Selma Morshedi
Lucky Clover
29 October — 12 December 2026

OTP Copenhagen is proud to present *Lucky Clover*, a solo exhibition by the Stockholm-based painter Selma Morshedi (b. 1998; SE) marking the artist's debut exhibition with the gallery. The works in the exhibition are taken from separate ongoing series. Often defined by motif or theme, these series function as different strands of Morshedi's practice and weave together to give a sense of her painterly interests as a whole. Working from photographic source material, mainly photos Morshedi has taken herself, the paintings are more interested in authentic self-expression than photorealistic depiction, and aim to represent something of what it is to be human.

Art history provides an important context for these works, and particularly self-portraiture. Morshedi cites art history as being one of the first places she felt a sense of belonging and a source that provided an early means of self-identification as a child. An interest in identification and mirroring plays a role in works like *Skugga i ateljen / Shadow in the studio* (2025) and *Fönster, Spegel, Bild 2 / Window, Mirror, Image 2* (2025). Depicting herself as a shadow cast against the studio wall or as a spectral reflection in a street window, in both paintings the artist becomes materially incorporated into her environment, establishing a sense of self that extends beyond the physical manifestation of the body. At the same time the works seem to probe at where the limits of personhood lie, and question what sort of status we would grant to a shadow or a reflection.

Another series features images of dead birds that Morshedi has encountered whilst walking around the city. In contrast to the rough or unsettling feeling we might expect from an image of a dead animal, these paintings are resoundingly sympathetic. One can instantly feel that Morshedi makes an effort to relate to these animals, exhibiting great care in the faithful reproduction of the different shades of their feathers, as well as obviously delighting in the painterly exercise of rendering them. The paintings function as a form of memento mori, reflecting on the fragile balance of life and death – an effect that is compounded by the snowfall on the ground in *Skatan / The magpie* (2026). Striking a darker note, there is also perhaps a sense of envy towards the animals in these paintings as they have escaped the struggles of their existence.

The feeling of close personal identification with something inanimate extends to a series of paintings of textile fabrics. In *Mormors täcke / Grandma's duvet* (2026), Morshedi reproduces the pattern of a quilted blanket owned by her mother's grandmother and used by successive generations of family members - rendering a personal, genetic and cultural form of maternal lineage in painterly form. In *Lyckoklöver / Lucky clover* (2025) - as well as *Skugga i ateljen* where the painting is visible on the wall - Morshedi reproduces the pattern of a reversible blanket from her childhood family home. By choosing a widely available patterned blanket as subject, Morshedi allows for the potential connection between personal nostalgia and a wider generational or cultural yearning for a certain kind of domesticity located in the past.

A similar impulse towards capturing an ideal also connects to Morshedi's best-known series of paintings: *Lejontand* ("Lion's tooth" – in reference to the flower's sharp petals), that show dandelions flowering around Stockholm. Morshedi's strong urge to paint dandelions is partly inspired by the sincere emotional response that strikes her when dandelions start to appear in the concrete after a long winter. At the same time these works are also influenced by Richard Bergh's 1897 painting *Riddaren och jungfrun* ("The knight and the maiden") that shows a romantic embrace between two figures in a sea of dandelion seeds. In Swedish, the term 'maskrosbarn' ("dandelion child"), refers to children who have grown up in difficult or unstable circumstances and managed to build a life for themselves nonetheless. Morshedi's paintings of yellow flowers celebrate the arrival of spring but also recognise resilience – the dandelion asks us politely to look inwards, and recognise our own inner power and potential.

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Selma Morshedi (b. 1998, Stockholm; SE) lives and works in Stockholm, Sweden. The artist graduated in 2024 with an MFA and BFA from the Royal Institute of Art, Stockholm. Works by the artist are held in the public collections of Stockholm Region, Stockholm City, Gävle Municipality and Västra Götaland Region.