JOYRIDE
CARS IN AMERICAN ART
FROM THE TERRY AND EVA HERNDON COLLECTION

FITCHBURG ART MUSEUM
September 25, 2021 - January 9, 2022
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Figure 19
Jacques-Henri Lartigue (French, 1894–1986)
*Le Grand Prix ACF*, 1913
Gelatin silver print
16” x 20”
Image by Tim Barrett
First and foremost, I would like to thank Terry and Eva Herndon for sharing their collection with the Fitchburg Art Museum and our audiences. It has been such a pleasure to visit their home, hear the exciting tales of their collecting adventures, and meet their wonderful family and friends. In addition to their excellent art collection, their collaboration and support were instrumental in the making of *Joyride*.

This exhibition would not have been possible without our dedicated FAM Trustee, Carol Canner, who introduced us to the Herndons. I am also grateful to the Peabody Essex Museum, and to Associate Curator Sarah Chasse in particular, for generously allowing us to use works promised to their permanent collection for the show.

I’d like to thank Director Nick Capasso and former FAM Curator Lisa Crossman for giving me the opportunity to spearhead this exhibition. It is certainly the largest project I have worked on thus far in my career, and I am humbled by their belief in me. Many thanks also to current FAM Curator Lauren Szumita for her mentorship and guidance during the final planning stages of this exhibition.

As with all FAM exhibitions, our small, but mighty installation team — Aminadab “Charlie” Cruz Jr., Lux Lucidi, Dylan Safford, Steve Backholm, and Mel Bailey — deserves a huge thank you.

Last but certainly not least, I am grateful to Professor Rob Carr’s commitment to the ongoing collaboration between FAM and Fitchburg State University’s Communications Media Department. This beautiful catalogue is the result of the creative thinking and hard work of the students of the Fall 2021 Document Design course: Delaney Foresman, Eva Kozikowski, Mackenzie Ullrich, Ryan Stickney, Zion Keating, Darian Norwood, Anthony Morales, and Dakotah Lucero.

Acknowledgments

Janet Fish (US American, b. 1938)

Locomotion 1990

oil on canvas

58 ½” x 52 ½”

Image by Tim Barrett

Marjorie Rawle

Terrana Assistant Curator
In 1994, I saw a wonderful exhibition at the Museum of Our National Heritage in Lexington, Massachusetts: *Art from the Driver’s Seat: Americans and Their Cars*. This show featured many artworks from the private collection of Terry and Eva Herndon, who for many years had focused their acquisitions exclusively on works of American art that featured automobiles or car culture.

Since that time, the Herndon collection has expanded, and includes paintings, drawings, sculptures, photographs, and multi-media artworks by important art historical figures, well known contemporary artists, and local and regional artists. What holds it all together is not only the shared subject matter, but more important, the Herndons’ eye for history, beauty, and visual eloquence.

A few years ago, I was re-acquainted with this marvelous collection by FAM Trustee Carol Canner, a friend of the Herndons, who suggested that a new and updated exhibition at FAM might be relevant, impressive, and fun. A visit to the Herndons’ by myself and our former Curator Lisa Crossman confirmed Carol’s instinct, and thus Joyride was born!

On behalf of everyone at the Museum, I would like to thank Eva and Terry Herndon for loaning us the artworks and granting permission to organize the exhibition. Thanks also to Carol Canner for her initial insight, and to Terrana Assistant Curator Marjorie Rawle for expertly curating the show. I would also like to offer gratitude to our friends at the Peabody Essex Museum (PEM) in Salem, Massachusetts. Many works in Joyride are promised gifts to PEM’s permanent collection, and PEM graciously agreed to the FAM exhibition.

Nick Capasso
Director
Figure 14
Robert Cottingham (US American, b. 1935)
One Way, 1984
hand-colored lithograph
22" x 18 ½”

Shellee Graham (US American, b. 20th century)
Blue Swallow Motel, 1995
C-print
7” x 11”
Image by Tim Barrett
“The car is a mechanical enigma. Although a machine, the combination of sound, feel, smell, look, and freedom of movement gives the car a mystique beyond any other mechanism. It is the most available, uncomplaining, and private conveyance ever made. Use of the car has expanded our movements, feelings, and attitudes – no wonder it has become an essential appendage to our lives.”

Terry Herndon

There are few inventions that have made more of an impact on American society than the automobile. Cars have transformed the landscape, infrastructure, economy, political systems, and social structures since their first manufacture in the United States in the late 19th century. Even more than physical changes, they have redefined how we think about freedom, expansion, and progress. Over a century later, cars continue to play a central role not only in how we move, live, and labor, but also, more philosophically, in how we understand ourselves and our culture.
This story can (and has been) told in many ways, but tracing this narrative through artworks made in the United States over the last century foregrounds the automobile’s importance as a complex visual symbol. Car enthusiasts and art collectors Terry and Eva Herndon have spent the last forty years doing just that, by building an impressive collection of over 200 artworks that all feature cars or car-related imagery. Joyride: Cars in American Art from the Terry and Eva Herndon Collection at the Fitchburg Art Museum employs just a portion of their collection to investigate some of the physical, mental, and aesthetic environments generated by the automobile throughout the 20th and 21st centuries.

The exhibition’s five sections ultimately show that a car is never just a car, but an artistic object, a gathering space, an expression of personal identity, a marker of freedom, an integral element of our built environment, and much more. Cars embody emotions, memories, ideals, dreams, and identities — both individual and collective. Terry Herndon’s extensive personal writings on their art collection, featured throughout the exhibition and this catalogue, underscore the way that cars can inspire deep reflection. His writing also acts as a window into the minds of the collectors: “We always liked to look at the pictures and make up our own stories.”

The Herndons’ stories, however, are not the only ones at play, as they can also guide us to see our own reflected in the artworks. This essay explores the multitude of the complex — and often conflicting — histories and sentiments that iconic images of cars can conjure, considering both the thrills and consequences that come along with any joyride.
Picnic with 1968 Firebird, 1968
photograph
9” x 11”
Image by Tim Barrett

Norman Rockwell (US American, 1894–1978)
Pollution, c. 1965
oil on poster board
13” x 10”
Image by Tim Barrett

John Hull (US American, b. 1952)
Minstrel in the Gallery, 1999
acrylic on canvas
15” x 24”
Image by Tim Barrett
John Baeder (US American, b. 1938)
*Col. Poole's Pig Hall of Fame*, 1994
watercolor on paper
17" x 30"
Image by Tim Barrett

Steve Dzerigian (US American, b. 20th century)
*Bar Visitation, San Joaquin Valley*, 1976
photograph
17" x 19" x 22"
Image by Tim Barrett
OPEN ROAD

“Nothing behind me, everything ahead of me, as is ever so on the road.”

Jack Kerouac, On the Road, 1957

Even before the automobile, the open road held an emotional, almost mythical appeal in its promise of limitless freedom, adventure, and self-discovery. Cars gave these ideas new intensity, as they became a widespread staple thanks to Henry Ford’s assembly line and affordable Model T debuted in 1908, and later thanks to the economic boom after World War II. By the end of the 1950s, there was 1 car for every 3 Americans, and the Federal Aid Highway Act of 1956 prompted a 41,000-mile expansion of roads and highways across the nation. The country was more connected than ever before, and the motif of the wide-open roadway has fostered optimism and hope ever since.

Artists in the Herndon collection express this promise of the open road with cheerful color palettes and dynamic compositions that build the excitement for an adventure or the start of a new life. The sweeping blue sky that dominates the composition of Sarah Supplee’s pastel drawing (fig. 1) seems to glow with endless possibility as the miniscule cars travel into this future. Axel Horn captures the joyful anticipation of relocating cross-country in the smiling faces and busy hands of the soon-to-be travelers (fig. 2, page 27).
"The road has always been a key artifact of human civilization. In this case, roads not only connected cities, but also almost every family with every other family in America. They are the basis for our entire way of life. This dependency is so complete that our minds accept the cars and highway in Sarah Supplee’s drawing as a natural part of the landscape, along with the sky, trees, clouds, and shadows."

Terry Herndon
There is another scene of relocation in Benny Andrews’ *Northbound* (fig. 3), as a packed car with Georgia plates heads toward a sign in the distance for U.S. Route 1 to New York City. While the colorful landscape and powerful upward motion of the car convey ambition and excitement, there is also a sense of foreboding in the lone dark horse standing against the blue sky. By 1996, the artist—who grew up as the son of a sharecropper in segregated Georgia—would have known that true freedom did not await the northbound African Americans of The Great Migration that this piece references, despite their access to this sturdy blue car and interstate highways.

The subtle unease in Andrews’ work is pushed to an extreme in Z.Z. Wei’s *Orange Car* (fig. 4). The swirling, bruse-like purple of the road is echoed in the darkness of the scene’s horizon, reminding us of the anxiety and exhaustion that can be triggered by limitless expanses. More than supporting infrastructure for cars, the open road encompasses a multitude of narratives about connection and isolation, freedom and confinement, and hope and pessimism.
“Is this the very last car? The end of the automotive road? The end of the very last freeway? The orange car, moving disconsolately over the treeless prairie toward the abandoned grain elevator at the edge of the earth, exudes loneliness.”

Terry Herndon
James Torlakson (U.S. American, b. 1951)

Westlane Drive In 1991
watercolor on paper
24” x 31”

Image by Tim Barrett
Beyond their rich potential for subject matter, cars have also provided new materials and forms for artists. In the early 20th century, cars were a beacon of modernity, with their hulking metal designs and incredible speeds appealing to American avant-garde artists like Stuart Davis, Arthur Dove, and John Marin. Evolving car designs and the experience of driving have been translated by artists throughout the decades into new ways of conceiving of space, shape, and color.

The car in the foreground of Stuart Davis’ *Free* (fig. 5) is flattened and reduced to its basic shapes of rectangles and circles, which are echoed throughout the angular and fragmented composition. Rather than a realistic depiction of an urban landscape, Davis renders the world in pieces, as we might see it from the window of a speeding car. He combines the car, the visual language of advertising, and an aerial view of skyscrapers to paint a dynamic portrait of American consumerism and rapid urban expansion during the prosperity of the Roaring Twenties.

Cars have also been physically integrated into the work of some artists, especially in 20th century movements like Dada and Pop that wanted to bring the stuff of everyday life into art. Using car parts as artistic material allows artists not only to experiment and expand traditional artmaking practices, but also to transform something commonplace into an object of critical reflection.
Amy Casey (US American, b. 1976)
Road Out – Caution, 2007
acrylic on paper
12” x 11”
Image by Tim Barrett

Stuart Davis (US American, 1892–1964)
Free, 1924
watercolor on paper
34” x 28”
Image by Tim Barrett
A Young American Girl in a State of Nudity, 1996
oil on linen
32” x 23”
Image by Tim Barrett

Claes Oldenburg (Swedish American, b. 1929)
Profile Airflow — Test Mold Front End, 1972
silkscreen, polyurethane, metal
18” x 16”
Image by Tim Barrett
Far less optimistic than the early American modernists who saw progress in the new visual forms of cars, Edward Kienholz uses a dingy car door to pointedly excavate the darker side of this machine and its mythology. In *Sawdy* (fig. 6), the door becomes an elaborate frame for a disturbing photograph installed behind the window. The image is sourced from an installation photograph of a major sculptural tableau, titled *Five Car Stud*, 1969-1972 (fig. 7), in which Kienholz depicted a fictitious (but historically rooted) incident of racial violence. Surrounded by their pickup trucks, four white men in grotesque masks pin down and castrate a Black man for dating a white woman. The use of car parts directly connects the more insidious aspects of car culture — like physical dominance and recklessness — to the system of oppression that breeds this kind of violence.

Taking it a step further, Kienholz implicates viewers in this scene by capturing our reflections in the mirrored car window as we roll it up and down. These artworks ask us to take a closer look at the forms and materials of cars — a machine most of us see and use every day — to consider overlooked facets of ourselves and our environments.
Linda Gottesfeld (U.S. American, b. 20th century)
Vermont, New York Border (detail on left), 1996
Oil on steel
13" x 15" x 5"
Images by Tim Barrett and Ryan Stickney
“Cars have become an all-encompassing canvas for our creativity. They are used for expressing human emotions with a greater sweep and depth than any other contraption we’ve come up with. Cars are wonderful — they are ours, we are theirs.”

Terry Herndon

As a machine with both a private interior and a public-facing exterior, cars provide us with a multifaceted space that acts as an extension of our homes, our bodies, and our social circles. These spaces are both physical and mental, offering real opportunities for gathering and socializing as well as expressing or magnifying our psychological states and identities.

In their earliest days, automobiles were luxury items for the wealthy that conveyed their social and economic status. Even today, as cars have become more varied and affordable, they still communicate our status, personal preferences, and individuality in the same way that our clothing and other possessions do. The fashionable couple in Charles D. Mitchell’s drawing (fig. 8, page 64) wears a luxurious fur-lined coat and shapely fedora to match the flashy chrome of their vehicle.
“Illustrators use a kind of compressed, heightened reality to show moments that people can immediately recognize and be touched by. This is a choreographed, tidy arrangement that is instantly recognizable to people who have had the experience, and they will be stirred by warm, fuzzy, happy memories of their trips home.”

Terry Herndon
The physical space of the car also acts as a site for interactions and rituals that are both private — like courtship, sexual exploration, and domestic dynamics — and more public — like weddings, drive-ins, and youthful revelry. Mid-century magazine illustrator Fred Irvin constructs the car’s red interior in *Driving Home from the Carnival* (fig. 9) as a setting for the domestic bliss of the white, middle-class imagination of the 1950s. May Kugler’s *Just Married* (fig. 10) also highlights the car’s lasting role in the tradition of Christian marriage.

While these works illustrate the automobile’s place in mainstream society, they can also be a location for transgression and boundary breaking. The amorous couple confined in Steve Lapin’s *Marilyn ’57 Corvette* (fig. 11) are hidden at the fringes of the Los Angeles landscape, with the text hinting at the teenage rebellion occurring in the back seat. As artists explore these physical and mental spaces, they reveal the ways that cars have become ingrained into the most intimate aspects of our lives.
”As America moved through the 20th century, more and more real estate was given over to the enterprise of roads, industrial areas, strip mines, clear cutting, and urban sprawl – even the earth’s horizon line is often replaced by a highway.”

Terry Herndon

Over the course of the 20th century, cars have been able to transport millions of Americans across vast distances or into bustling urban centers like never before, but only because the basic structures of the American landscape were reshaped. Many artworks in the Herndon collection depict this reshaping, exploring how the world around us – whether natural landscape or built environment – has been molded by the widespread acceptance of the car.

The infrastructure that accompanies cars has been carved permanently into the landscape, with endless networks of roads, highways, and interstates drawing lines across the country. Wayne Thiebaud emphasizes the artistic qualities of this melding of built and natural environments. The lack of human activity (except for a lone yellow school bus) in his City Streets and Pathways (fig. 12) highlights the mesmerizing composition of lines, shapes, and colors of this city’s infrastructure and architecture.
Figure 13
John Sloan (US American, 1871–1951)
5th Avenue, 1941
etching
8" x 6"
Image by Tim Barrett

Figure 12
Wayne Thiebaud (US American, 1920-2021)
City Streets and Pathways, 1996
oil on canvas
36" x 24"
Image by Tim Barrett
Unlike Thiebaud’s quiet depiction, the overwhelming sensation of urban environments shaped by cars is captured in other works. John Sloan evokes the hazy bustle of New York City when cars first began to crowd the streets (fig. 13), while Robert Cottingham (fig. 14, page 11) and Stephen Hopkins (fig. 15, page 67) hone in on the endless visual commotion of flashing lights, signals, signs, and advertisements that exploded throughout the 20th century. The sheer size and sprawl of contemporary cities – like the San Francisco of 1990 captured in Richard Estes’ View from Twin Peaks (fig. 16) – has been propelled by the prevalence of automobiles.

While some might cite this expansion as a positive indicator of development, opportunity, and growth, others bemoan the environments created by cars. Even in her largely untouched rural scene, Grandma Moses paints the lone car as the antagonist as it spooks the unsuspecting horse in the foreground (fig. 17). The composition of Jacob Lawrence’s Street Scene (fig. 18) does not expand, but rather contracts, as the architecture vibrates with tension and confines its inhabitants. The artist uses bright blue to weave the oppressive police presence throughout the image. Here, cars and the urban environment are being used to restrict rather than grant freedom, as Lawrence comments on the long history of policing the movements of Black Americans. Even as unrest brews in the street, many of the figures appear detached from it, demonstrating the ease at which the shape and experience of our environment can go unnoticed and unexamined.
Figure 16
Richard Estes (US American, b. 1932)
View from Twin Peaks (detail), 1990
oil on canvas
38" x 74"
Image by Tim Barrett
“The automobile’s unexpected effect of isolating and detaching people from one another is expressed not only in our lifestyle but also in architecture and urban design. Estes’ photorealist images all show the empty, sterile, overwhelming, cold feel of the streets, buildings, signs, and shops of today’s cities. Cities and towns have sprawled out, diffuse and distant, in response to the mobility we’ve gotten from the car. No one knows anyone – the community has vanished, replaced by the rapid motion of individuals whose major activity seems to be rapid motion.”

Terry Herndon
“Painters need time to consider and create the scene. Photographers grab what is to be seen at the instant it exists.”

Terry Herndon

The camera, like the car, is a technology that evolved through the 19th and 20th centuries. Early on, photographers recognized a connection between their cameras and cars as symbols of mechanical progress, speed, and modernity. Photography’s status as a new, experimental artistic medium aligned with the car’s status as the newest mode of transportation. The two come together perfectly in Jacques-Henri Lartigue’s nearly impossible image of a speeding race car and blurred spectators (fig. 19, page 3).1

The photographs in the Herndon collection capture both the development of the automobile and the varying uses of the camera from the first decade of the 20th century to the first decade of the 21st. With the artworks arranged in chronological order in the exhibition, the passage of time becomes palpable as car makes and models transform before our eyes, along with photographic styles and techniques.
Dorothea Lange (US American, 1895–1965)
Funeral Cortege, End of an Era in a Small Valley Town, CA, 1938
silver print
11” x 11”
Image by Tim Barrett

Dorothea Lange (US American, 1895–1965)
Family between Dallas and Austin, Texas, 1936
gelatin silver print
11” x 14”

Fred Stein (German American, 1909–1967)
Harlem, 1947
silver emulsion print
12” x 10”
Image by Tim Barrett
We can also feel the same freedom and loneliness of the open road, witness the car’s impact on the landscape and urban environments, and appreciate the personalities of posing car owners in the Herndons’ photography collection. James Van Der Zee’s portrait of the fashionable couple with their exclusive Cadillac V-16 (fig. 20) uncannily echoes Charles D. Mitchell’s drawing (fig. 8), down to the fur coats and gleaming chrome.

The camera captures the memories, emotions, and attitudes of car culture as they’ve played out in real time and space over the last 100 years. Gathered together, they feel almost like a family album, wherein we can more palpably feel the shared histories and narratives contained within their frames. The Herndons’ collection was built by car lovers who “looked at pictures and made up stories,” but we’re reminded to do just the same—with these artworks and beyond. *Joyride* urges us to look more closely at the forces that move and shape us, acknowledging the multiplicity of stories embedded in something as commonplace and iconic as the automobile.

*Joyride* urges us to look more closely at the forces that move and shape us, acknowledging the multiplicity of stories embedded in something as commonplace and iconic as the automobile.
“This photograph might also be called ‘Angel of Pollution’ – purity, classic beauty, and contemplation against the background of hideous, noisy, stinking oil derricks. One wonders if Ansel Adams, a full-tilt conservationist, had more on his mind than composition and proper exposure when he made this picture.”

Terry Herndon
Figure 15
Stephen Hopkins (U.S. American, b. 1934)
*Denny’s Arco* (detail), 1987
oil, alkyd on linen
34” x 73”
Image by Tim Barrett
1 For a comprehensive study of the influence of the automobile on American culture broadly, see Cotton Seiler, Republic of Drivers: A Cultural History of Automobility in America (Chicago & London: University of Chicago Press, 2008).

2 One of the largest recent surveys of cars in American art was LACMA’s 1984 exhibition Automobile and Culture. See the exhibition catalog: Gerald Silk, Automobile and Culture (Los Angeles & New York: Museum of Contemporary Art, Los Angeles in association with Harry N. Abrams, Inc., 1984). For a more updated examination of art and American car culture, see Robin Reisenfeld, Eleanor Heartney, Life is a Highway (Toledo Museum of Art, 2019).

3 Terry and Eva Herndon, quoted in Susan Flynn, Peabody Essex Museum members’ magazine, Connections, January/February 2019, 25.


8 The Metropolitan Museum of Art’s website notes that Lartigue had to “swing his camera parallel to the road in a movement that followed the car” in order to capture this shot. For the full object description, see Le Grand Prix A.C.F. in the Met’s online collection search, accessed July 2021, https://www.metmuseum.org/art/collection/search/281256
Peter Hooven (U.S. American, 1934–1991)

*Drive In*, 1990
acrylic on canvas
18” x 23”
Image by Tim Barrett

O. Winston Link (U.S. American, 1914–2001)

*Hotshot Eastbound at Iaeger Drive-In, West VA*, 1956
printed in 1987
gelatin silver print
15” x 19”
Image by Tim Barrett
Javan Bayer (US American, 1928–2001)
Drive In Theatre, c. 1980
color photograph
15" x 19"
Image by Tim Barrett

Meridel Rubenstein (US American, b. 1948)
Paul, Annabelle, & Paul Medina, Chimayo & Chevy Impala, 1980
ektacolor photograph
24" x 28"
Image by Tim Barrett

Shellee Graham (US American, b. 20th century)
Cadillac Ranch, 1995
c-print
7" x 11"
Image by Tim Barrett
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<td>US American, 1921–2000</td>
<td>Drive In Theatre</td>
<td>color photograph</td>
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<td>Heavy Traffic, c. 1936</td>
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<td>9&quot; x 12&quot;</td>
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<td>David Campbell</td>
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<td>Hudson Assembly Line</td>
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(US American, b. 1932)
View from Twin Peaks, 1990
oil on canvas
38" x 74"

Richard Estes
(US American, b. 1932)
Lincoln Center, c. 1975
oil on canvas
17" x 14"

Janet Fish
(US American, b. 1938)
Locomotion, 1990
oil on canvas
58 ½" x 52 ½"

William Fisher
(US American, 1890–1985)
Junkyard in Wells, ME, c. 1940
oil on canvas
29 ¼" x 35 ½"

Chuck Forsman
(US American, b. 1944)
Carhenge, near Alliance, Nebraska, 2004
photograph
16" x 20"

William Fisher
(US American, 1890–1985)
Junkyard in Wells, ME, c. 1940
oil on canvas
29 ¼" x 35 ½"

Maurice Freedman
(US American, 1904–1985)
Road to Stockton, 1952
oil on canvas
20" x 40"
Peter Houser
(U.S. American, 1934–1991)
Drive In, 1990
acrylic on canvas
15" x 23"

Axel Horn
(U.S. American, 1913–2001)
Relocation—Oklahoma to the West Coast, 1938
gouache on board
16" x 22"

Shellee Graham
(U.S. American, b. 20th century)
Blue Swallow Motel, 1995
acrylic on canvas
7" x 11"

Hal Gould
(U.S. American, 1900–2010)
Placas with 1989 Finsler, 1988
photograph
5" x 7"

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Dorothea Lange (US American, 1895–1965)
Funeral Cortege, End of an Era in a Small Valley Town, CA, 1938
silver print 11” x 11”

Dorothea Lange (US American, 1895–1965)
Bean Pickers, West Staten Island, California, 1939
gelatin silver print 11” x 14”

Dorothea Lange (US American, 1895–1965)
Family between Dallas and Austin, Texas, 1950
gelatin silver print 11” x 14”

Steve Lapin (US American, b. 20th century)
Angel on the 4-Level Interchange, 1992
fiberglass, wood, metal, acrylic, enamel
48” diameter, 24” depth

Steve Lapin (US American, b. 20th century)
Marilyn 57 Corvette, 1989
mixed media
36” diameter

Jacques - Henri Lartigue (French, 1894–1986)
Avenue des Acacias, Paris, 1911
gelatin silver print 16” x 20”

Yvonne Jacquette (US American, b. 1934)
Nightview Near Dayton, Ohio II, 1992
oil monotype 14” x 17”

Theodor Jung (US American, born Austria, 1906–1996)
Newsboys, Jackson, Ohio, 1935
gelatin silver print 11” x 14”

Shannon Ebster (US American, b. 1985)
Truck and Trailer, Baton Rouge, LA, 2010
archival digital pigment print 12” x 18”

Sawdust, 1972
mixed media assemblage
39” x 36” x 7”

Just Married, 1983
acrylic on Masonite 13” x 15”

Dong Kingman (Chinese American, 1911–2000)
San Francisco, 1970
collage 25 1/2” x 21”

Jacques - Henri Lartigue (French, 1894–1986)
Avenue des Acacias, Paris, 1911
gelatin silver print 16” x 20”

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Shannon Kolvitz (US American, b. 1985)
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Steve Lapin (US American, b. 20th century)
Angel on the 4-Level Interchange, 1992
fiberglass, wood, metal, acrylic, enamel
48” diameter, 24” depth
<table>
<thead>
<tr>
<th>Artist</th>
<th>Work Title</th>
<th>Description</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna May Robertson (Grandma) Moses</td>
<td>Old Automobile, 1955</td>
<td>tempera on board</td>
<td>19” x 22”</td>
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<tr>
<td>Claes Oldenburg</td>
<td>Profile Airflow—Test Mold</td>
<td>silkscreen, polyurethane, metal</td>
<td>18” x 20”</td>
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<tr>
<td>Mel Ramos</td>
<td>A Young American Girl in a State of Nudity, 1996</td>
<td>oil on linen</td>
<td>32” x 23”</td>
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<td>Norman Rockwell</td>
<td>Pollution, c. 1965</td>
<td>oil on poster board</td>
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<td>New York Times</td>
<td>Start of NY to Paris Race</td>
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<td>Jacques Henri Lartigue</td>
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<td>silkscreen</td>
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John Sloan
(US American, 1871–1951)
5th Avenue, 1941
etching
8" x 6"

Fred Stein
(German American, 1909–1967)
Harlem, 1947
silver emulsion print
12" x 10"

Ruth Star Rose
(US American, 1865–1945)
Going to Heaven, 1945
lithograph
10" x 13"

Wayne Thiebaud
(US American, b. 1920)
City Streets and Pathways, 1991
oil on canvas
36 x 24"

Ben Shahn
(born Lithuania, 1898–1969)
Street Musicians, Maynardville, TN, 1935
silver gelatin print
11 x 14"

Joel Sternfeld
(US American, b. 1944)
Thunderbird, 1977
c-print
12" x 17"

Sarah Supplee
(US American, 1941–1997)
October Sun, 1977
pastel
32" x 22"

John Sloan
(US American, 1871–1951)
14th Street—The Wigwam, 1928
etching
18" x 14"

James Torlakson
(US American, b. 1951)
Westlane Drive In, 1991
watercolor on paper
24 x 31"

Arthur Rothstein
(US American, 1915–1985)
Hamilton County, TN, 1937
gelatin silver print
11" x 14"

William Royer
(born 20th century)
Loneliest Highway, 2010
digital photograph
12 x 18"

John Sloan
(US American, 1871–1951)
15th Avenue, 1941
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9" x 6"

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(US American, 1941–1997)
October Sun, 1977
pastel
32" x 22"
James Van Der Zee
(US American, 1886–1983)
Couple Wearing Racoon Coats with a Cadillac—West 127th Street
gelatin silver print
11” x 14”

Z.Z. Wei
(Chinese, b. 1957)
Orange Car
2006
oil on canvas
30” x 30”

Marion Post Wolcott
(US American, 1910–1990)
South Fork of the Kentucky River
1940
gelatin silver print
11” x 14”

Margaret Bourke-White
(US American, 1904–1971)
Wheeler, Montana
1935–36
gelatin silver print
22” x 27”

Max Yavno
(US American, 1911–1985)
High School Beach
1949
silver print
12” x 19”

Myron Wood
(US American, 1919–1999)
Matheson, Colorado
1959
silver emulsion print
12” x 18”
The seeds of this collection were sown long before Terry and Eva Herndon bought their first artwork. Terry grew up in the small town of Syracuse, Kansas, where he tinkered with everything he could get his hands on, including his home’s gas heater. His mother decided that providing Terry with old cars — starting with a 1920s Hupmobile — was a safer outlet for his explorations.

Terry and Eva met in the mid-1950s at Antioch College in Yellow Springs, Ohio. Eva grew up in New York City with a family that collected German Expressionist art, so she continued to visit art museums, operas, and symphony concerts with Terry during their college years. After they were married, Terry was hired as an engineer at MIT’s Lincoln Laboratory in Lexington, MA, where he developed technology for many high-level projects. The couple moved to Carlisle, MA in 1962 and have been there ever since.

Terry continued collecting and restoring cars in his free time, including a 1952 MG (which they still have), 1953 Porsche, and 1964 Ferrari 250 GT Lusso. As the couple grew older and raised their two sons, Keith and Bobby, the hard labor of automobile restoration lost its appeal. In the early 1980s, Terry and Eva saw an inspiring exhibition of John Sloan’s work at the Santa Fe Museum of Art. “Buying cars was replaced by collecting pictures that said something about what our use of cars had done to society,” said Terry.

For more than forty years, the couple has collected a wide range of art from the 19th to 21st centuries, in all types of media and styles. In 1993, their collection was shown in a major exhibition, Art from the Driver’s Seat, organized by the Museum of Our National Heritage in Lexington, MA that traveled to nine venues across the country.

The Herndon’s have always followed a simple collecting philosophy: “We never looked at art as an investment. We just did it. We bought what we liked,” says Eva. Terry adds, “We always liked to look at the pictures and make up our own stories.”
“Is this Clotho, the goddess who spins the thread of life, awakened and angered by the traffic vibration above the subterranean lair? Is it the daydream of a Valley Girl stuck in a freeway gridlock? Or is it truly an angel? This eruption through a 20th-century American landscape may be some deity’s way of trying to get our attention and warn mankind of impending disaster.”

Terry Herndon
This catalogue accompanies the exhibition
Joyride: Cars in American Art from the Terry and Eva Hemdon Collection, presented at the
Fitchburg Art Museum, September 25, 2021–
January 9, 2022.
This exhibition was organized by Terrana Assistant
Curator, Marjorie Rawle.
Texts by Nick Capasso and Marjorie Rawle.
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Tim Barrett, where indicated.
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Kozlowski, Macenzie Uttich, Ryan Stickney, Zion
Keating, Danian Noswood, Anthony Morales, and
Dakotah Lucero
Catalogue edited by Marjorie Rawle.