



Kontaktieren											
1	2	3	4	5	6	7	8	9	10	11	12
M	D	M	M	M	M	M	M	M	M	M	M
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13	14	15	16	17	18	19	20	21	22	23	24

HEAT OF THE NIGHT

91-274	90-275
1	31
Samstag	Freitag
(04) April	(03) März
Priorität	Priorität

89-276	88-277
30	29
Donnerstag	Donnerstag
(03) März	(03) März
Priorität	Priorität

"... if you stay, I'll make you a night like no night has been or will be again. I'll ride on your smile. I'll sail on your touch. I'll talk to your eyes that I love so much."

(If you go away. Text: Jacques Romain G. Brel / Rod McKuen)

HEAT OF THE NIGHT

The heat of the night is anything – from a tropical summer night to an intense experience or an illicit crossing of boundaries. In the heat of the night, anything can happen. The laws of the day are, as it were, suspended. It's about a drifting feeling: A movement, slow and mostly passive, driven by wind or currents. Without destination. Rather to be than to do.

The night is dark. The night is dangerous. In the night, there is freedom. Everything becomes more intense – smells, colors, tastes, sounds. The noise of the day is switched off. The night is clear and shapeless. It is as lonely as it is crowded. In the dark there lies temptation, because there is no past and until it ends there is no end. "I love living in the dark, both in a material and in a moral sense. I practice seeing in the dark [...] The night shines like a black diamond; it shines inward. The whole body perceives the nearness of things, their massive nocturnal presence, their stillness. [...] The night does not numb the skin; it heightens its sensitivity." (*Michel Serres, The Five Senses*)

HEAT OF THE NIGHT

Alberto Storari, Olaf Osten, Pablo Chiereghin

Curated by Daniela Wageneder-Stelzhammer

Texts by Daniela Wageneder-Stelzhammer (excl. CVs)

Cover image by Olaf Osten (detail)

Back cover by Alberto Storari (detail)

Layout by Pablo Chiereghin

All pictures courtesy of the artists

Printed in the frame of Parallel Vienna 2026

With HEAT OF THE NIGHT Pablo Chiereghin, Alberto Storari, Olaf Osten show their art under the light of darkness and create a strong sense of atmosphere with their works.

Alberto Storari's chalk drawings are delicate and feel precious. They reflect his view of history as something fleeting: already past the moment it is told – and different each time it is told again. The selected drawings by Olaf Osten were made at night and depict the night. A certain sense of longing runs through his images, one that seems to resonate with all who look at them. Drawn in low light, they carry a distinct nocturnal atmosphere. Pablo Chiereghin's work focuses on social and political dynamics. The night is his companion. He is a keen observer who does not shy away from crossing the line into illegality.

In the heat of the night lies the promise of a grand adventure – one that doesn't end until the night is through.

I WAS SO
DRUNK
I FELT
COLD



ALBERTO STORARI

To what extent must we distance ourselves from something in order to understand it as a whole?

The moon is a symbol of the night. From prehistoric observations of the moon, through its depiction as an object of longing in Romanticism, to its role as a travel destination of the Modern, the moon has always held a special fascination for us. It has always provided us with direction. By drawing the moon with chalk on old school blackboards, Storari transforms a distant and seemingly permanent celestial body into a temporary, erasable image. In his work, Alberto Storari explores the darkness of the night, depicting both the moon and the distance between it and Earth. This reflects his fascination with celestial bodies and the longing for the ever-elusive 'elsewhere'. In his work he connects orientation and longing with the possibility of correction, disappearance, and loss.

Obiettivi. Esercizi di cancellazione

Ziele. Löschungen

5-teilig -Liquid chalk on school blackboards, sponges

20 × 26 cm, 2026

Formel

Liquid chalk on slate

20 × 24 cm, 2026

Rade d'Agay to Sanremo

Mixed media on nautical chart

63 × 80 cm, 2025

Alberto Storari is an Italian visual artist based in Vienna since 2012. He graduated in Painting from the Accademia di Belle Arti di Bologna and works across painting, collage, photography and installation

His practice investigates processes of orientation and disorientation, focusing on the relationship between geographical representation, memory and subjective experience. Maps, nautical charts, school atlases, photographs and found images often become both material and conceptual structures within his work. Through layering, fragmentation, displacement and erasure, Storari questions the apparent objectivity of cartographic systems and explores the ways in which places are constructed, remembered and imagined.

His work has been presented in solo and group exhibitions in Austria and internationally, including Bildraum 07 and Künstlerhaus Wien, Galerie Hilger NEXT, Il Chiostro Arte Contemporanea in Saronno, CerModern in Ankara, Budapest Art Factory, and the Musée du Masque de fer et du Fort Royal on Île Sainte-Marguerite, Cannes. In 2024 he realized the site-specific project You Are Here for the Red Carpet Showroom at Vienna's Volkstheater U3 underground station, and in 2025 presented work at the Odeon Theater Vienna as part of the Italian Literature Festival Hier / Qui – La Fonte.

He has participated in artist residencies in Cannes and Budapest and has exhibited at art fairs including Parallel Vienna, Art Vienna at the Leopold Museum, Art Austria and Art Market Budapest. He lives and works in Vienna.



OLAF OSTEN

Olaf Osten is interested in his immediate surroundings and in everything that can be seen with the naked eye. He speaks of 'the surprises that emerge from the darkness as dusk falls'. As a silent observer, he captures the mood of the night. He sketches the world without adding anything to it or romanticising it. If anything, he omits certain elements or emphasises others more strongly. His commentary lies in his selection of subjects. What distinguishes one scene from another? What makes a moment worth preserving? And what separates it from the countless moments that simply pass by?

He can draw at any time in any place. He's got everything he needs with him. As if it were of no concern to him, Olaf Osten sits somewhere right in the thick of it all taking pleasure in it. What does it take to catch his attention?

from the series "Pendeln"

Tip pen on pocket calendar

29,7 × 42 cm, Ed.5/5, 2008-2026

Schleiereule

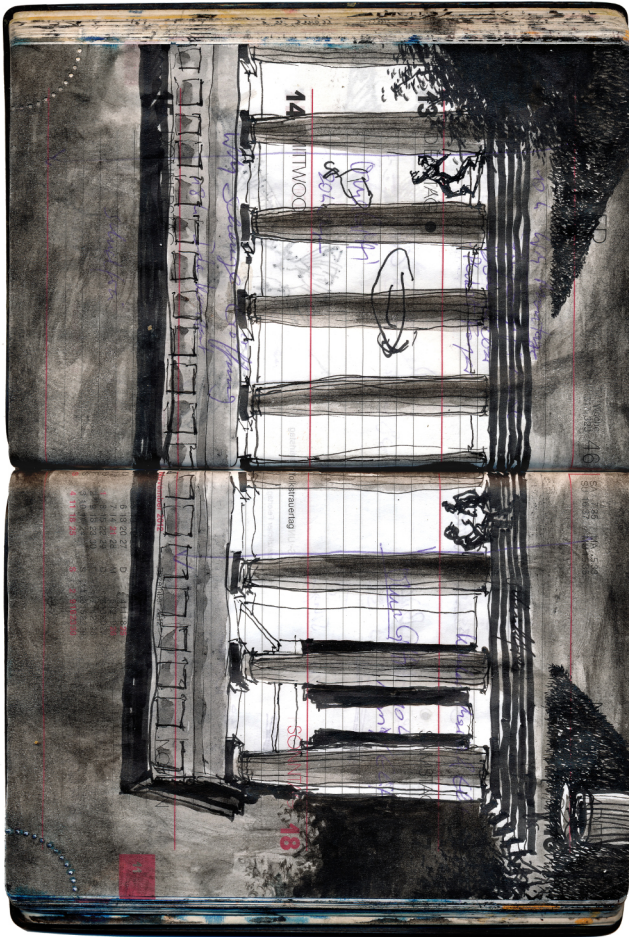
Acrylic on curtain

80 × 130 cm, 2026

Fernsehen I-156

Oil on canvas

80 × 60 cm, 2026



Starting from drawing, Olaf Osten reworks various operational elements of our everyday life, such as window curtains, digital tablets, calendars, maps, or stamps, and asks whether our communication and orientation structures are really always useful to us. The resulting objects refer thematically to freedom, nature and social contexts.

Olaf Osten's works have been shown in numerous international exhibitions and are owned by the Wien Museum, the International Peace Institute, the Complexity Science Hub Vienna and the Vienna Chamber of Labor, among others. 2024 he was commissioned by the City of Vienna/Vienna Museum with the mural design of the entrance hall in the new Prater Museum. In 2022 he was a scholarship holder of the Austrian Foreign Ministry/Cultural Department in Sarajevo, in 2018 Austria's representative in exhibitions on the occasion of Bulgaria's EU Council Presidency in Sofia (Commuting 2018, National Gallery) and in 2013 Ireland's in Dublin (Caleidoscope, Farmleigh Gallery). In 2012, together with Ernst Logar, he received the State Prize for Austria's Most Beautiful Books. As part of numerous collaborations, Olaf Osten's work has also been published by various Viennese cultural and academic institutions, including Wiener Festwochen Impulstanz festival, mumok, Literaturmuseum/ÖNB, La Fonte-Festival di Letteratura Italiana, Vienna Humanities Festival.

"In his work, that always has to do with space, Olaf Osten invites us to get lost and then find ourselves again" Boris Kostadinov, Kurator und Autor

1992-97 Graphic Design Studies Hochschule für angewandte Wissenschaft und Kunst/HAWK, Hildesheim, D, and Institute of Art, Design & Technology/IADT, Dublin, IRL. Since 1997 studio in Vienna.



PABLO CHIEREGHIN



Fragments of sentences, each one beginning in the same way: “In the heat of the night ...”. Can a true story be pieced together from them? Or is everything merely fictional? Chiereghin’s work concerns us on an individual level and yet is something collectively experienced. Chiereghin will set our thoughts in riot. With him we set out on an exciting new endeavour. He is a mind nudger. The means chosen are as gentle as they are radical.

In the video work a person crosses the urban landscape. It is Pablo Chiereghin. He pauses and shouts, “Scheiß Nazis,” right into the silence of the night. The title itself alludes to the reappropriation of common spaces. The action stands for a general cause without being requested — a reference to demonstration and political participation, a statement that should be repeated again and again. Does the night amplify it, or does it level everything out? Just as all cats are grey in the dark, he is going to sow unrest in our minds.

In the heat of the night
Print on aluminium, ed.1/5, 21,0 x 29,7 cm, 2026

Spatial Practice
Video, 2026

Pablo Chiereghin's research focuses on social and political dynamics. His actions, performances, interventions are conceived in dialog with the public and play with the interferences between medium and significance. He often uses cultural readymades to stress the glitches among laws, behaviours, languages and products. His practice finds fertile ground in the reality where behaviours and rules cause entropy and discrepancies. He graduated in Communication Studies in Bologna. Postgraduate in Photography at Central St. Martins, University of Arts of London.

He exhibited in (selected) Kunstforum Bank Austria tresor, Vienna (AT), CCC Strozzi Palazzo Strozzi, Firenze (IT), Cermodyn, Ankara (TR), Kunstraum Niederösterreich Vienna (AT), Galerie Laurance Bernard, Geneva (CH), Bildraum Bregenz (AT), Projektraum Viktor Bucher Vienna (AT), andata.ritorno, Geneva (CH), Forum Stadpark Graz (AT), Parallel Art Fair Vienna (AT), Palais Metternich Vienna (AT), Künstlerhaus Vienna (AT), Stadtraum Sammlung Friedrichshof Vienna (AT), Akademie der bildenden Künste Wien (AT), National Archeological Museum Adria (IT), Brut Vienna (AT), Galeria Miroslava Kubika Litomyšl (CZ), Barabar Centre (KO), Cheapart Gallery Athens (GR), das weisse haus Vienna (AT), GGG gallery Prague (CZ), Micamera Milano (IT), Back to Athens Festival (GR), Galeria Tir Nova Gorica (SLO), Museum des Stiftes Admont (AT). He realized several public space projects and performances, some in collaboration with KÖR Vienna, Institut für Kunst im öffentlichen Raum Steiermark, KOERNOE, SHIFT basiskultur Wien, and Museum in Progress.

He was artist in residence in Rondo, Graz (AT), Trieste Korenine (IT), Litomyšl (CZ), Tolmezzo (IT). His works are in the collection of BKA Bundeskanzleramt Kunst und Kultur, City of Vienna, and in private collections.

A TOOTH CAME OUT

DANIELA WAGENEDER-STELZHAMMER

Daniela Wageneder-Stelzhammer is a curator of contemporary art focusing in exhibitions and transdisciplinary projects spanning installation art, multimedia works, and pop culture.

She studied sculpture and transmedial space, as well as media culture and art theory, at the University of Art and Design Linz. Her thesis were published as: *Das integrierbare Andere. Friendly Aliens in Filmen der 1980er Jahre.* (Saarbrücken: AV Akademiker Verlag, 2014). In 2015, she received an international scholarship from the Austrian Federal Ministry for Education, Arts and Culture and worked as a curatorial assistant at the Museu de Arte Contemporânea da Universidade de São Paulo in Brazil. She was a Project Coordinator for the 2017 Ars Electronica Festival and, from 2020 to 2021, served as a co-curator for the Pink Umbrellas Art Residency in São Paulo. Since 2021, she has been responsible for the curatorial programming of Galerie 20gerhaus in Ried i.L.

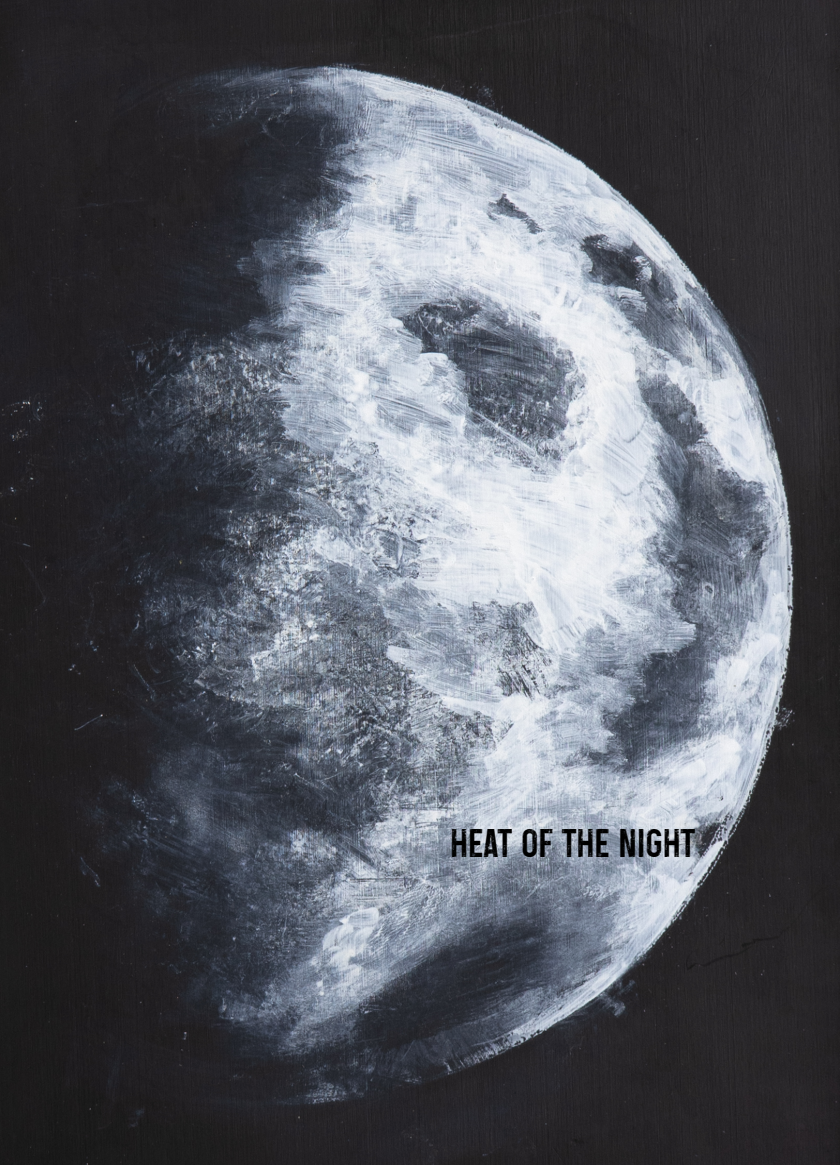
Her curatorial work has taken her to a variety of spaces, including artist-run spaces, art associations, galleries, museums, and collections, in several countries and cities such as Nantes, Montreal, and Berlin. Her curated exhibitions include *Is It Really You* (Kunstsammlung des Landes OÖ), *Catherine Lorent – Relegation_flexus* (bb15), *An die Wand muss es nicht* (MAERZ), *Material. Leidenschaft – Vom Tun und Lassen der Dinge* (musa), and *Aldo Giannotti – Morse Architecture* (20gerhaus), among others. She also serves as a jury member and writes critical texts for artists and institutions.

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HEAT OF THE NIGHT