

FOR IMMEDIATE RELEASE

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**The Broad Debuts More Than a Dozen Collection Works in *Has the myth been shattered*,
a Free Exhibition Spanning Six Decades of Artists Using the Media as Material**

**Featuring New Acquisitions by Guadalupe Rosales, Hank Willis Thomas,
and Mickalene Thomas**



Guadalupe Rosales, *Has the myth been shattered*, 2024. Full view (left) and detail (right). Engraved aluminum artist's frame, mirror, two-way mirror, Los Angeles Times newspaper, plastic toy figurine, LED lights. 70 x 40 x 4 in. (177.8 x 101.6 x 10.16 cm). Courtesy of the artist and The Broad Art Foundation.

LOS ANGELES, CA — This fall, The Broad presents *Has the myth been shattered*, a free exhibition drawn entirely from the museum's collection, spanning six decades and a wide range of media. New acquisitions by **Guadalupe Rosales** and **Hank Willis Thomas** are among more than a dozen works on view at the museum for the first time, joining pieces by artists foundational to the collection, including **Barbara Kruger**, **Glenn Ligon**, and **Andy Warhol**. The exhibition takes its title from the Rosales work, in which the artist looks back at a charged moment in history and probes questions that remain unanswered today. Gathered together, the works create unexpected connections across generations, prompting an examination of how media has shaped history, memory, and collective experience. The exhibition opens Saturday, November 21, 2026 and runs through April 4, 2027; tickets are included with free general admission and will be available at thebroad.org in the fall.

The presentation is made possible in part by generous support from East West Bank, Leading Partner of The Broad since 2017.

The exhibition opens with Rosales's eponymous work, which incorporates a *Los Angeles Times* front page published in the immediate aftermath of the 1992 Los Angeles Uprising, encased in a frame with LED lights and a two-way mirror. Beneath the lights' changing colors, the headlines "Seeing Ourselves" and "Has the Myth Been Shattered?" glow, transforming a historical record into a site of reflection. The question the newspaper posed more than three decades ago has not been resolved; Rosales literally holds a mirror to it, making space for our collective examination.

Many works on view were made in the 1980s and 1990s, with artists often responding to the print media materials of their moment and to the stories those images told about race, history, and belonging. Others, made more recently, combine historical and contemporary materials to shed light on continuing societal struggles. A throughline of the exhibition, and an enduring thread in the collection, is an emphasis on artists who address the social and political issues of their time. Placing works in proximity, the show creates juxtapositions that illuminate how the beliefs and stories a society lives by are constructed, inherited, and contested over time.

"The Broad collection has always supported artists who engage provocatively with the deepest and most highly charged subjects of their moment. Taking its title and perspective from a work by artist Guadalupe Rosales, a recent addition to the collection, this exhibition spans decades of collection artists asking questions about injustices that persist in American life and offers a glimpse of how the collection is evolving," said Joanne Heyler, Founding Director and President of The Broad.

Jen Vanegas Rocha, Assistant Curator of The Broad and curator of this exhibition, said, "My hope is that this presentation not only contends with issues of our political and media landscape but also illuminates how much power is embedded in collective action and socially engaged art making. These artists are not simply reflecting the world as it is. They're architects of better futures, carving out space for the public to consider the possibilities within and against the systems they examine."



Hank Willis Thomas, *Black Survival Guide, or How to Live Through a Police Riot*, 2018. Without flash on left; with flash exposure on right. UV print on retroreflective vinyl, mounted on Dibond. 27 x 21 x 1 3/4 in. (68.58 x 53.34 x 4.45 cm). Courtesy of the artist and The Broad Art Foundation.

Black Survival Guide, or How to Live Through a Police Riot (2018) by **Hank Willis Thomas** recreates a historic 13-page pamphlet produced in 1968 for Black residents in Delaware during the National Guard's nine-month occupation of Wilmington. Printed on retroreflective vinyl,

instructive texts on how to provide first aid and navigate police interactions are overlaid with images of the occupation itself, revealed when exposed to flash. **Mickalene Thomas's** *The Charnel House (Resist #5)* (2021) deploys a different but equally pointed strategy, referencing Picasso's unfinished wartime painting *The Charnel House* (1944–45) and filling her canvas with overlapping archival images and signage associated with the Civil Rights movement and the Black Lives Matter movement. By interweaving demands for racial justice and art historical dialogue, the work transforms grief into a call for action, carrying the momentum of resistance forward.



Mickalene Thomas, *The Charnel House (Resist #5)*, 2021. Rhinestones, acrylic, and oil paint on canvas mounted on wood panel. 78 x 134 x 2 in. (198.12 x 340.36 x 5.08 cm). Courtesy of the artist and The Broad Art Foundation.

On view at The Broad for the first time, a series of acrylic paintings of Nelson Rockefeller by **Leon Golub** examines political power through portraiture. Painted in 1976, one year after the Vietnam War ended, Golub's seven portraits of the former vice president draw on source images spanning the 1940s through the early 1970s, using the politician's public persona to interrogate the dynamics of power and its abuses. **Mark Tansey's** *Matrix* (1993) uses a monochromatic palette to probe how singular images hold multiple interpretations. The work depicts an industrial conveyor belt system producing printed materials on a vast scale with a lone worker at its center. It functions as a pointed reminder that media is a human process, and that individuals have always held the power to question, reshape, and reimagine myths.

A full season of public programming will accompany the show.

Notes to Editors

Has the myth been shattered is curated by The Broad's Assistant Curator **Jen Vanegas Rocha** with support from Curatorial Assistant **Nadia Estrada**.

Full list of participating artists: **Richard Artschwager, Sue Coe, Leon Golub, Barbara Kruger, Glenn Ligon, Robert Longo, Goshka Macuga, Guadalupe Rosales, Thomas Ruff, Mark Tansey, Hank Willis Thomas, Mickalene Thomas, Andy Warhol, and David Wojnarowicz.**

About The Broad

Founded in 2015 on Grand Avenue in downtown Los Angeles by philanthropists Eli and Edythe Broad, the museum offers free general admission and presents an active program of special exhibitions and innovative live events, all within a landmark building designed by Diller Scofidio + Renfro. The Broad is home to the Broad collection, one of the world's leading collections of postwar and contemporary art, which continues to grow as new artists and artworks are added. The museum is the headquarters of The Broad Art Foundation's worldwide lending library, which has been loaning collection works to museums around the world since 1984. An [expansion of the museum](#) will open in 2028, before the summer Olympics and Paralympics in Los Angeles, creating even greater public access and new ways to experience the Broad collection. For news and updates, sign up for email newsletters at thebroad.org or follow The Broad on [Instagram](#), [Threads](#), [Facebook](#), [TikTok](#), or [YouTube](#).

About East West Bank

East West provides financial services that help customers reach further and connect to new opportunities. East West Bancorp, Inc. is a public company (Nasdaq: "EWBC") with total assets of \$84.8 billion as of June 30, 2026. The Company's wholly owned subsidiary, East West Bank, is the largest independent bank headquartered in Southern California, and operates over 110 locations in the United States and Asia. The Bank's markets in the United States include California, Georgia, Illinois, Massachusetts, Nevada, New York, Texas, and Washington. For more information on East West, visit www.eastwestbank.com/