

Keith Boadwee

After Hours

26 June — 08 August 2026

“Different rules apply when it gets this late.”

– *After Hours*, 1985

Boadwee's paintings as what swims, wafts, flushes in the transition from wakefulness to sleep, what happens when hypnagogia's misbehavior postpones oblivion, a slack tide of associations awaiting an outgoing current, a gumbo, a survival rite:

legislating the national drink / triple gin / with a live carp garnish / a withholding horizon
a Daddy / *I'm unable to get home tonight* / thinning skin / a rhino a preemie / Canal St.
chiaroscuro / light from the bottom / light from behind and above / guess / make one
larger / nigella seed eyes / ash-colored porch cat / full-chem tomatoes / curled / bulged
gravitationally / out of frame / plunging cement / a hydrothermal stew / a kitchen noun /
a rage hatch / baking roux / roughing ostrich feather fins / burlesque in a bowl / devil
box a solid nine / glinting when wet / winking when dry / guppies out of water / sardines
in olive oil / massaging for sales / cobalt suede / tweed / bearded with Triscuit crumbs /
cold to hot fruit / split by a meniscus / transmogrified in shadow / a single turn of a
brush / a compass / *I can't get home* / a home a brothel / pond scum / smoke stains /
watermarks / secreted to accrete / joy in bass / in cross tenor / a lake of lovers / light up
/ co-extinguish / in the drink / drainage / a major concern / since the founding of the city
/ at or below sea level / unphased by a lesser erection / there are pills / shots / toilet
charisma / *surrender, Dorothy!* / join Angie Baby / at the pet funeral / a second line for a
goldfish / pumping fringed parasols / death a white-glove magic act / brass-belled /
convex refraction / in table service / minding pipe / coffee shop cashier / pinching
canine trazodone / antifreeze-tinted / red bitter / chow-chow-blooded / algally choked /
sweat-ecrued / piss-green with glee / underwater not underground / dying not dead

– Robyn Carliss

OTP Copenhagen presents *After Hours*, a solo exhibition by Keith Boadwee. Featuring a series of new small-format paintings, the exhibition marks the artist's first solo exhibition with the gallery and first in Scandinavia.

Keith Boadwee (b. 1961, Meridian, Mississippi) lives and works in Emeryville, California. Since the late 1980s, performance documentary and photography have played a key role in his practice alongside a sustained interest in a variety of different approaches to painting. The artist's works are often characterised by a queer and critical engagement with art history, combining scatological humour with an interest in performativity and the aesthetics of transgression. In recent years, Boadwee has returned to motifs including poodles, frogs, and emo kids to explore aspects of formal geometric painting – in the process testing the possibilities within these images for abstraction.

Boadwee studied under Paul McCarthy, Chris Burden, and Charles Ray. Work by the artist is included in the collection of MOCA Los Angeles and has been featured in notable exhibitions such as 'Bad Girls' (curated by Marcia Tucker) at The New Museum. Recent exhibitions include: Anton Kern Gallery (New York City), The Pit (Los Angeles), and Margin Gallery (Tokyo). In 2020, the artist exhibited at The FLAG Art Foundation as part of a two-person exhibition alongside Nicole Eisenman.