, *Apartmento Magazine*, Issue #37, 2026
Photo: Jacob Lillis

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The artist, known for her dream-like paintings and films, keeps a keen sense of focus in her studio in North London.

In films and paintings that toe the line between abstraction and figurative, Rosalind Nashashibi (b. 1973) imbues carefully observed scenes with a dreamlike quality; in films such as *Electrical Gaza* (2015), the artist inserts animated scenes into real footage of life in the Strip. Nashashibi represented Scotland at the Venice Biennale in 2007 and was nominated for the Turner Prize in 2017. She has had solo exhibitions at institutions including the Art Institute of Chicago and the Institute of Contemporary Art, London. Her most recent show, now at Grimm gallery in London (until 21 November), presents new paintings, rendered in colours from faded purples to bright verdigris blue, that are inspired by the discovery of an ancient Greek sculpture of Apollo by a fisherman in Gaza in 2013; seized by authorities not long after it was uncovered, its location is currently unknown.

Where is your studio?

In Finsbury Park, north London

How would you describe the atmosphere in your studio?

It's quiet and bright and often messy and unclean, but it's very peaceful.

Is there anything you don't like about your space?

I don't like it when it's very messy and dirty, but that's up to me.

What does your studio routine look like?

I get in and I get changed into my work clothes, and start painting, then I might have a tea at some point. I don't really take a break; I just keep working until I have to clean up and go.

Do you work with anyone in your studio?

No, I like to be alone there.

Do you have many visitors?

Not that many – some artist friends and some gallery people and curators, art shippers, the maintenance guy of the building.

Who is the most interesting or unusual visitor you've had?

I once took part in an open studio of the whole building. Lots of weirdos came in.

Do you listen to anything while you work?

I don't think of doing that when I'm working, so I don't get around to it.

What is the strangest object in your studio?

I have one nice thing: a small ornament, which is a pair of crystal swans.

What is the most well-thumbed book in your studio?

At the moment it's a book on Goya, from an exhibition in 1993–94, *Truth and Fantasy: The Small Paintings*.