



Katharina J. Ferner
We love at night
Novel

Haymon Verlag
ISBN 978-3-7099-8287-7
September 2026
approx. 220 pages

About the book

Paulina is an aspiring journalist, sometimes ambitious, sometimes not, who has just landed in the horoscope department. Isabella – Bella – is an It girl on the Viennese scene and always on her way to the next event. Their story begins in Café Venezia. Under red umbrellas, they lose themselves in conversation and hopelessly fall for each other. The Venezia remains a fixed point in both their lives. This is where they always find their way back to each other: when Paulina moves in with Bella and it's not so easy, when Bella's mother shows up at the door and has to stay with them, when Bella moves to Berlin again and the freedom they both need takes up space between them. The relationship between the women remains a gentle up and down, without the need to set rules and boundaries. Who needs to define love when you feel it? When adrenaline-fuelled kisses during nights of partying make your pulse race. When a trip to visit family in the countryside as a couple isn't so bad after all. When floating side by side in the Adriatic Sea on holiday in Italy feels like floating on air.

But Paulina and Bella's dynamics are still new, fleeting, small cracks turn into fractures, and the question haunts Paulina's mind: if everything falls apart, can I save us from the shards.

USPs

- For readers who like:
 - o Sally Rooney
 - o Jenny Mustard
 - o Readers of feminist literature, queer literature
 - o Readers of any gender, but especially readers who fall into the millennial and/or Gen Z age cohort
- A quiet, linguistically refined novel that thrives less on pace and more on subtle developments, nuanced characterisation and atmospheric descriptions.
- Emotional and multi-layered characterisation between relationships and sex, about the power of “charisma” and the battlefield of love.

- A romance novel that breaks away from flat and stale genre clichés.
- Katharina J. Ferner's 'Wir lieben nachts' (We Love at Night) addresses the freedom to love and desire as one wishes: in the novel, topics such as polyamory, homosexuality and bisexuality are a natural part of (urban) life, but are also addressed, discussed and reflected upon.
- Settings: boozy nights in downtown Vienna & urban Berlin, southern Italian summer vibes by the sea

Chosen by New Books in German

<https://www.new-books-in-german.com/recommendations/we-love-at-night/>

Review:

“Katharina J. Ferner’s *Wir lieben nachts* follows Paulina, a young journalist, and her growing relationship with Bella, an established figure in Vienna’s art scene. The two meet at Café Venezia, where Paulina gives Bella a copy of Sappho along with a handwritten poem. Café Venezia remains a recurring meeting point throughout the novel, the place the two return to at each stage of their relationship.

Their early encounters, walks in the Stadtpark, shared coffees, exchanged texts, are filled with ambiguity and restrained desire. During a solo trip to the south of France, Bella sends Paulina photographs from the beach and asks for her address, without following through on an earlier plan to speak by phone. As the relationship develops, the two spend time with Bella’s family in the Waldviertel district and eventually move in together. After Bella’s mother, Michaela, is injured in a bicycle accident, she moves into their flat to recover, and the space is rearranged around her; Michaela’s cat, Giovanni, comes to occupy the bedroom while Paulina and Bella sleep on a fold-out sofa. Later in the novel, Bella moves to Berlin, introducing a period of distance and renegotiated independence between the two women.

Structured in three parts, the novel traces the relationship from its uncertain beginning through a period of closer domestic life, and on into its later, more settled stage. The chapters are short, sometimes only a single paragraph, and numbered consecutively. Moving between present-tense scenes, memory, and imagined or anticipated moments, without following strict chronology, and with pop-culture references set as footnotes, they give the novel a diary-like rhythm.

The novel is grounded in contemporary Viennese queer and cultural life, weaving pop-culture references into its account of a relationship defined by closeness and independence held in balance, without either partner explicitly naming or defining its terms. It invites comparison with Melissa Broder’s *Milk Fed*, for its intimate first-person register and its focus on obsession, desire and a relationship between two women.”

About the author

© Photo: Mark-Daniel Prohaska

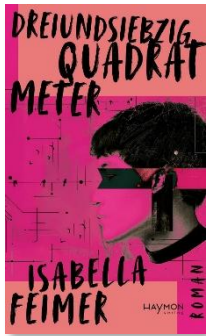


Katharina J. Ferner was born in 1991 and lives as a poet, performer and cultural mediator in Salzburg and Vienna. She is a member of the editorial board of the literary magazine *mosaik* and a member of the Ö.D.A. (Austrian Dialect Authors and Archives). She writes a regular column – ‘Fernpost’ – in *&radieschen* (literary magazine). Since January 2021, Ferner's poetry has also been published weekly in the

Salzburger Krone under the title ‘Ferner dichtet’. In 2021, she took part in the Bachmann Prize reading competition. She writes poetry reviews for the *lyristix* series on Instagram. Various scholarships and stays abroad, including at the Literary Colloquium Berlin and the International Writers' and Translators' House Ventspils. Her poetry debut *nur einmal fliegenpilz zum frühstück* (2019) as well as the two poetry collections *krötentage* (2022) and *salamanderin* (2025) and the novel *Der Anbeginn* (2020) were published by Limbus.

As ‘Calamity Jane,’ Ferner performs as a burlesque artist and is a member of the drag performance group *Magic Garage* and the chorus line ‘The Darling Delilah's,’ among others.

www.kj-ferner.at, socials: [@calamity_jane_kjf](#)



Isabella Feimer
Seventy-three square meters
Novel

Haymon Verlag
ISBN 978-3-7099-8284-6
August 2026
180 pages

About the book

The sky is clear, the sun is cold – and Mother is gone. Silence hangs heavy over the neighbourhood as the young woman returns. Back to the place where she grew up: to the flat of her recently deceased mother. Years have passed since they last saw each other, but even the darkest memories still shine with bitter intensity in her mind's eye. Back then, she left, hastily and aimlessly, but with firm resolve. She deliberately wanted to forget. To leave her mother, the confines of the settlement and the tightness in her heart behind forever. To overcome the past in order to grow freely and put down roots elsewhere.

But now, after her mother's unexpected death, she has to remember: her childhood, her mother and everything that shaped her. Back in the seventy-three square metres of her childhood and her mother's world, everything is as it used to be and yet different. Her mother is no longer there, but at the same time she is everywhere. Her loneliness fills every room. Her mother's side of the bed is still forbidden territory. The memory of her wafts in the smell of cigarettes and lingers in the scent of lavender. And slowly creeps into her daughter's heart and body.

What begins as an attempt to tidy up her mother's belongings and come to terms with the past turns into an increasingly eerie transformation under the weight of her lingering presence. With her mother's lipstick on her fingernails and wrapped in the fake silk of her dressing gown, the young woman first takes her mother's place in bed and then, bit by bit, her identity. How far will she go to finally understand her mother?

USPs

- For readers who liked:
 - o Megan Hunter – Die Harpyie, 2021, C.H.Beck
 - o Han Kang – Die Vegetarierin, 2024, Aufbau Verlag
 - o Rhea Krčmářová – Monstrosa, 2023, Kremayr & Scheriau
 - o Monika Kim – Das Beste sind die Augen, 2025 Kiwi Sphere
 - o Ingeborg Bachmann – Malina, 1971, Suhrkamp Verlag
- Literary body horror from a feminist perspective
- A somewhat different mother-daughter story
- 'Freaky Friday' with a dark twist

- An intimate play about female existence in a socially restrictive environment
- Retro feel of the early 2000s – but make it creepy
- Body and physical transformation
- Emotional fusion
- Immersive atmosphere with captivating intensity
- Focused character constellation
- An eerie story without classic monsters, but with subtle horror
- The uncanny lies in the details
- Strong female characters without claiming to be role models

About the author



© Photo: Manfred Poor

Isabella Feimer, born in Lower Austria in 1976, studied theatre, film and media studies and has been working as a freelance director and writer in Vienna since 1999. In 2008/2009, she attended the Leonding Academy of Literature and in 2011 participated in the Bmukk mentoring project. She writes prose, essays, poetry and theatre texts and has been published in various literary magazines and anthologies since 2009. She has received numerous scholarships and awards, including a nomination for the Days of German-Language Literature, the Recognition Award of the Province of Lower Austria, and the Book Prize of the Federal

Ministry of Culture. Her sources of inspiration include her travels, which, combined with her wanderlust and thirst for knowledge, have taken her to all five continents, and her intensive engagement with visual arts, photography, and film. Feimer has been working with photographer Manfred Poor for several years on joint projects that combine text and images, including the travel prose collection *In Erwartung einer Fremde* (Literature edition Niederösterreich, 2015) and *American apocalypse. Gedichte & Fotografien* (Limbus Verlag, 2021). Haymon published the poetry collection *Versuch einer Verpuppung* (Attempt at Pupation) in 2025.

Reviews

“Feimer’s wonderfully precise little novel derives its tension from the dialectic between stillness and struggle. (...) Isabella Feimer’s **Seventy-Three Square Metres** deserves to be ranked alongside Clarice Lispector’s heartbreakingly beautiful books.”

Ronald Pohl, *Der Standard*

“This story is both subtle and bottomless ... The chasm that opens up between the protagonist and her former life is reminiscent of narrators such as Marlen Haushofer or her contemporary Hannelore Valencak. Enigmatic, ambiguous, abysmal.”

Barbara Beer, *Kurier*

“The fact is that the author finds incredibly beautiful images to depict a horror that draws on the normality of women’s experiences and fears.”

Anna Rottensteiner, Blog *Grenzwandeln*

“‘Seventy-three square metres’ is a sombre book, offering little hope, yet compelling in its dense, poetic pull that compels you to keep reading until you reach the end.”

Linda Stift, *Die Presse*



Irene Prugger
The year of losses
Novel

Haymon Verlag
ISBN 978-3-7099-8276-1
September 2026
208 pages

About the book

Breakfast. Lunch. Dinner. Housework. Gardening. Repeat. Every day. In an endless loop. Never completely fulfilled, but still okay with it.

Lina and Lois have been married forever. Lina has devoted her entire life to him, giving up her job so he could pursue his career, raising the children so he wouldn't have to. A status quo that seemed so secure. But then, without warning, Lois pauses the monotonous film reel of their life together. He wants a divorce.

And suddenly she is confronted with the fact that she has always lived for others: her husband, her children, the routines that were demanded of her. Now she is 60, unwillingly facing a new beginning, on her own, and realising that society has few life plans in store for 'women like her'. Retreat, don't talk about financial hardship. Don't complain, endure everything with composure, even if it tears you apart inside. Take up so little space that there is no room for anything else. And that's what Lina does. Without pain, without other people, without loss. But how much life is left when you shut yourself off from everything?

In a magnificent comeback novel, Irene Prugger addresses the real challenges that our society imposes on women – mothers. There is no great drama in 'Das Jahr der Verluste' (The Year of Losses): in small, quiet acts of emancipation, the protagonist finds herself again.

USPs

- For readers who like:
 - *Ja, nein, vielleicht*, Doris Knecht
 - *Lügen, die wir uns erzählen*, Anne Freytag
 - *The Paper Palace*, Miranda Cowley Heller
 - *Wedding People*, Alison Espach
 - *Scheidung. Ein Roman*, Moa Hergren
- Irene Prugger provides an astute character study of an "abandoned woman" and asks: Who can you be when dependencies and self-images that were not freely chosen disappear? What if the only feelings you have to consider are your own?

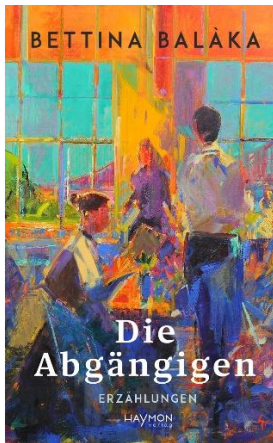
- A new start at 60 – and now what?
- Based on everyday observations, the play addresses big questions about love, freedom and self-determination.
- How does this search for identity even work in a society that tends to allow people – especially women – of this age to retreat rather than start afresh?
- High potential for identification: Lina is confronted with the fact that she has lived her whole life for others: her husband, her children. She has worked hard for a home that is now suddenly no longer hers. For society, this form of (female) sacrifice is completely normal.
- What does society allow women to be: young, successful, strong – until they find their happy ending in marriage and motherhood. And then? Is there even an 'after'? 'The Year of Losses' contradicts the cultural expectation that a woman's life is already complete after children, silver weddings and the announcement of grandchildren.

About the author



© Foto: Fotowerk Aichner

Irene Prugger, born in Hall, Tyrol, in 1959, has been working as a freelance journalist and writer since 1988. She now lives in Mieming, Tyrol. Prugger writes prose, radio plays and theatre scripts. She has received numerous awards for her literary work, including first prize for artistic creation from the city of Innsbruck (drama) and the Otto Grünmandl Literature Prize (2016). Haymon has published the following works to date: 'Wasser für Franek. Erzählung' (1993), *Mitten im Weg. Roman* (In the Way. Novel) (1997) and *Letzte Ausfahrt vor der Grenze. Erzählungen* (Last Exit Before the Border. Stories) (2011). In recent years, Prugger has devoted herself particularly to shorter texts. In September 2026, Haymon Verlag will publish the author's new novel, *Das Jahr der Verluste* (The Year of Losses). www.ireneprugger.com



Bettina Balàka
The Absentees
Short stories

Haymon Verlag
ISBN 978-3-7099-8286-0
October 2026
184 pages

About the book

An unstoppable rush and fantasies of the Northern Lights, a laugh that sounds almost genuine, but one last question: 'Do you have a Trauerdirndl?', and the thrill of a school reunion: relationships are the social glue that holds us together. At least for a while. Outwardly or in our minds. They are at once restrained constructs and an integral part of our lives: sometimes with facades of air, sometimes with foundations of stone. When one thing leads to another, to a wedding and finally to the glasshouse and cactus cultivation, when chance and intention intersect, when the cat dies and you end up breaking the promises you made after all. The gradual disappearance of feelings and trust – barely noticeable in small doses – adds up until we are thrown out of more than just our web and nest, until we lose a part of ourselves.

In *The Absentees*, Bettina Balàka explores the fleeting and changeable nature of our relationships, whilst highlighting the humour inherent in this paradox.

USPs

- What is love? In the golden age of social media and growing alienation, our relationships are falling apart, and yet they remain the ideal to which we constantly aspire.
- The allure of transience: How do we love in an age of impermanence? When we have to navigate our interpersonal relationships without any tangible sense of authenticity?
- Versatile: The stories are very diverse; they showcase the full range of the author's literary skill.

About the author



© Photo: Alain Barbero

Bettina Balàka demonstrates once again how skilfully she weaves vivid characterisation, historical knowledge and subtle humour into great literature. Born in Salzburg in 1966, she lives in Vienna as a freelance writer. Balàka has received numerous awards, including the Theodor Körner Prize (2004), the Salzburg Poetry Prize (2006) and the Georg Trakl Prize for Poetry (2018). Her most recent works published by

Haymon are: *The Princess of Arborio* (2016) and *Emperors, Warriors, Heroines: Excursions into the Presence of the Past* (2018). In *The Sorcerer of Cobenzl* (2023), Bettina Balàka's new historical novel, she weaves a tale of magic and science, fire and research. Following several forays into historical literature, Bettina Balàka turns her attention in her poetry collection *Die glücklichen Kinder der Gegenwart* (2024) to what shapes our present day: the floods and the flight, the ruins within and around us. The essay collection *Vom Zähmen, Ausbeuten und Bestaunen* was also published in 2024. As an editor, she created the series 'Haymon Her Story: Rediscovered Literature by Women', which so far comprises two volumes: *A Woman Between Yesterday and Tomorrow* (2025) by Doris Brehm and *Decent Women* (2026) by Emilie Mataja.