

Wendling, Gustave, b. 6-7-1862 at Buddensteadt near Braunschweig, d. 10-16-1932 in Koenigslutter am Elm, near Braunschweig. Wendling was born in a village thirty miles southeast of Braunschweig. A son of a village blacksmith, he attended a local elementary school and was then sent to a secondary school in the nearby town of Helmstedt. At the age of eventeen he entered the art academy at Duesseldorf, where he probably knew Bernhard Schneider and Wilhelm Schroter. Wendling's stay in Milwaukee must have been brief, for his name had not even been found listed in the Milwaukee City directories. In 1897, the year that the Atlanta Cyclorama was placed on exhibition in Detroit, Wendling spent a year in Detroit as one of the proprietors of the New Academy of Fine Arts. His partners in this venture were two other German-born artists who had recently worked in Milwaukee, Otto von Ernst (1853-1925) and the panorama painter Paul Wilhelmi. Wendling returned to Duesseldorf in 1890 and frequently exhibited work in Germany during the following decade. By 1898 he had joined forces with Hugo Ungewitter to begin preliminary studies for a panorama depicting an episode from the landscape painter Hermann Ritzau, while another was certainly Fritz Dinger, the father of the panorama artist Otto Dinger.³³ The panorama entitled, "Bluecher's Crossing of the Rhine at Kaub" took 11 month to complete and was finally put on display at the Duesseldorf Exhibition of 1902, where it was seen by nearly a half million viewers. Thirteen years later it was taken out of storage and put on exhibit in Berlin. Following his success with this panorama, Wendling collaborated with the artist Karl Becker on two colossal paintings, one of the Hamburg harbor and the other of old Duesseldorf. Like the Rhine crossing panorama, both of these paintings have disappeared.

In 1909 Wendling went to Braunschweig, where he remained for the next twenty years. He now specialized in landscapes of the North Sea Coast and painted particularly at Emden and in Holland. His work was done in an impressionist style, which has sometimes been compared to that of Max Lieberman, who was a personal friend. A number of Wendling's paintings from this period have found their way into the permanent collections of German Museums, including the Duesseldorf Art Museum and the Folkswang Museum in Essen. Wendling never married. In 1927 he retired and went to live with a niece whose husband was a drawing teacher. The village where Wendling died is about half way between Braunschweig and his birthplace.
