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# ROZ CHAST

**New Yorker Magazine Cartoonist & Author**

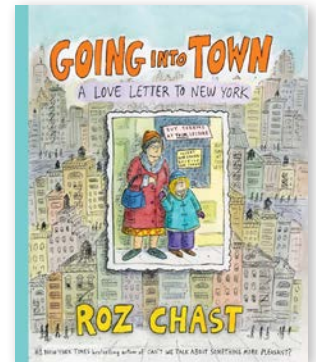


Photo: Bill Hayes

Since joining *The New Yorker* in 1978, Roz Chast has established herself as one of our greatest artistic chroniclers of the anxieties, superstitions, furies, insecurities, and surreal imaginings of modern life. Her works are typically populated by hapless but relatively cheerful “every-folk;” and she addresses the universal topics of guilt, aging, families, money, real estate, and, as she would say, “much, much more!” David Remnick, the editor of *The New Yorker*, has called her “the magazine’s only certifiable genius.”

“The wacky world Roz Chast has created in her cartoons is a parallel universe to ours, utterly recognizable in all its banalities and weirdnesses, but slightly askew.”

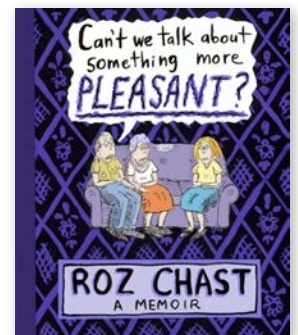
– *New York Times*



“The wryest pen since Dorothy Parker’s.”

– *O, the Oprah Magazine*

Chast is the author of more than a dozen books for adults, including *Can't We Talk about Something More Pleasant?* (2014), a work that chronicles her relationship with her aging parents as they shift from independence to dependence. Using handwritten text, drawings, photographs, and her keen eye for the foibles that make us human, Chast addresses the realities of what it is to get old in America today – and what it is to have aging parents today -- with tenderness and candor, and a good dose of her characteristic wit. *Can't We Talk about Something More Pleasant?* is a *New York Times* 2014 Best Book of the Year, 2014 National Book Award Finalist, winner of the 2014 Kirkus Prize, and a winner of the National Book Critics Circle Award for the best books of 2014. For the first time in National Book Critics Circle Award history, a graphic novel received the prize for autobiography. Roz Chast is also the author of numerous books for children, including *Around the Clock*, *Too Busy Marco* and its sequel *Marco Goes to School*, and she recently collaborated with humorist Steve Martin on *The Alphabet from A to Y with Bonus Letter Z!*. Roz Chast worked with



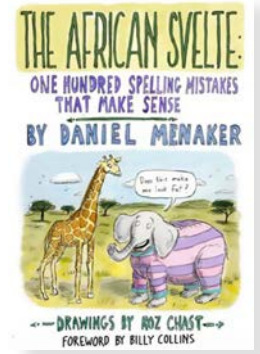


Calvin Trillin on a new book titled *No Fair! No Fair! And Other Jolly Poems of Childhood* (October 2016). She also collaborated with Daniel Menaker on *The African Svelte: Ingenious Misspellings that Make Surprise Sense* (October 2016). In addition, Chast was guest editor for *The Best American Comics 2016* (October 2016). She is currently working on *Going Into Town: A Love Letter to New York* (October 10, 2017, Bloomsbury).

Roz Chast grew up in Brooklyn, NY and received a BFA from the Rhode Island School of Design with studies in graphic design and painting, though she soon after returned to her love of cartooning.

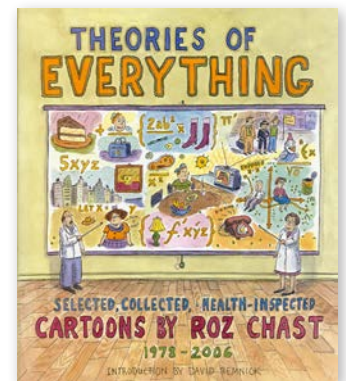
Fewer than two years out of college, at age 24, *The New Yorker* magazine added her to their roster of approximately forty artists under contract, and the publication has published her work continuously ever since. Chast has also provided cartoons and editorial illustrations for nearly 50 magazines and journals from *Mother Jones* to *Town & Country*. She lectures widely and has received numerous prestigious awards including honorary degrees from Pratt Institute and the Art Institute of Boston. In 2013, she was inducted as a member of the American Academy of Arts and Sciences. In 2015, she was nominated for the Eisner Award and received the Reuben Award from the National Cartoon Society. She also received the Heinz Award for her body of work which brings “wry humor and wit to some of our most profound everyday anxieties, brilliantly translating the mundane into rich, comical observations... (It is) ”in her articulation of our unspoken fears and dilemmas, she offers empathy and courage to confront them head on.”

Roz Chast lives in Connecticut with her family and several parrots.



“Where would we be without Roz Chast?... Chast’s magnificent career-spanning collection... highlights her position as master of the deep interior, of the obsessions, the baseless fears and the weird proverbs to which we cling in our desperation not to leave the house”

– Los Angeles Times



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