

CAROLYN HAEBERLIN  
1913 - 2000



*untitled*

1983 acrylic 16 x 12

*Trees with Distant Hills*  
1977 acrylic 10 x 16



*Erosion*  
1980 acrylic 8 x 10

*October*  
no date acrylic 12 x 16





*House on River*  
1973 acrylic 12 x 16



*untitled*  
no date collage 11 x 14



*Desert Landscape*  
1976 acrylic 12 x 16



*Forest Scene 1*  
1975 acrylic/collage 24 x 30



*Fading Hills*  
1980 acrylic 12 x 17



*untitled*  
no date acrylic 20 x 24



*untitled*  
no date acrylic 24 x 30



*untitled*  
no date acrylic 24 x 30



*Trees, Leaves, and Sky*  
1977 acrylic 30 x 40



*untitled*  
no date acrylic 20 x 24



*Fenced Meadow*  
1977 acrylic 30 x 36



*Trees at River Edge*  
1977 acrylic 32 x 48



*Ontario*  
1971 acrylic 24 x 30



*untitled*  
1978 acrylic/collage 12 x 16



*Early March*  
1977 acrylic 10 x 14



*Pink Sky in Winter*  
no date acrylic 20 x 24

*View from Barn*  
1972 acrylic 24 x 30





*Winter Woods*  
no date oil 30 x 36



*A White House in Winter*  
no date acrylic 32 x 48



*Boat Ride* 1960 oil 24 x 36



*untitled*  
no date acrylic 30 x 36



*Paper Whites - Narcissus*  
1983 acrylic 36 x 24



*Anemones*  
1978 acrylic 30 x 24



*Pruning Shears*  
no date acrylic 26 x 30



*Tithonia*  
1983 acrylic 24 x 30



*Cyclamen*

no date acrylic 40 x 30



*Still Life with Twine and Scissors*  
no date oil 25 x 20



*untitled*  
no date acrylic 24 x 36



*Boy in Bath*  
1956 oil 25 x 20



*Young Seamstress*  
1960 acrylic 24 x 30



*Bicycle Boy 1*  
1964 oil 24 x 30



*Girl with Cat*  
1977 acrylic 30 x 40



*In the High Chair*  
1947 oil 14 x 8



*Girl Reading Comic*  
no date oil 25 x 20



*Pink Overalls*  
no date oil 24 x 20

Our mother painted pretty much through all the years of our childhood, as you can see by some of her paintings. When we were small she worked in a studio in our house and once we got a bit older a large barn on the property became her summer studio. Having the larger space opened up her paintings - almost all of the large sweeping landscapes and flower paintings were done in that studio. We saw that painting was a fundamental part of her life, like cooking and homemaking, and she was certainly willing to share with us whatever part of that we were interested in. This was what painting was for her; not something esoteric, but immediately accessible and that should be available to anyone who was interested. The subject matter of virtually all her work is from her everyday surroundings in Woodstock. The mountains always refer back to Overlook, streams refer back to the Sawkill Creek which runs through the property where she lived, the treescapes all have the familiar feel of trees around the property. In summer flowers make their appearance in her paintings - plucked from her beloved gardens to live permanently on the canvas. The paintings evoke a feeling of calm, peace and order which was a state of mind where she was most comfortable.

In the end her work is not separate from our memory of her. It's an aspect of who she was, and how she related to the world.

Carolyn P. Wilson  
John H. Wilson  
February 2011

*The Woodstock School of Art is grateful to Carolyn P. and John H. Wilson for their invaluable contributions to this exhibition.*



*View from Barn*  
1972 acrylic 24 x 30