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The Part of Bushwick Open Studios that is Actually Ridgewood

by Allison Meier on June 4, 2012 1

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Art by Ryan Michael Ford in the Sculpture Garden at the Vander Ende-Onderdonk House (all photos by the author for Hyperallergic)

Despite its name, the sprawling weekend (June 1–3) of [Bushwick Open Studios](#) actually overtakes the bounds of one neighborhood into the greater North Brooklyn art scene, including some spaces in another borough entirely. The studios, events and exhibits in Ridgewood, Queens, offer another aspect of the larger Bushwick area worth taking in, and what better way to start than at the Greater Ridgewood Historical Society itself at the Vander Ende-Onderdonk House?

Sunday of BOS celebrated the closing of the [Sculpture Garden](#) in the backyard of the Vander Ende-Onderdonk House, curated by Deborah Brown and Lesley Heller. Works by 13 Brooklyn-based artists included an airy layered plywood cutout piece by Sarah Bednarek, lurking metal creatures by Jolynn Krystosek, and the above curious ping pong-playing pyramid by Ryan Michael Ford. The lawn where the sculptures were exhibited is a rather large and lovely space, and it could have accommodated a few more bombastic sculptures to make it feel more like “sculpture garden” rather than a garden with some sculptures, but it did make for a peaceful exploration. As I walked up the hill of the lawn to a winding sculpture by Kai Vierstra, I suddenly turned to view the Manhattan skyline from beneath its curves. Later, when I stepped out again to the street from the house and its gardens, I was surprised to find that I was in fact still in an industrial area instead of the countryside.

The most colorful object at the Onderdonk House has been there for years, and will probably not move anytime soon. The Arbitration Rock was once the most prominent marker along a survey line dividing Brooklyn and Queens (Bushwick and Newtown, more specifically) in 1769, although the small boulder was moved 297 feet in 1930 to its current white picket fence corral due to road construction. Now it is something of a Ridgewood icon, and was used in a shield by the Queens Museum of Art during the “[Actually, It’s Ridgewood](#)” art crawl in May.