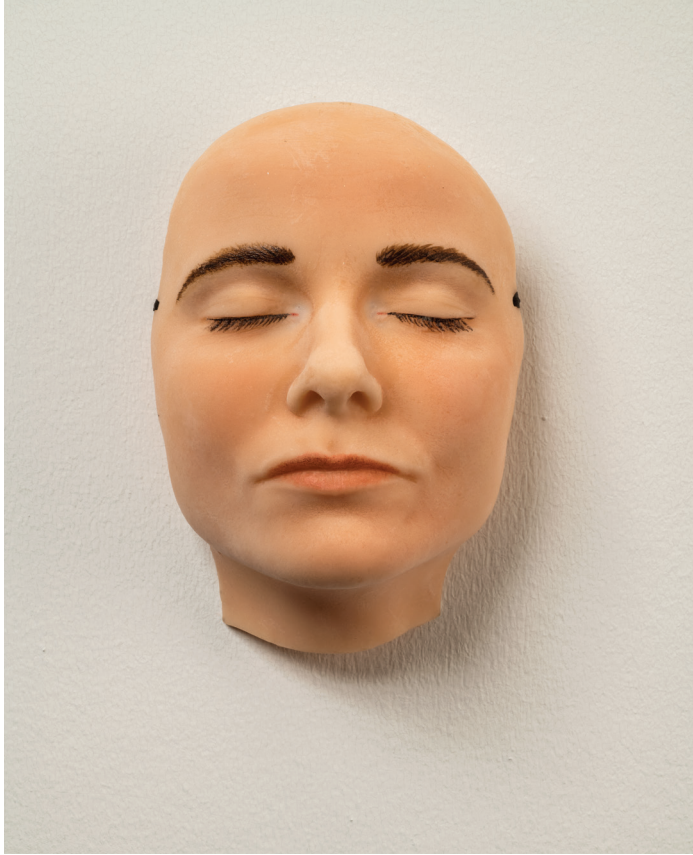


Sleeping Mask (for Parkett, no. 70)



Me as Dürer



Sleeping Mask (for Parkett, no. 70), 2004

Me as Dürer, 2018

Masks Required

Gillian Wearing (b. 1963) often incorporates lifelike masks in her art. Doing so reminds us that humans perform every day—to protect, preserve, persuade, pacify, and please—calling into question our capacity to fully know others.

Take a closer look

Wearing draws attention to her eyes in these works. Lush lashes and brows frame closed lids on *Sleeping Mask*, suggesting rest, introspection, disassociation, or even death. Cutouts in *Me as Dürer* expose the artist's inescapable gaze as she portrays Renaissance artist Albrecht Dürer.

Something to talk about

Wearing has said, "We all have secrets. We all have things that we contain within our lives." When you present yourself in different contexts, which parts do you reveal or mask? Who knows your most authentic self?

Who knew?

Cindy Sherman (b. 1954), whose works are also in the museum's collection, shares Wearing's penchant for appropriating and recasting visual culture, often to an uncanny effect. Sherman dons prosthetics, costumes, and makeup to portray women across time.

Gillian Wearing, *Sleeping Mask (for Parkett, no. 70)*, 2004; Wax reinforced with polymer resin, paint, 8¼ x 5½ inches; National Museum of Women in the Arts, Gift of Heather and Tony Podesta Collection; © Gillian Wearing/Artists Rights Society (ARS), New York/DACS, London; Photo by Lee Stalworth

Gillian Wearing, *Me as Dürer*, 2018; Gelatin C-print, 60 x 45 inches; National Museum of Women in the Arts, Gift of Tony and Trisja Podesta Collection; © Gillian Wearing/Artists Rights Society (ARS), New York/DACS, London

