

# JOYRIDE



# JOYRIDE

CARS IN AMERICAN ART  
FROM THE TERRY AND EVA HERNDON COLLECTION



**FITCHBURG ART MUSEUM**

September 25, 2021-  
January 9, 2022



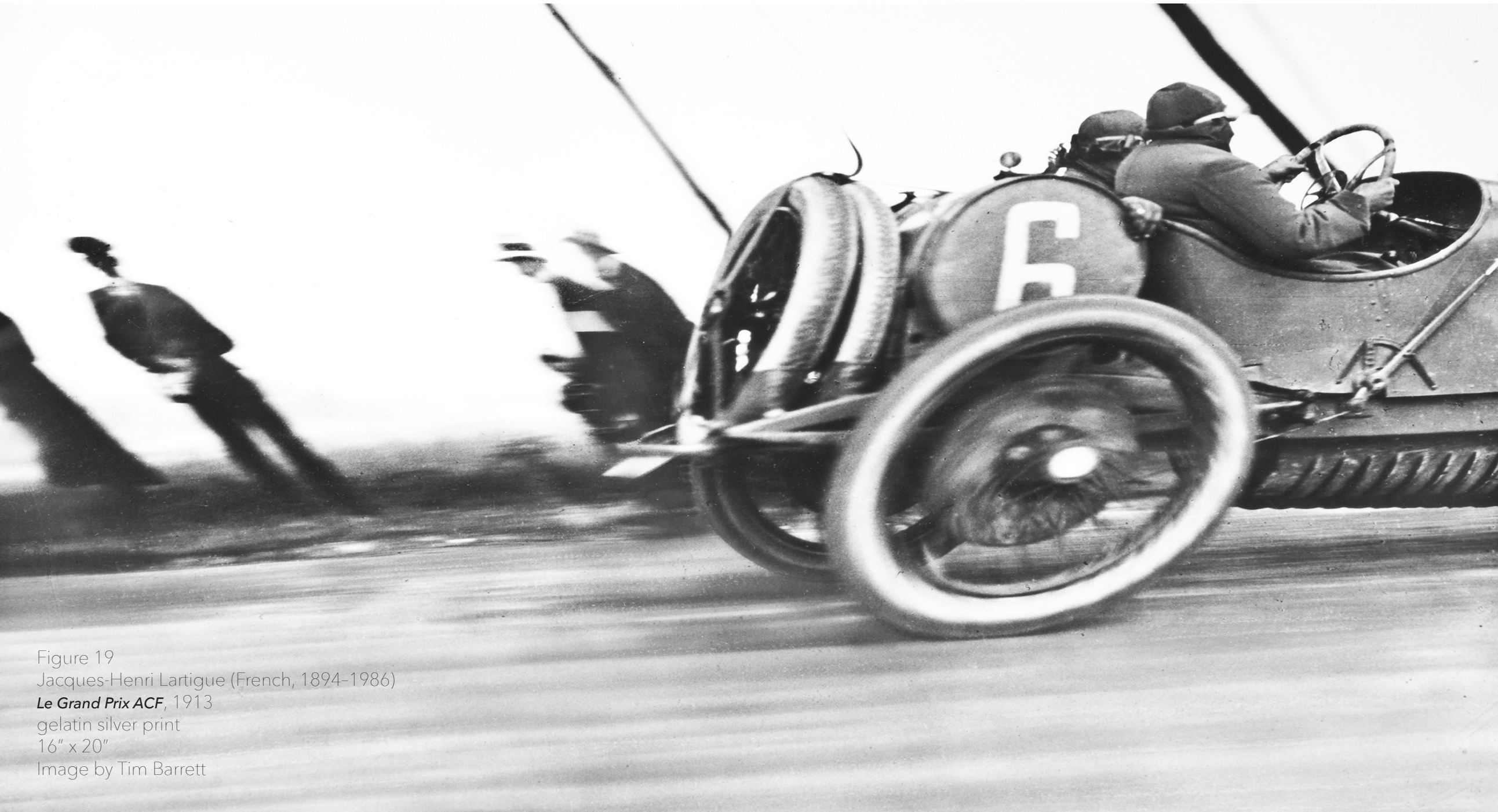


Figure 19  
Jacques-Henri Lartigue (French, 1894-1986)  
*Le Grand Prix ACF*, 1913  
gelatin silver print  
16" x 20"  
Image by Tim Barrett

06

ACKNOWLEDGMENTS

09

DIRECTOR'S FOREWORD

14

COLLECTING AN ICON  
by Marjorie Rawle

75

EXHIBITION  
CHECKLIST

90

ABOUT THE  
COLLECTORS

**CONTENTS**  
**TABLE OF**



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

# A C K N O W L E D G E M E N T S

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.

Marjorie Rawle  
Terrana Assistant Curator



Installation view by Charles Sternaimolo



## DIRECTOR'S FOREWORD

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 reacquainted 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 1/2"

Shellee Graham (US American, b. 20th century)  
*Blue Swallow Motel*, 1995  
 c-print  
 7" x 11"  
 Image by Tim Barrett





## COLLECTING AN ICON

### A JOYRIDE THROUGH AMERICAN ART WITH TERRY & EVA HERNDON

by Marjorie Rawle

"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.





Maurice Freedman (US American, 1904-1985)  
**Road to Stockton**, 1952  
oil on canvas  
20" x 40"  
Image by Tim Barrett

Maurice Freedman

Ruth Starr Rose (US American, 1887-1965)

**Going to Heaven**, 1945

lithograph

10" x 13"

Image by Tim Barrett



This story can (and has been) told in many ways,<sup>1</sup> 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.<sup>2</sup> 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 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."<sup>3</sup>

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.



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

Hal Gould (US American, 1920-2015)  
**Picnic with 1968 Firebird**, 1968  
photograph  
9" x 11"  
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  
18" 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,<sup>4</sup> and the Federal Aid Highway Act of 1956 prompted a 41,000-mile expansion of roads and highways across the nation.<sup>5</sup> 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

Figure 1  
Sarah Supplee (US American, 1941-1997)  
*October Sun*, 1977  
pastel  
32" x 22"  
Image by Tim Barrett





Figure 3  
 Benny Andrews (US American, 1930–2006)  
*Northbound*, 1996  
 oil and collage on paper  
 39" x 27" x 1"  
 Image by Tim Barrett

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, bruise-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.



Figure 2  
 Axel Horn (US American, 1913–2001)  
*Relocation—Oklahoma to the West Coast*, 1938  
 gouache on board  
 16" x 22 1/4"  
 Image by Tim Barrett

"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

Figure 4  
Z.Z. Wei (Chinese, b. 1957)  
**Orange Car**, 2006  
oil on canvas  
30" x 30"  
Image by Tim Barrett





James Torlakson (US American, b. 1951)

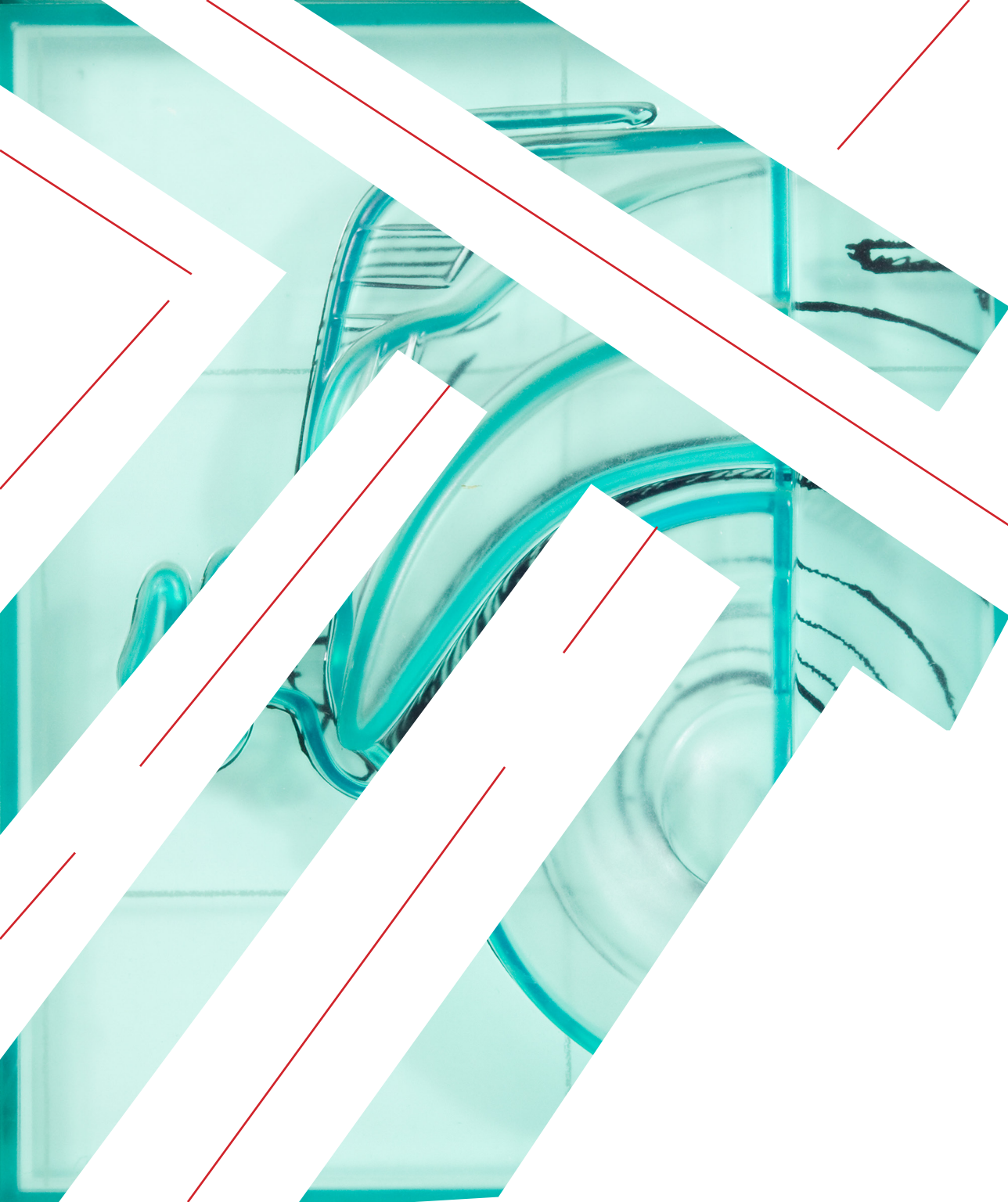
**Westlane Drive In**, 1991

watercolor on paper

24" x 31"

Image by Tim Barrett





## AUTO AESTHETICS

"An artist who has traveled on a steam train, driven an automobile, or flown in an airplane doesn't feel the same way about form and space as one who has not."

Stuart Davis, *Bulletin of America's Town Meeting of the Air*, 1940

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 to not only experiment and expand traditional artmaking practices, but also transform something commonplace into an object of critical reflection.

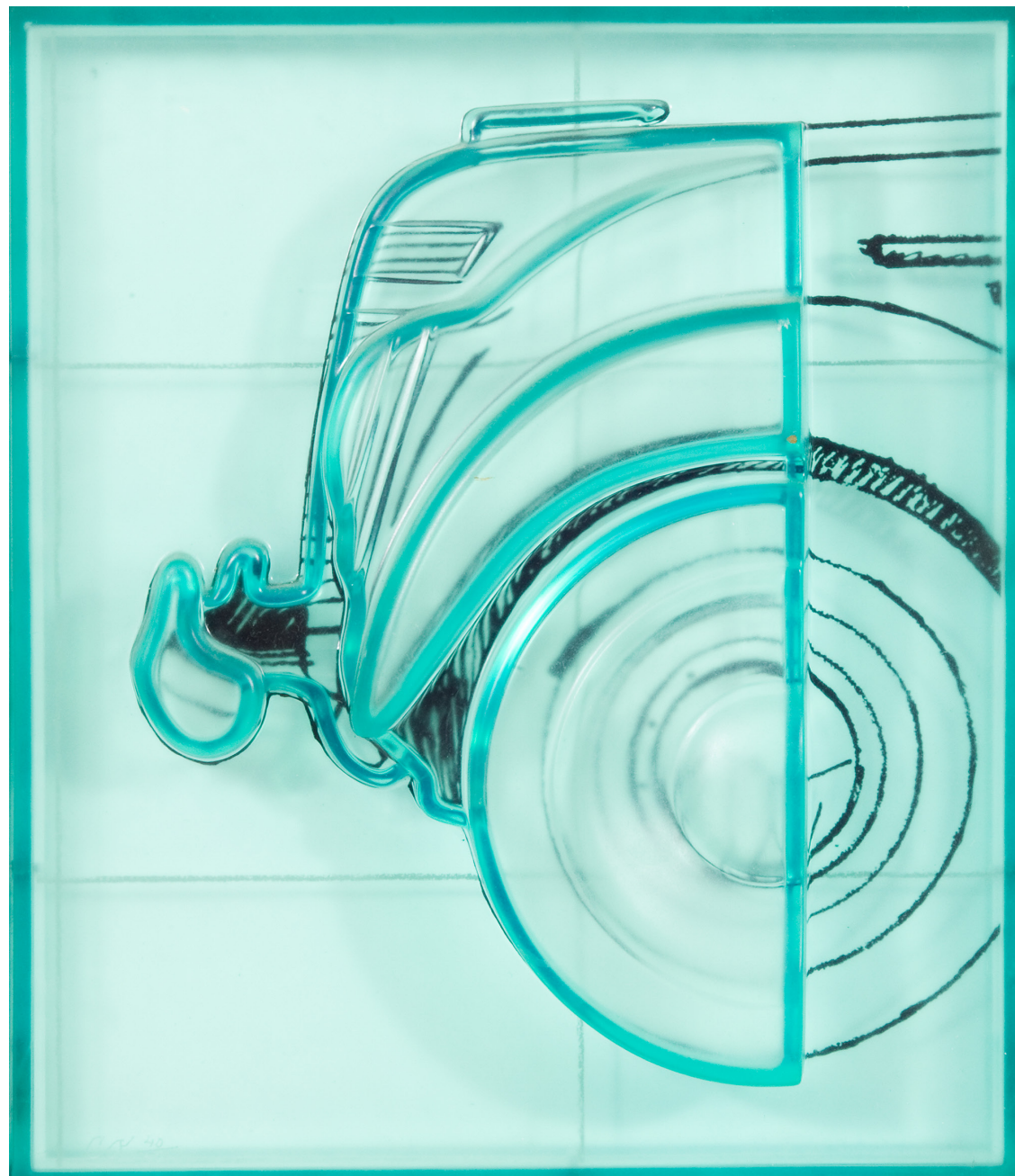
Amy Casey (US American, b. 1976)  
**Road Out - Caution**, 2007  
acrylic on paper  
12" x 11"  
Image by Tim Barrett



Figure 5  
Stuart Davis (US American, 1892-1964)  
**Free**, 1924  
watercolor on paper  
34" x 28"  
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



Mel Ramos (US American, 1935-2018)  
*A Young American Girl in a State of Nudity*, 1996  
oil on linen  
32" x 23"  
Image by Tim Barrett



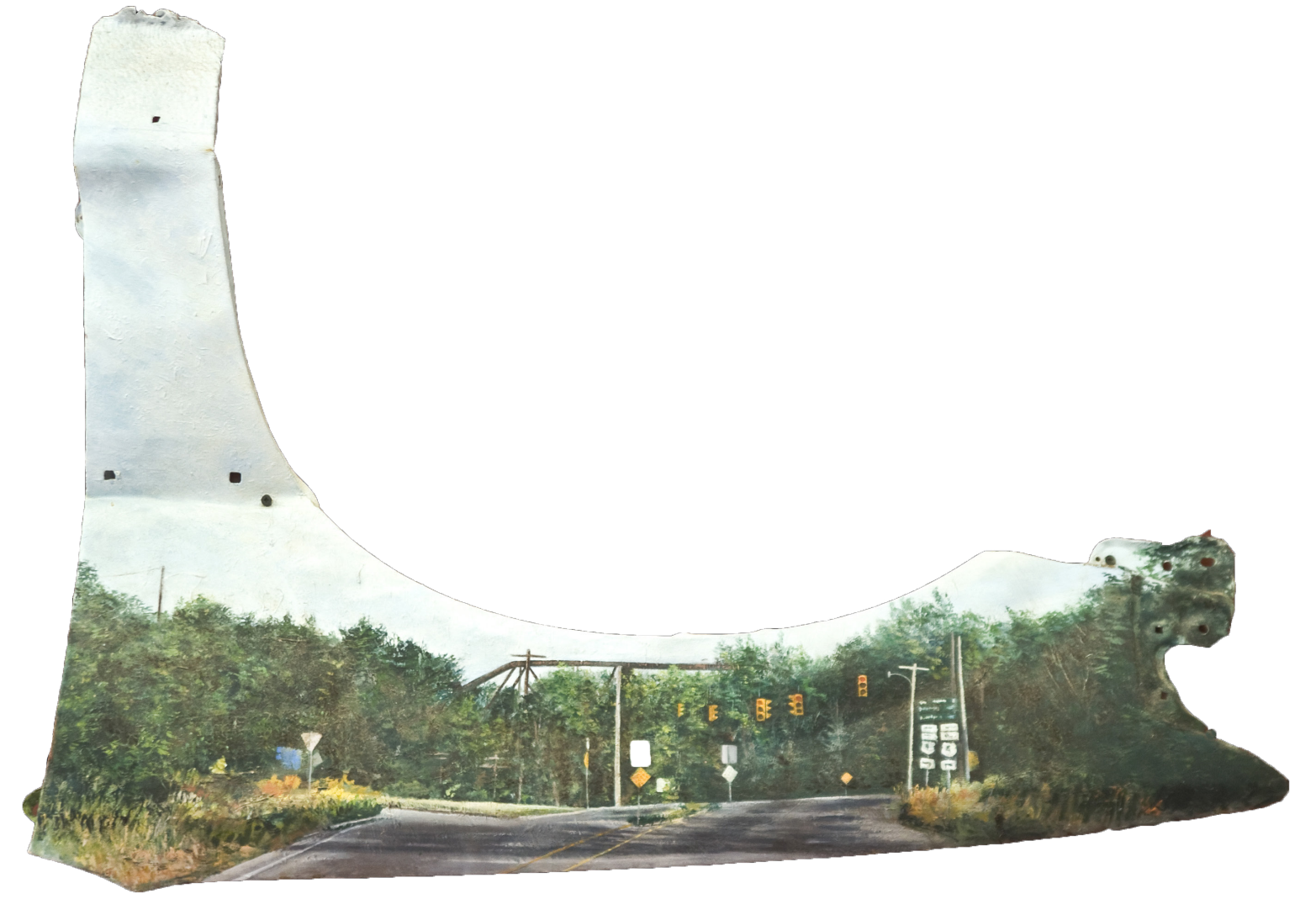
Figure 6  
Edward Kienholz  
(US American, 1927-1994)  
**Sawdy**, 1972  
mixed media assemblage  
39" x 36" x 7"  
Image by Ryan Stickney  
© Estate of Nancy Reddin Kienholz  
Courtesy of L.A. Louver, Venice, CA

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.<sup>6</sup> 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.



Figure 7  
**Five Car Stud**, 1969-1972  
mixed media installation  
© Estate of Nancy Reddin Kienholz  
Courtesy of L.A. Louver, Venice, CA  
Photography by Delfino Sisto Legnani



Linda Gottesfeld (US American, b. 20th century)  
**Vermont, New York Border**, 1996  
oil on steel  
35" x 38" x 5"  
Images by Tim Barrett and Ryan Stickney



## PERSONAL SPACE

"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

Figure 9  
Fred Irvin (US American, 1914–2006)  
*Driving Home from the Carnival*, c. 1958  
gouache on paper  
12" x 11"  
Image by Tim Barrett





Figure 11  
 Steve Lapin (US American, b. 20th century)  
*Marilyn '57 Corvette*, 1989  
 mixed media  
 36" diameter  
 Image by Tim Barrett



and when i was eight i fell in love with marilyn. she was an actress she dated i watched her on tv. i had a chemistry set she called me on the phone our garage burned down. she asked me if i'd done it her parents were out my tv blew up. she lived on mulholland. we sat in her dads corvette i saw sputnik she knew how to kiss. we fell asleep. her parents came home i was punished no tv for a month. her show was cancelled. i played solitaire i knew the cards before i turned them over i watched the stars. i fell in love with karen.

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 behind the scenes. 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.



Figure 10  
 May Kugler (US American, 1916–2005)  
*Just Married*, 1983  
 acrylic on Masonite  
 13" x 15"  
 Image by Tim Barrett



## AUTOSCAPES

“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, b. 1920)  
**City Streets and Pathways**, 1996  
oil on canvas  
36" x 24"  
Image by Tim Barrett



Figure 17  
 Anna May Robertson "Grandma" Moses  
 (US American, 1880–1961)  
**Old Automobile**, 1955  
 tempera on board  
 19" x 22"  
 Image by Tim Barrett



Figure 18  
 Jacob Lawrence (US American, 1917–2000)  
**Street Scene**, 1985  
 gouache on paper  
 36" x 28"  
 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.<sup>7</sup> 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.



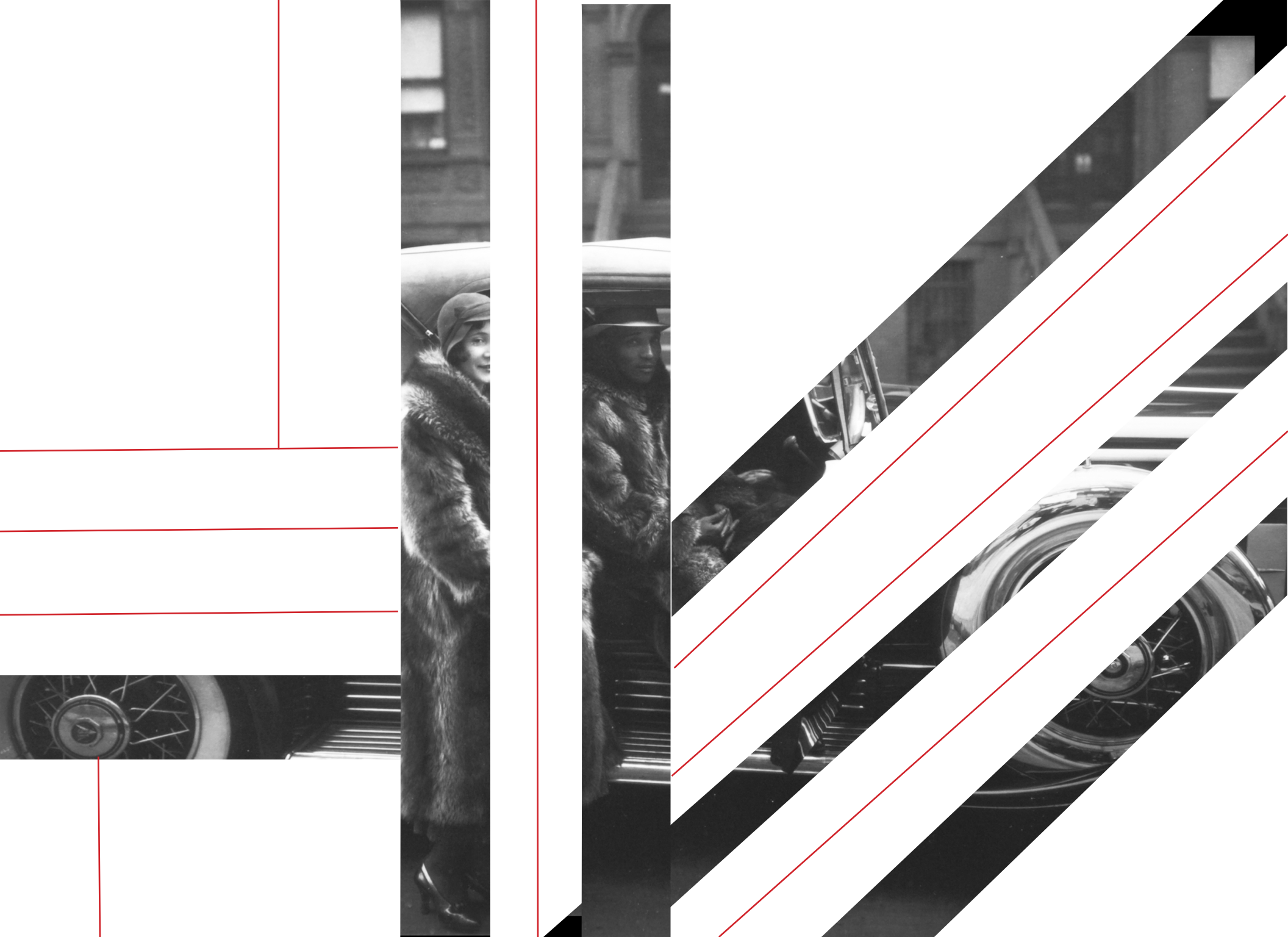
Figure 16  
Richard Estes (US American, b. 1932)  
**View from Twin Peaks**, 1990  
oil on canvas  
38" x 74"  
Image by Tim Barrett

“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 streets, buildings, signs, and shops of today’s cities. Cities and towns have sprawled out, diffuse, 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

Richard Estes (US American, b. 1932)  
*Lincoln Center*, c. 1975  
silkscreen  
17" x 14"  
Image by Tim Barrett





## CARS IN PHOTOGRAPHY

"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).<sup>8</sup>

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 Cortège, 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, 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.



Figure 8  
Charles D. Mitchell (US American, 1887-1940)  
*Untitled*, c. 1925  
pencil  
18" x 24"  
Image by Tim Barrett

Figure 20  
James Van Der Zee (US American, 1886-1983)  
*Couple Wearing Raccoon Coats with a Cadillac –  
West 127th Street*, 1932  
gelatin silver print  
11" x 14"  
Image by Tim Barrett



“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

Ansel Adams (US American, 1902-1984)  
*Statue and Oil Derricks, Signal Hill, Long Beach*, 1939  
silver print  
15" x 18"  
Image by Tim Barrett





Figure 15  
Stephen Hopkins (US American, b. 1934)  
*Denny's Arco*, 1987  
oil, alkyd on linen  
34" x 73"  
Image by Tim Barrett

# NOTES

<sup>1</sup> 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).

<sup>2</sup> 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).

<sup>3</sup> Terry and Eva Herndon, quoted in Susan Flynn, Peabody Essex Museum members' magazine, *Connections*, January/February 2019, 25.

<sup>4</sup> "Vehicles per Capita: Other Regions/Countries Compared to the United States," Office of Energy Efficiency & Renewable Energy, accessed July 2021, <https://www.energy.gov/eere/vehicles/fact-962-january-30-2017-vehicles-capita-other-regionscountries-compared-united-states>

<sup>5</sup> "Congress Approves the Federal-Aid Highway Act," United States Senate Historical Office, accessed July 2021, [https://www.senate.gov/artandhistory/history/minute/Federal\\_Highway\\_Act.htm](https://www.senate.gov/artandhistory/history/minute/Federal_Highway_Act.htm)

<sup>6</sup> For a description and images of *Five Car Stud* and an interview with Edward Kienholz's partner Nancy Kienholz about the piece, see "Edward Kienholz: *Five Car Stud* 1969-1972 Revisited," Los Angeles County Museum of Art, accessed July 2021, <https://www.lacma.org/art/exhibition/edward-kienholz-five-car-stud-1969-1972-revisited>

<sup>7</sup> For an incisive look at the history of African Americans and cars, see *Driving While Black: Race, Space and Mobility in America*, directed by Ric Burns and Gretchen Sullivan Sorin, PBS Special, aired October 13, 2020, <https://www.pbs.org/video/driving-while-black-race-space-and-mobility-in-america-achvfr/>

<sup>8</sup> 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/283256>



Peter Hooven (US American, 1934-1991)  
*Drive In*, 1990  
acrylic on canvas  
18" x 23"  
Image by Tim Barrett

O. Winston Link (US 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



Meridel Rubenstein (US American, b. 1948)  
*Paul, Annabelle, & Paul Medina,  
Chimayo 68 Chevy Impala*, 1980  
ektacolor photograph  
24" x 28"  
Image by Tim Barrett



Javan Bayer (US American, 1928-2001)  
*Drive In Theatre*, c. 1980  
color photograph  
15" x 19"  
Image by Tim Barrett



Shellee Graham (US American, b. 20th century)  
*Cadillac Ranch*, 1995  
c-print  
7" x 11"  
Image by Tim Barrett

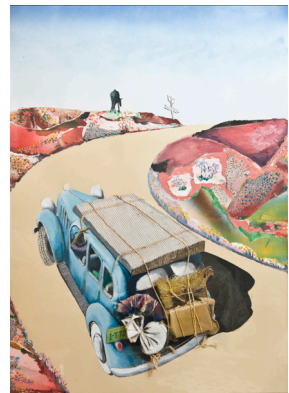
# EXHIBITION CHECKLIST



Ansel Adams  
(US American, 1902–1984)  
**Statue and Oil Derricks, Signal Hill, Long Beach, 1939**  
silver print  
15" x 18"



Carlos Almaraz  
(Mexican American, 1941–1989)  
**River Crash, 1983**  
oil on Masonite  
8" x 10"



Benny Andrews  
(US American, 1930–2006)  
**Northbound, 1996**  
oil and collage on paper  
39" x 27" x 1"



Peggy Bacon  
(US American, 1895–1987)  
**Heavy Traffic, c. 1936**  
etching  
17" x 15"



John Baeder  
(US American, b. 1938)  
**Col. Poole's Pig Hall of Fame, 1994**  
watercolor on paper  
17" x 30"



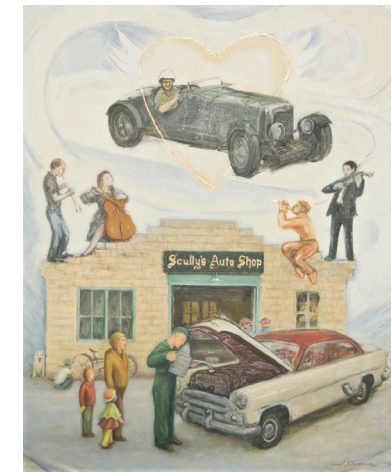
Javan Bayer  
(US American, 1928–2001)  
**Drive In Theatre, c. 1980**  
color photograph  
15" x 19"



George Biddle  
(US American, 1885–1973)  
**A Lowcountry Farm, 1930**  
watercolor, pencil, dry brush  
on paper  
9" x 12"



David Campbell  
(US American, b. 1936)  
**Industrial Area, 1990**  
pencil and graphite on paper  
23" x 30"



Carol Canner  
(US American, b. 1941)  
**Scully's Auto Shop, 1992**  
oil on canvas  
33" x 27"



Amy Casey  
(US American, b. 1976)  
**Road Out - Caution, 2007**  
acrylic on paper  
12" x 11"



Lucille Corcos  
(US American, 1908–1973)  
**Wartime, Summer 1942, 1942**  
tempera on board  
20" x 15"



Gordon H. Coster  
(US American, 1906–1988)  
**Hudson Assembly Line, 1948**  
gelatin silver print  
10" x 12"



Robert Cottingham  
(US American, b. 1935)  
**One Way**, 1984  
hand-colored lithograph  
22" x 18 1/2"



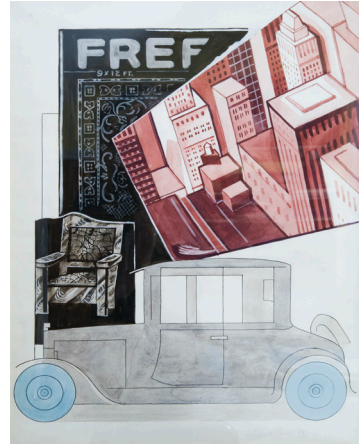
Arthur Dove  
(US American, 1880-1946)  
**Car**, 1931  
oil on canvas  
13" x 22"



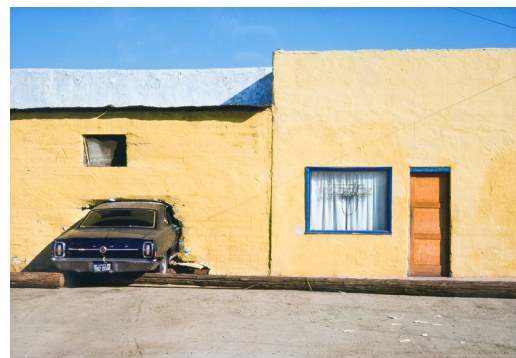
Richard Estes  
(US American, b. 1932)  
**Lincoln Center**, c. 1975  
silkscreen  
17" x 14"



William Fisher  
(US American, 1890-1985)  
**Junkyard in Wells, ME**,  
c. 1940  
oil on canvas  
29 1/4" x 35 1/2"



Stuart Davis  
(US American, 1892-1964)  
**Free**, 1924  
watercolor on paper  
34" x 28"



Steve Dzerigian  
(US American, b. 20th century)  
**Bar Visitation, San Joaquin Valley**, 1976  
photograph  
18" x 22"



Richard Estes  
(US American, b. 1932)  
**View from Twin Peaks**, 1990  
oil on canvas  
38" x 74"



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



Rita Dibert  
(US American, b. 1946)  
**Small Bet on a Future**, 1981  
hand-tinted selenium-toned  
infrared photograph  
13" x 19"



Elliott Erwitt  
(French American, b. 1928)  
**Steam Train Wyoming**, 1954  
gelatin silver print  
16" x 20"



Janet Fish  
(US American, b. 1938)  
**Locomotion**, 1990  
oil on canvas  
58 1/2" x 52 1/2"



Maurice Freedman  
(US American, 1904-1985)  
**Road to Stockton**, 1952  
oil on canvas  
20" x 40"





Linda Gotesfeld  
(US American, b. 20th century)  
**Vermont, New York Border, 1996**  
oil on steel  
35" x 38" x 5"



Shellee Graham  
(US American, b. 20th century)  
**Blue Swallow Motel, 1995**  
c-print  
7" x 11"



Peter Hooven  
(US American, 1934-1991)  
**Drive In, 1990**  
acrylic on canvas  
18" x 23"



Axel Horn  
(US American, 1913-2001)  
**Relocation-Oklahoma to the West Coast, 1938**  
gouache on board  
16" x 22 1/4"



Hal Gould  
(US American, 1920-2015)  
**Picnic with 1968 Firebird, 1968**  
photograph  
9" x 11"



Shellee Graham (US American,  
b. 20th century)  
**Route 66, 1995**  
c-print  
7" x 11"



Kristine Hopkins  
(US American, b. 20th century)  
**She Was Dazzled by Life on the Material Plane, c. 1993**  
hand-colored infra-red  
photograph  
5" x 7"



John Hull  
(US American, b. 1952)  
**Minstrel in the Gallery, 1999**  
acrylic on canvas  
15" x 24"



Shellee Graham  
(US American, b. 20th century)  
**Cadillac Ranch, 1995**  
c-print  
7" x 11"



John Gutmann  
(US American, b. Poland,  
1905-1998)  
**The Artist Lives Dangerously, 1938**  
gelatin silver print  
25" x 20"



Stephen Hopkins  
(US American, b. 1934)  
**Denny's Arco, 1987**  
oil, alkyd on linen  
34" x 73"



Fred Irvin  
(US American, 1914-2006)  
**Driving Home from the Carnival, c. 1958**  
gouache on paper  
12" x 11"



Yvonne Jacquette  
(US American, b. 1934)  
**Nightview Near Dayton, Ohio II**,  
1984  
oil monotype  
14" x 17"



Dong Kingman (Chinese  
American, 1911-2000)  
**San Francisco**, 1970  
watercolor  
25 1/2" x 21"



Dorothea Lange  
(US American, 1895-1965)  
**Bean Pickers, West Staten  
Island, California**, 1939  
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



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



Shannon Kolvitz  
(US American, b. 1985)  
**Truck and Trailer, Baton  
Rouge, LA**, 2010  
archival digital pigment print  
12" x 30"



Dorothea Lange  
(US American, 1895-1965)  
**Funeral Cortage, End of  
an Era in a Small Valley  
Town, CA**, 1938  
silver print  
11" x 11"



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



Edward Kienholz  
(US American, 1927-1994)  
**Sawdy**, 1972  
mixed media assemblage  
39" x 36" x 7"



May Kugler  
(US American, 1916-2005)  
**Just Married**, 1983  
acrylic on Masonite  
13" x 15"



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



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



Jacques Henri Lartigue (French, 1894-1986)  
**Le Grand Prix ACF**, 1913  
gelatin silver print  
16" x 20"



Molly Luce  
(US American, 1896-1986)  
**Suburbia**, 1924  
oil on canvas  
31" x 38"



Anna May Robertson "Grandma" Moses  
(US American, 1880-1961)  
**Old Automobile**, 1955  
tempera on board  
19" x 22"



Mel Ramos  
(US American, 1935-2018)  
**A Young American Girl in a State of Nudity**, 1996  
oil on linen  
32" x 23"



Jacob Lawrence  
(US American, 1917-2000)  
**Street Scene**, 1985  
gouache on paper  
36" x 28"



John McCutcheon  
(US American, b. 20th century)  
**Iraq Evacuation Cars**, 1991  
photograph  
16" x 20"



New York Times  
**Start of NY to Paris Race**, 1908  
gelatin silver print  
13" x 17"



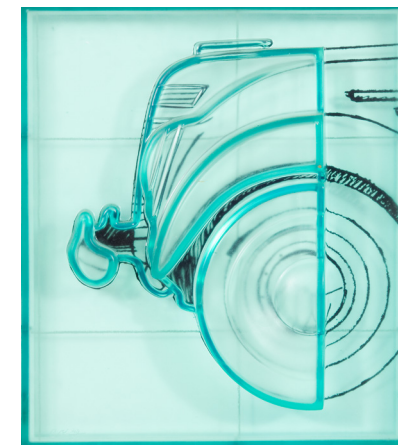
Norman Rockwell  
(US American, 1894-1978)  
**Pollution**, c. 1965  
oil on poster board  
13" x 10"



O. Winston Link  
(US American, 1914-2001)  
**Hotshot Eastbound at laeger Drive-In, West VA**, 1956, printed in 1987  
gelatin silver print  
15" x 19"



Charles D. Mitchell  
(US American, 1887-1940)  
**Untitled**, c. 1925  
pencil  
18" x 24"



Claes Oldenburg  
(Swedish American, b. 1929)  
**Profile Airflow-Test Mold Front End**, 1972  
silkscreen, polyurethane, metal  
18" x 16"



Betsabeé Romero  
(Mexican, b. 1963)  
**Trama transurbana en la calle**, 2000, ed. 4/5  
color photograph  
20" x 24"



Ruth Starr Rose  
(US American, 1887-1965)  
**Going to Heaven**, 1945  
lithograph  
10" x 13"



Meridel Rubenstein  
(US American, b. 1948)  
**Paul, Annabelle, & Paul Medina, Chimayo 68 Chevy Impala**, 1980  
ektacolor photograph  
24" x 28"



John Sloan  
(US American, 1871-1951)  
**5th Avenue**, 1941  
etching  
8" x 6"



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



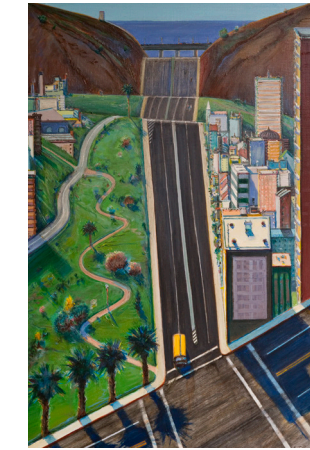
Arthur Rothstein  
(US American, 1915-1985)  
**Hamilton County, TN**, 1937  
gelatin silver print  
11" x 14"



Ben Shahn  
(US American, born Lithuania, 1898-1969)  
**Street Musicians, Maynardville, TN**, 1935  
gelatin silver print



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



Wayne Thiebaud  
(US American, b. 1920)  
**City Streets and Pathways**, 1996  
oil on canvas  
36" x 24"



William Royer  
(US American, b. 20th century)  
**Loneliest Highway**, 2010  
digital photograph  
12" x 18"



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



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



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



James Van Der Zee  
(US American, 1886–1983)  
***Couple Wearing Raccoon Coats with  
a Cadillac—West 127th Street, 1932***  
gelatin silver print  
11" x 14"



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



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



Myron Wood  
(US American, 1921–1999)  
***Matheson, Colorado, 1959***  
silver emulsion print  
12" x 18"



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"



# COLLECTORS

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."

# ABOUT THE

Eva and Terry Herndon, August 1993  
Photo by Lois D'Annunzio.



“Is this the 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

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

# FAM BOARD OF TRUSTEES



President: Susan Roetzer

Vice President: Nadine Price

Treasurer: Joseph Sylvia

Secretary: Karen Spinelli

Holly Elissa Bruno  
Carol Canner  
Anna Clementi  
Thomas N. DiConza  
Robert Gallo  
Gale Simonds Hurd  
Robert Jokela  
Richard Lapidus  
Peter Laytin

Roderick Lewin  
Rachel Lopez  
Achla Madan  
Nadine Martel  
Ryan McGuane  
Martin D. McNamara  
William McSheehy  
Daniela Rivera  
Susan Cunio Salem  
Anthony Terrana

This catalogue accompanies the exhibition  
*Joyride: Cars in American Art from the Terry and  
Eva Herndon 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.

Photography © Charles Sternaimolo 2021,  
© Tim Barrett, where indicated.

Catalogue design by the students of Robert Carr's  
Fall 2021 Document Design course at Fitchburg  
State University: Delaney Foresman, Eva  
Kozikowski, Mackenzie Ullrich, Ryan Stickney, Zion  
Keating, Darian Norwood, Anthony Morales, and  
Dakotah Lucero

Catalogue edited by Marjorie Rawle.

---

---

Published by the Fitchburg Art Museum  
185 Elm Street, Fitchburg, MA 01420  
[www.fitchburgartmuseum.org](http://www.fitchburgartmuseum.org)  
©2021 Fitchburg Art Museum  
All rights reserved.

---





