

PETER POLYAK

WHAT PATTERNS PERMIT

Curated by Marco Caridad

Miami International Fine Arts (MIFA), Room A

September 3–29, 2026

Opening Reception: September 3, 2026, 6:00 PM

5900 NW 74th Ave, Miami, FL 33166



WHAT PATTERNS PERMIT

WHAT PATTERNS PERMIT brings together selected works from Peter Polyak's KeyHole and LaceLand series in an exhibition about restricted access, partial visibility and the limits of seeing. Moving from the literal frame of the keyhole to the porous surface of lace, the exhibition examines how an image can reveal and conceal at the same time, and how viewers mentally complete what remains unavailable.



Primary bodies of work: KeyHole and LaceLand

Media: Acrylic, metallic acrylic and mixed painting processes on canvas and Claybord

Conditions of Seeing

WHAT PATTERNS PERMIT is conceived as an exhibition about the conditions of seeing rather than about lace or the nude body as isolated subjects. The body becomes a threshold: visible, but never fully available. Lace operates as a perceptual device, a fragile screen that reveals and obstructs simultaneously.

Restricted vision > Threshold > Partial visibility > Mediation > Projection > Identity

In the corridor, KeyHole No2, KeyHole No3 and one small KeyHole work establish the act of looking through a controlled opening. The lace curtain then transforms this logic into a physical experience. Crossing the threshold, the visitor enters a room where the restriction has moved from architecture into the painted image itself.

VeilOfAbsolution functions as the conceptual hinge between the two bodies of work. LostInSilk, Breeze and SheerMoment form the primary pictorial core. Larger works including LaceMeUp and GhostBeauty expand the body into a field of surface and pattern. ShoweringLights introduces fragmentation through light and reflection, while Whispers, Shimmering and a tightly edited group of Untitled works from 2025–2026 move toward seriality, repetition and near disappearance.

The curatorial structure is intentionally selective. The exhibition does not attempt to present every available work. It uses hierarchy, negative space and controlled sequencing to strengthen the conceptual relationship between access, obstruction and projection.

LACELAND

Selected Works

2013–2026



LaceMeUp

2013

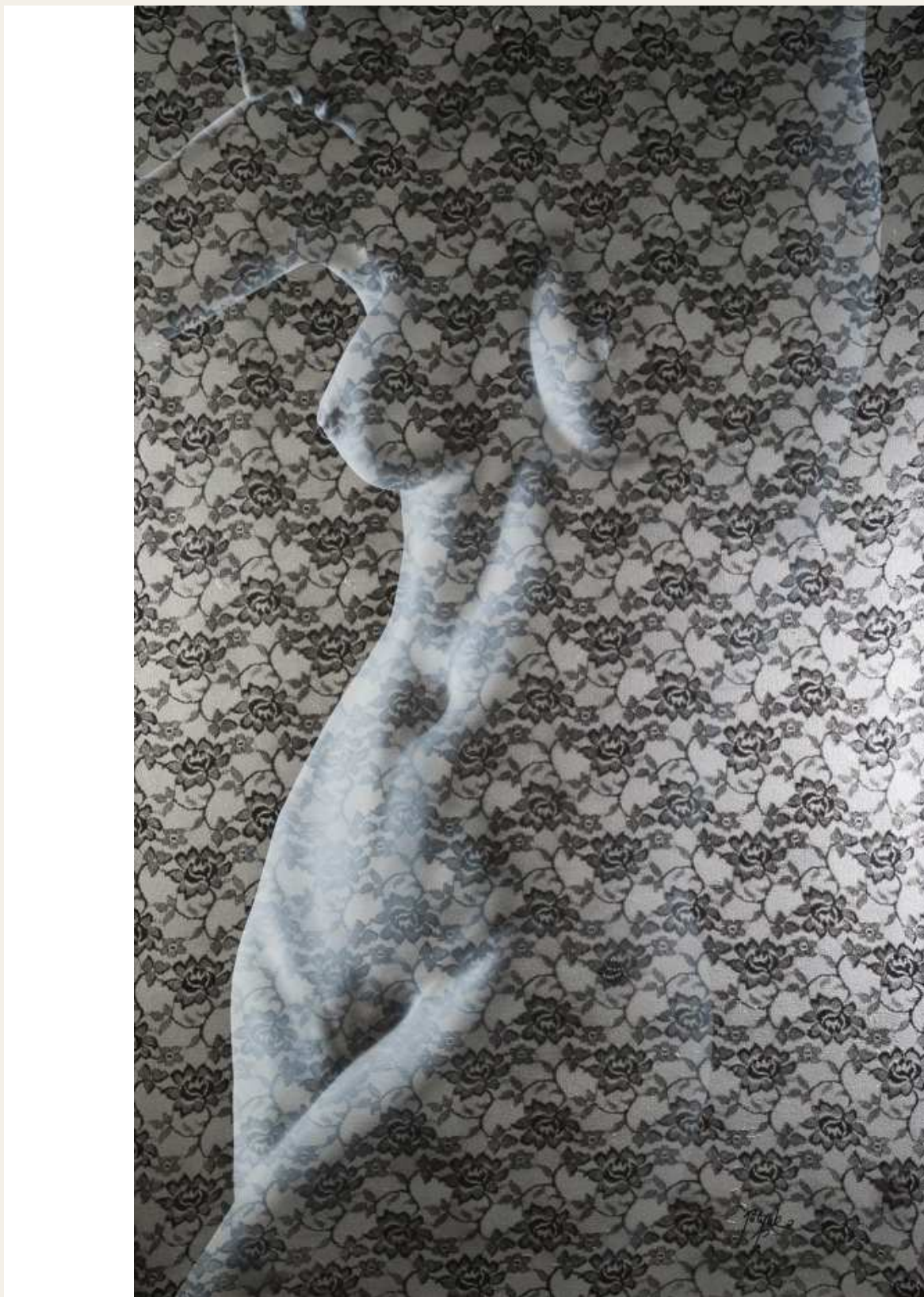


Acrylic on Canvas

36 × 48 in.

GhostBeauty

2013



Acrylic & Metallic on Canvas

30 × 48 in.

LostInSilk

2013



Acrylic on Claybord

30 × 30 in. — Custom framed with museum glass

LetMeFree

2013



Acrylic on Claybord
30 × 30 in.

Breeze

2013–2026



Acrylic on Claybord
30 × 30 in.

SheerMoment

2013



Acrylic on Claybord
30 × 30 in.

SilverDusk

2014

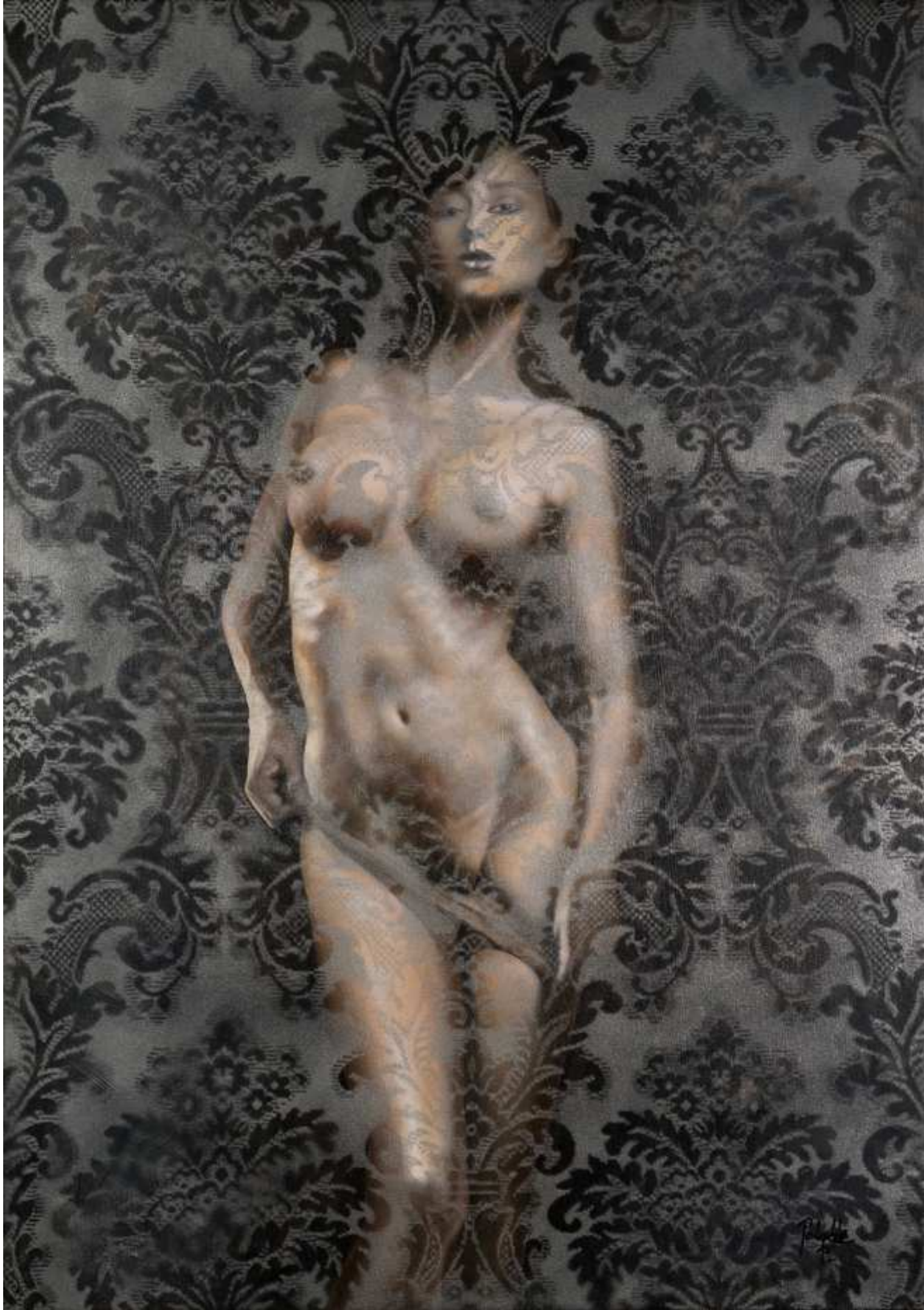


Acrylic & Metallic on Canvas

20 × 20 in.

Teaser

2016



Acrylic & Metallic on Canvas

19.6 × 27.4 in. / 50 × 70 cm

VeilOfAbsolution

2013

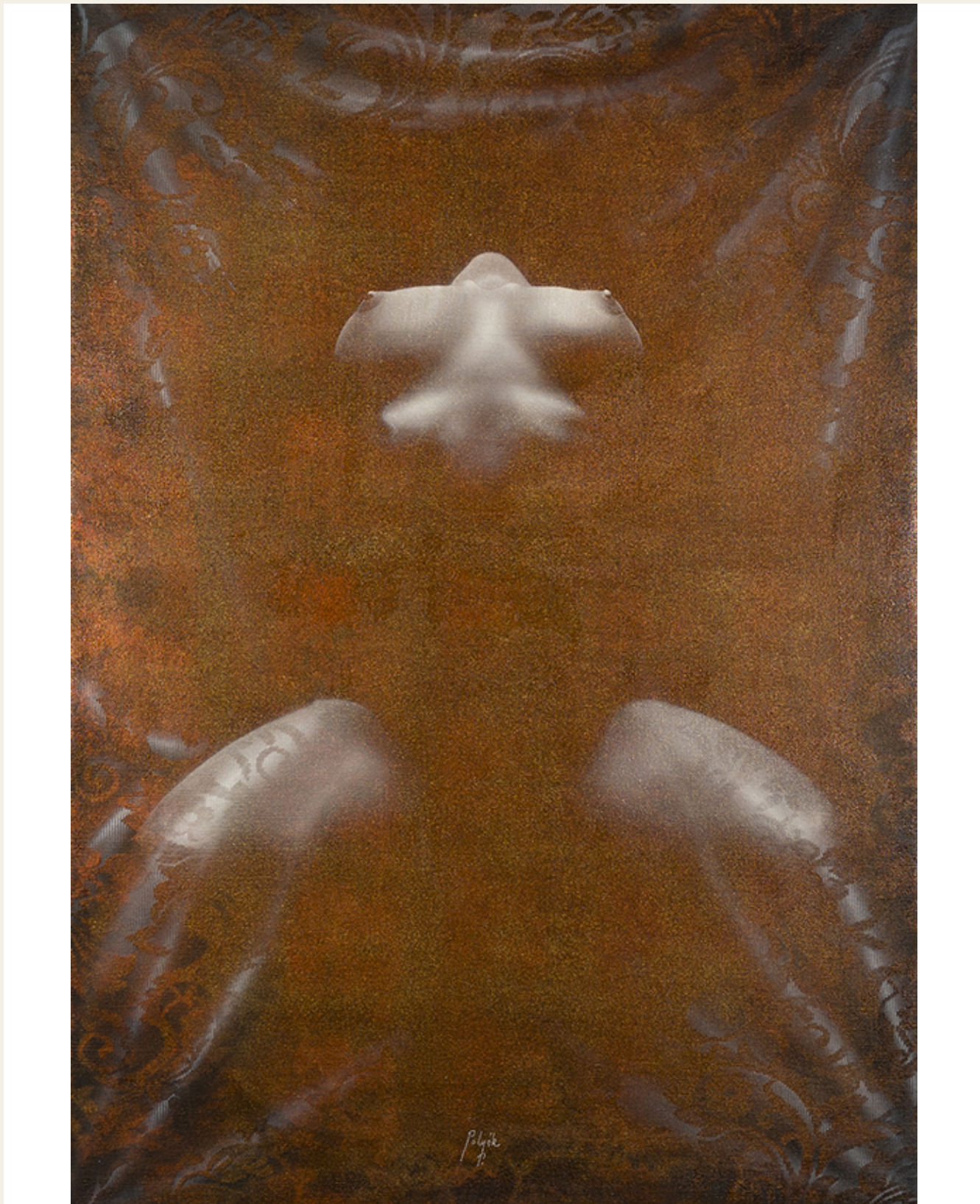


Acrylic on Canvas

24 × 30 in.

ShoweringLights

2016



Acrylic & Metallic on Canvas

19.6 × 27.4 in. / 50 × 70 cm

Spell

2016



Acrylic & Metallic on Canvas

19.6 × 27.4 in. / 50 × 70 cm

LaceHorse1

2014



Acrylic on Canvas

16 × 16 in.

LaceHorse2

2014–2026



Acrylic on Canvas

16 × 16 in.



Untitled — Inv. 014

2026

Acrylic & Metallic on Canvas

12 × 16 in.



Untitled — Inv. 015

2026

Acrylic & Metallic on Canvas

12 × 16 in.



Untitled — Inv. 016

2026

Acrylic & Metallic on Canvas

12 × 16 in.



Untitled — Inv. 017

2026

Acrylic & Metallic on Canvas

12 × 16 in.



Untitled — Inv. 018

2026

Acrylic & Metallic on Canvas

12 × 16 in.



Untitled — Inv. 019

2026

Acrylic & Metallic on Canvas

16 × 12 in.



Shamaness

2025

Oil, Acrylic & Metallic on Canvas

11 × 14 in.



Instinct

2025

Acrylic & Metallic on Canvas

11 × 14 in.



Whispers

2025

Acrylic & Metallic on Canvas

11 × 14 in.



Shimmering

2025

Acrylic & Metallic on Canvas

11 × 14 in.



Untitled — Inv. 024

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 025

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 026

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 027

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



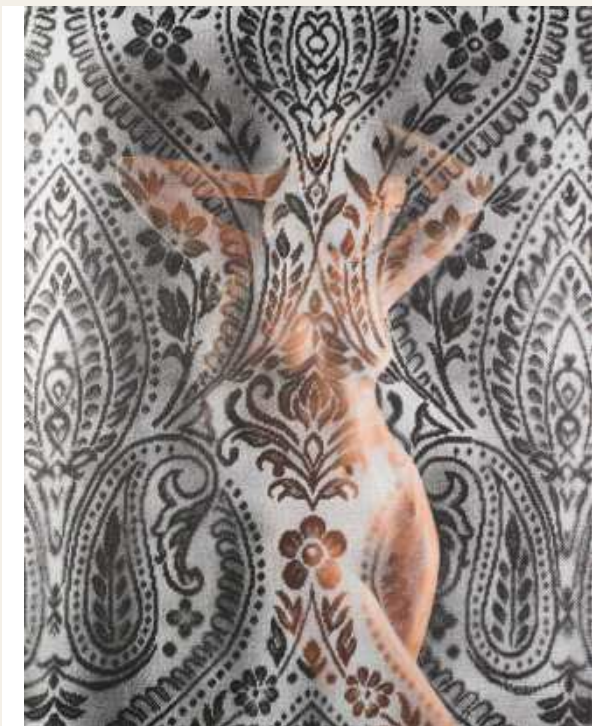
Untitled — Inv. 028

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 030

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 031

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



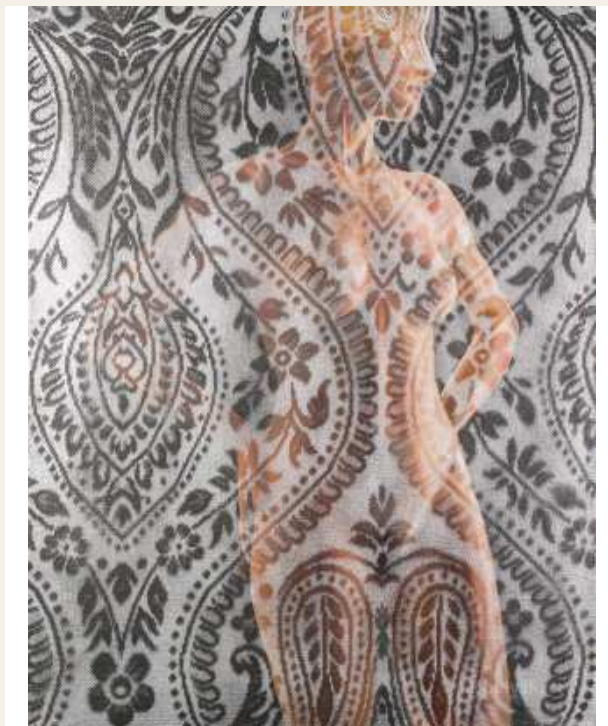
Untitled — Inv. 032

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 033

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 035

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.



Untitled — Inv. 036

2025–2026 • Mixed painting processes on Canvas
14 × 11 in.



Untitled — Inv. 037

2025–2026 • Mixed painting processes on Canvas
11 × 14 in.

Inventory Checklist

Full-resolution KeyHole images were not included in the current catalogue image package.

KeyHole No2	2011 • Acrylic on Canvas • 22 × 28 in.
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KeyHole No3	2011 • Acrylic on Canvas • 22 × 28 in.
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KeyHole No4	2011 • Acrylic on Canvas • 16 × 20 in.
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KeyHole No5	2012 • Acrylic on Canvas • 10 × 10 in.
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KeyHole No6	2012 • Acrylic on Canvas • 10 × 10 in.
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KeyHole No7	2012 • Acrylic on Canvas • 10 × 10 in.
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KeyHole No8	2012 • Acrylic on Canvas • 19 × 25 in.
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KeyHole No9	2012 • Acrylic on Canvas • 12 × 16 in.
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The exhibition curatorial checklist identifies KeyHole No2, KeyHole No3 and one small KeyHole work for the installed sequence.

Peter Polyak

Peter Polyak is a Hungarian interdisciplinary artist based in Miami. Primarily known as a figurative painter, he works across acrylic, airbrush and oil painting while also experimenting with photography, video and music. His practice explores perception, reflection, intimacy and the visual tension between what is revealed and what remains concealed.

Polyak's KeyHole and LaceLand series form a sustained investigation into restricted visibility. The KeyHole works began in Key West around 2010–2011, initially using models photographed by the artist. LaceLand developed from that earlier series and from a technical memory dating to 1999, when Polyak, as an apprentice to Hungarian painter László Patay, encountered a sprayed lace-pattern method used in the rendering of ecclesiastical garments. He later transformed that procedure into a pictorial device that reveals and obscures the body simultaneously.

Polyak earned a bachelor's degree in fine arts education from Szegedi Tudományegyetem / SZTE Tanárképző Központ and later taught art at Petőfi Sándor Evangélikus Gimnázium in Hungary. His work has been exhibited at DeRubeis Gallery in Key West, Aston Martin Residences in Miami, the Venezuelan Embassy in Budapest and Art Camp in Hajós, among other venues and programs. His work is held in private collections in the United States and Europe.

He is currently an artist in residence at Miami International Fine Arts, where he continues to develop his painting and interdisciplinary practice.

EXHIBITION

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