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PUBLISHING HISTORY/ BOOKS

- **BEZIMENA**, graphic novel, Fantagraphics, 2019; int. language rights sold in French, Italian, German, Danish, Czech, Portuguese (Brasil), Slovenian, Spanish and Serbian
- **FATHERLAND**, graphic novel, *Jonathan Cape*, 2014; translated and published in French, German, Italian, Serbian, Croatian, Slovenian, Czech, Spanish and Swedish
- **HEARTLESS**, collection of short graphic fiction, *Conundrum Press*, 2012; translated and published in Serbian and French

PUBLISHING HISTORY/ SELECTED ANTHOLOGIES AND PERIODICALS

- **Best American Comics 2016**, anthology of North American graphic fiction, Houghton Mifflin Harcourt, select pages from **FATHERLAND**/ 2016
- **Le Monde Diplomatique**, German edition, **High Arctic Relocation**, *graphic fiction*/ January 2016
- **Taddle Creek Comics Issue, Fatherland II**, *graphic fiction*/ winter 2015
- **Best American Comics 2014**, anthology of North American graphic fiction, Houghton Mifflin Harcourt/ 2015, select pages from **HEARTLESS**
- **National Post**, **What is Killing the Mecca of Comics?** *Graphic fiction*/ May 2015
- **ArtReview**, **Left, Right, Left**, *graphic fiction* /November 2012, commissioned comic plus interview by Paul Gravett
- **Taddle Creek** magazine, **Socially Inept**, *graphic fiction*/ summer 2012
- **ELQ/Exile Literary Quarterly**, **August 1997**, *graphic fiction*/ summer 2011
- **BLACK**, comics anthology, **Waiting for Chip**, *graphic fiction*, *Coconino Press*/ Italy, 2011
- **Carte Blanche**, *Journal of the Quebec Association of Writers*, **Waiting for Chip**/ 2011
- **Le Dernier Cri, Asiatroma**, collection of drawings, *Le Dernier Cri*,/France, 2010
- **Women Cartoonists in the Balkans**, book anthology, *Fibra Press*/ Croatia, 2010
- **Mineshaft #26**, literary magazine, **August 1977**, *graphic fiction*/ USA, 2010
- **Mineshaft #25**, literary magazine, **The Procedure**, *graphic fiction*/ USA, 2010
- **GIUDA**, *comics magazine*, **August 1977**, *graphic fiction*/Italy, 2010
- **Broken Pencil Magazine**/ Toronto, February 2004

SELECTED MEDIA COVERAGE/REVIEWS

- **Télérama**, review of *Fatherland* by Jean-Claude Loiseau / January 2015
- **Liberation**, *Fatherland, un nerf de famille*; review by Sophie Gindensperger/ March 2015
- **The New York Times**, *Fatherland*; review of *Fatherland* by Anya Ulinich/ January 2015

- **Publishers Weekly**, *Fatherland, a Family History*; review/January 2015
- **Kirkus**, *Fatherland, a Family History*; review/ January 2015
- **NPR**, A Cool, Painstaking Account of a Difficult Life in Fatherland/ review by Etelka Lehoczky/ January 2015
- **The Globe and Mail**, *Nina Bunjevac resurrects Her Father's Shadowy, Violent Past in Fatherland*; review by Sean Rogers/ October 2014
- **Quill & Quire**, review of *Fatherland* by Ian Daffern/ October 2014
- **CBC, The Current**, interview with Ana Maria Tremonti/ October 2014
- **The Guardian**, *Fatherland Review – an Absorbing Account of a Serbian Fanatic*; review by Rachel Cooke/ September 2014
- **The Guardian**, *Fatherland by Nina Bunjevac*; review by James Smart/ September 2014
- **Le Monde Blog**, review of *Heartless* by Cathia Engelbach/ May 2013
- **ArtReview**, *Making Comics and Making Peace*; interview and preview of work by Paul Gravett/ September 2013

AWARDS

- **Grand Guinigi Prize** in Best Graphic Novel category, Lucca Comics and Games/ Italy/ 2019
- **Prix Artémisia** in Best Drawing category awarded to **Bezimena** / France/ 2019
- Nomination for **Grand Prix of Angoulême International Comics Festival** / France / 2019
- Nomination for **Urhunden** comics prize in the category of best translated work for **Fatherland**/ Sweden/2018
- Nomination for the **PACA regional Prix littéraire des lycéens et apprentis** /France/ 2016
- Nomination for **Artemisia** award, France/ 2016
- **Doug Wright Award**, best book category awarded to **Fatherland**/ Canada/ 2015
- **The Nipper, Doug Wright Award**, best debut comic awarded to **Heartless**, /Canada/ 2013
- Nomination for Best Short Story, Lucca Comics and Games Festival/Italy/ 2011
- **Golden pen of Belgrade**, the International biennale of illustration; award for the cover image of *Woman Cartoonists in the Balkans*/ Serbia/ 2011

NOTABLE EXHIBITS

- **Galerie Martel**, Paris, France; solo show of comics originals from **Bezimena**; January 2019
- **Colomiers Comics Festival**, Colomiers, France; spotlight exhibit; October 2018
- **Brest en Bulle**, Comics Festival, France; spotlight exhibit; September 2018
- **Treviso Comics Festival**; solo show of comics originals at Villa Manin; Treviso, Italy, September 2017
- **Harbourfront Centre**, Toronto, **Five Ways**; an exhibit featuring five cartoonists: Nick Drnaso, Nina Bunjevac, Michael DeForge, Chris Oliveros and Jon McNaught, curated by the Canadian cartoonist Seth/ September – December 2016

- **AGO, Art Gallery of Ontario**; commission for three narrative mural pieces to accompany the Lawren Harris exhibit *The Idea of North*, curated by Andrew Hunter and Steve Martin/ July - September 2016
- **The House of Illustration**, London, UK, **Comix Creatrix**, group show highlighting 100 women cartoonists, curated by Paul Gravett; three original pages from *Fatherland*/ February 2016
- **AGO, Art Gallery of Ontario, Out of the Fatherland**; exhibit of original pages from *Fatherland* plus a sculptural piece/ December 2014 – August 2015
- **The October Salon**, international biennale of art, Belgrade, Serbia; five large prints from *Fatherland*/ October 2013
- **Centre for Cultural Decontamination - CZKD**, Belgrade, Serbia; exhibit of original pieces from *August 1977*, organized by the **Novo Doba Festival**/ Summer 2011
- **CRACK!** Festival of comic and drawn arts; exhibition of original paintings and embroideries/ Rome, Italy/ June 2009, 2010 and 2011 respectively
- **Nuit Blanche**, outdoor installation of embroideries/ Wellesley Park, Toronto, Ontario/ October 2008

SELECT REVIEWS

Fatherland

Ultimately, this is a beautiful, sad and necessary book — I only wish it were longer.

Anya Ulinich on *Fatherland*, **New York Times**

Bunjevac handles time brilliantly, and is marvelously succinct when it comes to historical facts, unpicking a complicated situation for the reader without ever bogging him down. But it's her drawings that really lift *Fatherland* up. She works in monochrome, and uses cross-hatching and pointillist techniques, both of which give her strips the feeling of newsprint. This is history, then, but it's also as vividly immediate as any headline. At a time when European nationalism is again terrifyingly on the march, no wonder it makes for such engrossing and salutary reading.

Rachel Cooke on *Fatherland*, **The Guardian**

Nina Bunjevac gives readers the impression of experiencing history untouched and direct, brought haltingly to life from the pages of textbooks, or the frames of newsreels.

Sean Rogers on *Fatherland*, **Globe and Mail**

Nina Bunjevac a su expier ses propres émotions. Elle passe son récit à l'épreuve des faits et atteint une neutralité froide, parfaitement servie par son graphisme d'une singulière puissance. De grandes masses noires, des contours massifs et un ombrage composé de pointillés et de hachures dégagent une raideur soviétique mêlée d'un réalisme troublant.

Sophie Gindensperger, **Liberation**

Comme dans son premier livre, *Hear-tless*, la dessinatrice impose, dès le premier regard, son incontestable virtuosité graphique. Dosage minutieux de hachures et de pointillés, le dessin en noir et blanc tend vers un hyper-réalisme quasi photographique. Encapsulé dans ces images faussement

léchées, comme –figées dans le mouve--ment, le récit autobiographique décolle, diffusant une troublante, et souvent poignante, impression de cauchemar feutré. Nina Bunjevac ranime des fantômes familiers avec une ferveur distanciée. L'effet est saisissant.

Jean-Claude Loiseau, *Télérama*

SELECT REVIEWS

Bezimena

Bunjevac's art resembles woodcuts or intaglio. There's an implacability to every dot and line. She deliberately creates stagey tableaux, emulating the drawings in John Willie's 1940s-50s fetish magazine *Bizarre*. The frozen pictures also suggest carefully posed selfies: They're perfect simulacra of perfection.

— Etelka Lehoczky, **NPR**

In her masterfully lush, stippled technique, Bunjevac conjures mesmerizing dreamscapes and eerie allusions to the Greek myth of Artemis and Siproites. Refusing to shy away from the morally grotesque, *Bezimena* seeks to discover what compels people to commit acts of evil.

— **CBC Books**

I don't know that *Bezimena* can be read clearly through the political criteria that is the go-to these days. It demands standards for intellectual intake that are less demanding of narrow definitions for art, that accept that sometimes art has to go uncomfortable places and view things from disturbing vantage points to get to the root of what's important about the subject. It requires a reader to hand over the reins to the work, to refrain from imposing what is considered the right way to approach things and let the work reveal that in this universe, some things are not right. You can change yourself, but the universe is less easy because you can't change what you are obscured from seeing. The universe lies beyond your own limitations, imperceptible from where you are positioned, and coming to that understanding usually involves a lot of very difficult moments with art.

— John Seven, **The Beat**

L'ultimo caso, uscito recentemente in libreria, è *Bezimena* – Anatomia di uno stupro, della giovane artista canadese, ma di origini jugoslave, Nina Bunjevac, che riversa nella fiction della sua graphic novel – dal tratto sofisticatissimo e magnetico – la drammatica esperienza autobiografica di un tentativo di stupro subito. Trasformandola in un'opera di narrativa elegante tanto quanto scioccante.

—Federico Rocca, **Vanity Fair Italy**