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**Department of Housing, Economic Development & Commerce  
Artist Certification Board**

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**Inter-Office Memorandum**

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**DATE:** December 20, 2022  
**TO:** Christopher Langston, Chairman  
**FROM:** Joey-Ann Morales, Division of City Planning  
**SUBJECT:** Artist Certification Approval

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*The Following individuals were recommended for approval by the Artist Certification Board (ACB) and await certification at the next Planning Board Meeting.*

<u>Name</u>	<u>Medium</u>	<u>Criteria</u>
Jiaming Zhang	Painting	1,2,3,4,5
Sajal Sarkar	Painting	1,2,3,4,5

*\*The following shall serve as criteria to be used by the ACB in certifying an artist: 1) the artists' commitment to the fine arts as a career; 2) the need for large loft space in which to create his or her art; 3) education; 4) current body of work; 5) exhibition record; 6) references from other artists or art professionals. In no event shall the content of the art created be used as a criterion to determine eligibility to occupy work/live space in the WALDO.*



# Artist Certification Application

(Each individual applicant should submit a separate application.)

**Date**

11/1/2022

**Name**

JIAMING ZHANG

**Home Phone**

(917) 361-2531

**Mobile Phone**

(917) 361-2531

**Email Address**

jiaming.johnny.zhang@gmail.com

**Address**

366 6th St, Jersey City, New Jersey 07302

**Fine Arts Discipline**

Bold, controlled strokes and colors blend with soft, simple lines to capture the emotional essence of the moment, inviting us to explore the ebb and flow of the natural energies surrounding us, as well as within ourselves. Zhang, who grew up in China and moved to America to study interior design and architecture, is an avid observer and constantly draws inspiration from the space and dynamics around him.

With each of his creations, his goal is to capture the narrative of the moment and translate those feelings onto canvas. Based in New York, Zhang received his BFA and M.Arch from Pratt Institute. Since then, he has exhibited in New York, Milan, Venice, Barcelona, London, Shenzhen, and Osaka, among other cities.

**Do you currently reside in a work/live space?**

No

**What is your current amount of work space?**

400

**How much work/live space will you need?**

800

## PLEASE PROVIDE THE FOLLOWING INFORMATION:

**1. Describe your particular art form and explain why a large space is necessary for its creation.**

I use acrylic material as the primary material for my paintings. In the continuous creation, I found that the larger paintings are more able to show the power I want to express. At the same time, I am also experimenting with using fabric as a medium for my creation. I need more space to store, sort, and cut these fabrics so I can stitch them together. Also need space to see how they will look when done.

**2. Submit a fine arts (non-commercial) resume pertinent to your work. Include educational background, professional training, public exhibitions and/or performances, critical reviews, awards and fellowships. Be sure to include dates.**



**Fine Arts Resume**

Jiaming Zhang Artist resume 2022.pdf

**3. Submit dated documentation appropriate to your particular art form. Your documentation should reflect a body of work over the last 5 years, up to and including recent work. Student work, in and of itself, will not meet the criteria for certification. Below are examples of the kinds of support materials that should accompany your application: (*Applicants must upload or mail in examples. Staff does not have access to certain websites*)**

- **15-20 examples; CD, website or slide sheet, scores, tapes or photographs of work completed in the last 5 years; dated announcements, catalogs, reviews, articles, etc.**

**15 - 20 Examples**

210512\_Jiaming\_Zhang\_0758\_large.jpg  
210512\_Jiaming\_Zhang\_0757\_large.jpg  
210512\_Jiaming\_Zhang\_0761-2\_large.jpg  
210512\_Jiaming\_Zhang\_0768\_large.jpg  
210512\_Jiaming\_Zhang\_0750\_large.jpg  
210512\_Jiaming\_Zhang\_0789\_large.jpg  
Space #0317\_Jiaming\_Zhang.jpg  
Space #0743\_Jiaming\_Zhang.jpg  
Space #0827\_Jiaming\_Zhang.jpg  
Space #0742\_Jiaming\_Zhang.jpg  
Space #0828\_Jiaming\_Zhang.jpg  
Space #0828\_Jiaming\_Zhang1.jpg  
210512\_Jiaming\_Zhang\_0766\_small.jpg  
210512\_Jiaming\_Zhang\_0805-2\_small.jpg  
210512\_Jiaming\_Zhang\_0739\_1\_small.jpg

**All documentation should include, where appropriate, the date of creation, medium, size and title of the work.**

**In some cases, the Artists' Certification Board may request more support materials such as recommendations, transcripts, and or an interview with the applicant.**

**ALL SUPPORT MATERIALS BECOME THE PROPERTY OF THE JERSEY CITY PLANNING DIVISION AND WILL BE KEPT IN A PUBLIC RESOURCE REGISTRY. THEY WILL NOT BE RETURNED.**

**DO NOT SUBMIT ORIGINAL WORK.**

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The undersigned hereby certifies that he or she is currently engaged in the fine arts as a career, and that the statements and information set forth above and/or annexed to this application are true to the best of his or her knowledge, and that the materials submitted in support of this application represent the applicant's own work.

**Signature**

**Date**

11/1/2022

A handwritten signature in black ink, consisting of a large, stylized initial 'O' followed by a series of connected loops and a sharp upward stroke at the end.

## **ARTICLE II**

# **LAND USE BOARDS, COMMISSIONS AND ADVISORY BOARDS**

### **345-11 ARTIST CERTIFICATION BOARD**

#### **A. Establishment of an Artist Certification Board**

1. There is hereby created an Artists' Certification Board (ACB), which shall serve as a citizens advisory board to the Planning Board, pursuant to N.J.S.A.40:55D-27.a. The ACB shall be in, but not of, the Division of City Planning. The ACB is essentially an artists peer review committee. In order to reside in a work/live studio in the WALDO, an artist must be so certified by the Planning Board. The Planning Board shall be guided in this certification by the recommendation made by the ACB. The Planning Board may reject the recommendation of the ACB, but the reasons for such rejection must be clearly stated in the resolution approved by the Board.
2. The ACB shall be comprised of persons knowledgeable in the arts. It shall consist of five (5) full members, with no more than two (2) additional alternate members who may vote in the absence of full members. A minimum of three (3) full members of the ACB shall be professional artists. All members shall be appointed by the Mayor. After the initial appointments are made, all terms shall run for four (4) years.
3. The ACB shall review applications filed by persons who are interested in occupying work/live space in the WALDO as either owners, tenants or sub-tenants, to determine if the applicant can be certified to occupy such space.
4. The following shall serve as criteria to be used by the ACB in certifying an artist: 1) The artists' commitment to the fine arts as a career; 2) The need for large loft space in which to create his or her art; 3) Education; 4) Current body of work; 5) Exhibition record; 6) References from other artists or art professionals. In no event shall the content of the art created be used as a criterion to determine eligibility to occupy work/live space in the WALDO.
5. The recommendation of the ACB to the Planning Board shall be submitted to the Planning Board



# JIAMING ZHANG

ARTIST  
ARCHITECTURAL DESIGNER



+1 917-361-2531  
jiaming.johnny.zhang@gmail.com  
New York NY US



## EXHIBITIONS

2022	Scrivendo La Divna Commedia Art Exhibition	Brussels, Belgium
2022	MuseConnect Annual GALA Art Exhibition and Auction	Flushing, NY
2022	Living Now Exhibition - IYN Gallery	Osaka, Japan
2022	NYC ART EXPO - Solo Exhibition	New York, NY
2022	Canvas International Art Fair	Venice, Italy
2022	The Body Language International Art Exhibition	Venice, Italy
2021	Contemporary II Art Exhibition - Boomer Gallery	London, UK
2021	Architecture - A60 Contemporary Art Space Milano	Milan, Italy
2021	International Art Fair Barcelona	Barcelona, Spain
2015	Smallest Space Pratt Green House Exhibition	Brooklyn, NY

## EXPERIENCE

2020	Architectural Designer, Nicholas Agneta Architect	New York, NY
2019	Graphic Designer, LVMH Group	New York, NY
2018	Showroom Designer, Huijie Group Co LTD	Shenzhen, China
2018	Founder, Design in Progress Studio	New York, NY
2016	Space Designer, Gentle Monster USA	New York, NY

## LECTURES & TALKS

2020	Living (just enough) for the City - Lecture & Talk	Pratt Institute
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## PUBLICATIONS & PRESS

2022	Exhibition Review: The Body Language 02.2022, Online	Venice, Italy
2022	Exhibition Review: Canvas International Art Fair 03.2022, Online	Venice, Italy
2022	论材料导向下的现代建筑设计趋势 - 装饰装修天地杂志 01.2022, Printed	CHINA
2022	非线性设计逻辑在室内空间中的适用性研究- 中华建设杂志 2022, Printed	CHINA
2022	Artist Jiaming Zhang <The Forest>-World Journal 04.2022, Printed	New York
2022	Artist Jiaming Zhang, <Space in paper>-ARTE & CULTURA, Printed	Barcelona, Spain
2022	Jiaming Zhang al Grand Palais Ephemere di Parigi - IL FARO, Online	Milan, Italy
2021	"以人为本"的空间设计逻辑 - 中国房地产业杂志 09.2021, Printed	CHINA
2019	"Umino-Mori Park Tokyo Japan" - Inprocess 26, Printed & Online	Brooklyn, NY
2018	"Incinerator + Natatorium" - Inprocess 25, Printed & Online	Brooklyn, NY
2017	"An Object of Relations" - Inprocess 24, Printed & Online	Brooklyn, NY

## AWARDS

2018	Volume Zero Architecture & Design Competitions Award	US
2015	Smallest Space Pratt Green House Competitions First Prize Winner	Brooklyn, NY

## PROFESSIONAL EXPERIENCE

2021	Co-Founder, DIP Art Gallery	New York, NY
2022	Curator, Fencing, Fine Art Exhibition	New York, NY
2016	Alumni Critics, Interior Design Major Senior Thesis	Brooklyn, NY

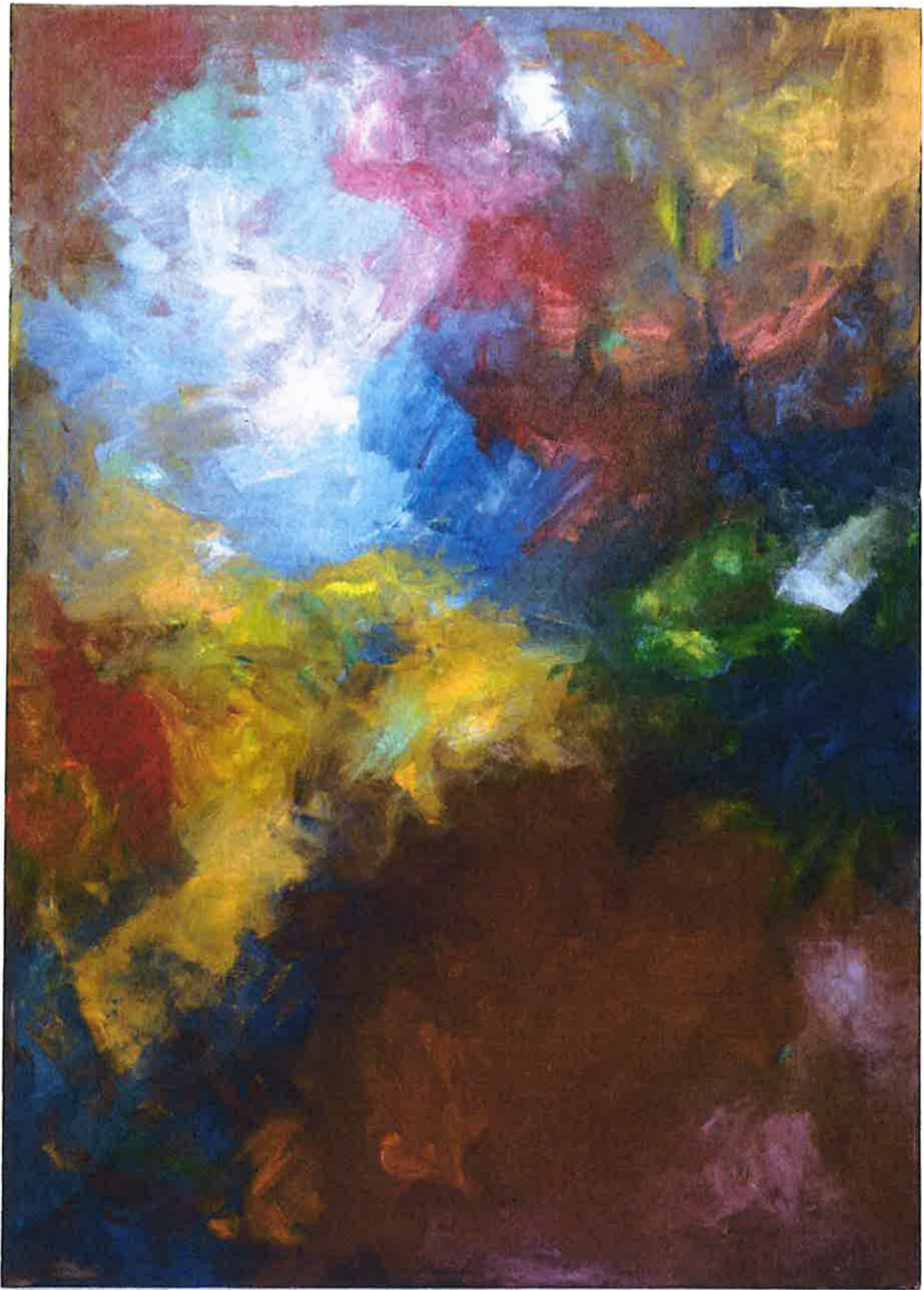
## EDUCATION

2017-2020	Master of Architecture, Pratt Institute	Brooklyn, NY
2012-2016	Bachelor of Fine Arts - Interior Design, Pratt Institute	Brooklyn, NY

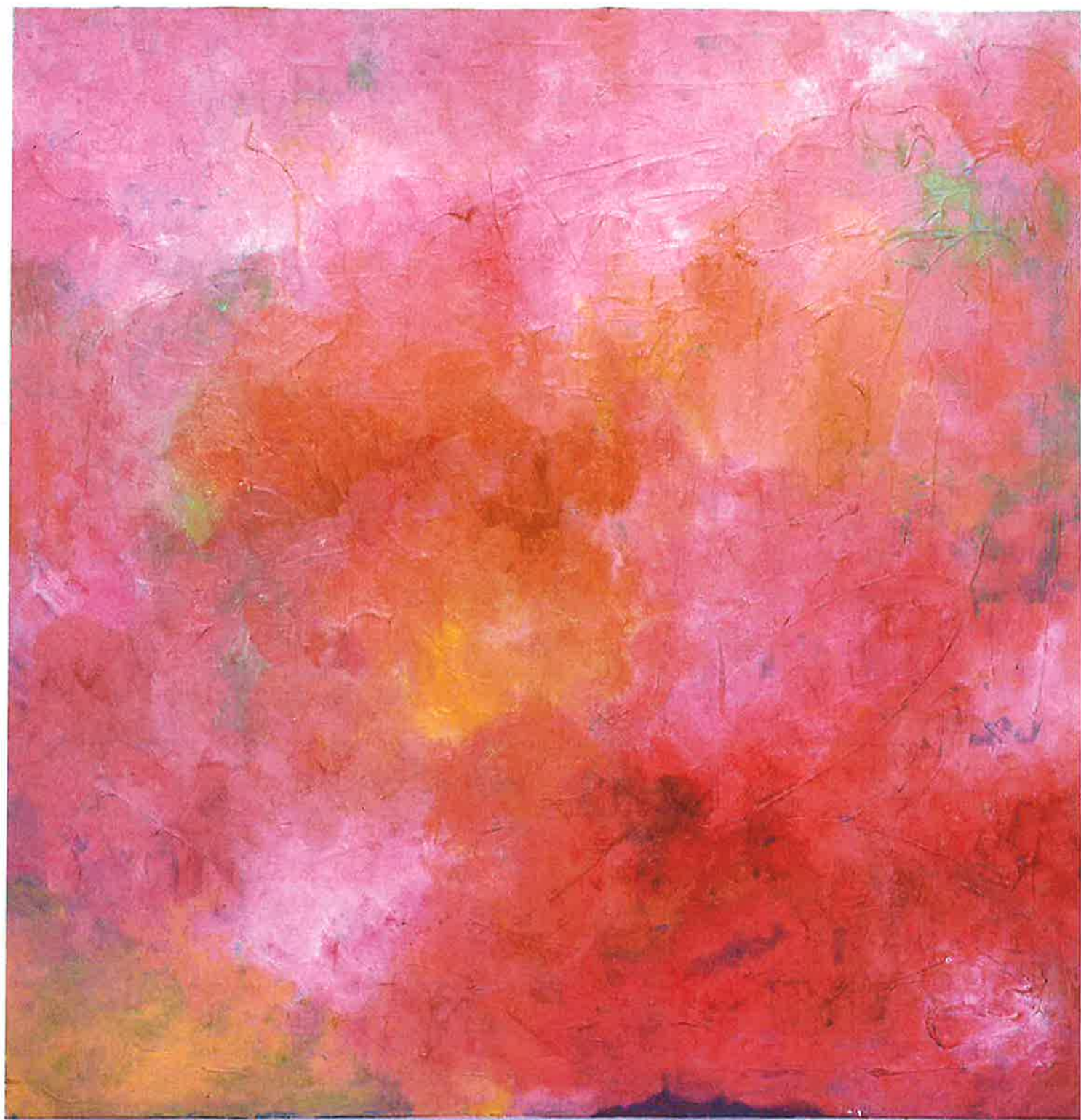
## LANGUAGES

Chinese(Mandrain & Cantonese), English



















# Artist Certification Application

(Each individual applicant should submit a separate application.)

**Date**

10/30/2022

**Name**

Sajal Sarkar

**Home Phone**

(732) 781-8465

**Mobile Phone**

(732) 781-8465

**Email Address**

sajalsr@gmail.com

**Address**

1106 Forest View Drive, Avenel, New Jersey 07001

**Fine Arts Discipline**

Drawing, Painting, Printmaking

**Do you currently reside in a work/live space?**

No

**What is your current amount of work space?**

200

**How much work/live space will you need?**

500

## PLEASE PROVIDE THE FOLLOWING INFORMATION:

**1. Describe your particular art form and explain why a large space is necessary for its creation.**

I am a painter and a printmaker. I can't work more than 3ftx5ft due to lack of space. My art supplies and other equipment and completed works also require some space. My plan to work on a large format is badly suffered due to space issues. and also there are restrictions to experimenting with all kinds of painting materials. Currently, I am working in a corner of our living room space.

**2. Submit a fine arts (non-commercial) resume pertinent to your work. Include educational background, professional training, public exhibitions and/or performances, critical reviews, awards and fellowships. Be sure to include dates.**

**Fine Arts Resume**

Sajal Sarkar Resume.docx

**3. Submit dated documentation appropriate to your particular art form. Your documentation should reflect a body of work over the last 5 years, up to and including recent work. Student work, in and of itself, will not meet the criteria for certification. Below are examples of the kinds of support**

materials that should accompany your application: (*Applicants must upload or mail in examples. Staff does not have access to certain websites*)

- 15-20 examples; CD, website or slide sheet, scores, tapes or photographs of work completed in the last 5 years; dated announcements, catalogs, reviews, articles, etc.

**15 - 20 Examples**

Works of Sajal Sarkar.pdf

All documentation should include, where appropriate, the date of creation, medium, size and title of the work.

In some cases, the Artists' Certification Board may request more support materials such as recommendations, transcripts, and or an interview with the applicant.

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**DO NOT SUBMIT ORIGINAL WORK.**

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The undersigned hereby certifies that he or she is currently engaged in the fine arts as a career, and that the statements and information set forth above and/or annexed to this application are true to the best of his or her knowledge, and that the materials submitted in support of this application represent the applicant's own work.

**Signature**

**Date**

10/30/2022



## **ARTICLE II**

### **LAND USE BOARDS, COMMISSIONS AND ADVISORY BOARDS**

## **Sajal Sarkar**

email: [sajalsr@gmail.com](mailto:sajalsr@gmail.com)

website: [www.sajalsarkar.com](http://www.sajalsarkar.com)

Born in 1963 in Kolkata, India.

### **Education**

1995 Post Graduate Diploma in Printmaking, Faculty of Fine Arts, Maharaja Sayajirao University (MSU) of Baroda, Gujarat, India. 1988 BFA in Drawing and Painting, Government College of Art and Craft, Kolkata, University of Calcutta. India

### **Honors and Awards**

2021 Winner: Gottlieb Foundation Grant, USA

2020 Finalist. Gottlieb Foundation Grant USA

2018 New Brunswick Art Salon, Alfa Art Gallery. New Jersey, USA

2011-12 Senior Research Fellowship from Ministry of Culture. Govt. of India.

2005 and 1996 Elizabeth Greenshields Foundation Grant, Canada

1995-97 Junior Research Fellowship from Ministry of Culture, Department of Culture, Government of India

### **Selected Solo Exhibitions**

2019 'The Perilous Home' The Gallery, Summit Free Public Library, curated by Visual Art Center of New Jersey. USA

2015 'The Imperfectionist' Exhibition Gallery, Faculty of Fine Arts, M S University of Baroda. India

2013 'Human Psyche' Artworld Chennai, India

2007 'Human scape', The Art House, Singapore

2007 'Open Ended', AICON Gallery, Palo Alto, USA

2006 'B Positive' Gallery Katayun, Kolkata, India

2005 'Face 2 Face' Art World, Chennai, India

1999 Jehangir Art Gallery, Mumbai, India.

1998 Crimson Art Gallery, Bangalore, India

1996 Jehangir Art gallery, Mumbai, India

1997 'In Search Of..' Gallery Katayun, Kolkata, India

### **Selected Group Exhibitions**

2022 'Co -Existence' at Birla academy of art & culture, Kolkata, India.

2021 "Incomplete" at Scarab Club, Detroit, Michigan, curated by Sajeev Viswesaran

2021 "A Daze of Roses" at Mizuma & Kips. New York, curated by Robert Curcio

2021 'Resonate Becoming' NBAS winner show Alfa art gallery, New Jersey

2021 Online Fine art show at India Cultural Center, Greenwich, Connecticut

2020 Centennial: Online International Visual art exhibition, University of Lucknow. India

2019 'We attract' Art Pilgrim Live Gurgaon, India

2017 Hammond Museum, New Salem New York

2017 Alfa Art Gallery, New Jersey

2016 'Contemplations: A Tableau of the real and imagine' at Tapi Utsav Science Center, Surat India

2015 'Vadfest' Faculty of Fine Arts M S University of Baroda India.

2014 9<sup>th</sup> Print Triennial Mondial of Chamelieres. France  
2014-15 Mini Print festival, Goa India.  
2011 'A Material Difference', Paradox, Singapore  
2010-11 'Figure/Landscape: Part Two', AICON Gallery, London.  
2008-09 'Signs Taken for Wonders: Recent Art from India and Pakistan', AICON Gallery, London.  
2007 'Diverse Idioms' Indian Contemporary, Hong Kong visual Art Center  
2007 'Winter Show', AICON Gallery, Palo Alto, USA  
2006 'Confluence 2006', AICON Gallery, New York, USA  
2005 'Metamorphosis' Asian Cultural Center New York, USA  
2002 'Self Portrait', RPG Enterprise, National Gallery of Modern Art, Mumbai, India  
2001 'Art of Bengal', organized by RPG Enterprises at National Gallery of Modern Art (NGMA), Mumbai, India  
1994 Bharat Bhavan Print Biennale, Bhopal, India

#### **Art Residency**

2019 National Printmaking workshop organized by Lalit Kala Akademy and Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, India  
2018 " Microcosm" curated by Lina Vincent and coordinated by the International Print Exchange Program of 40 International printmakers  
2014 "Blindfold" A portfolio exchange program between the printmakers of USA & India, Curated by Dimple Shah  
2015 Printmaking residency at Uttarayan, Baroda, India. 2015.  
2010 International Art Workshop organized by Govt. of Goa and Tellus Art Foundation, Sweden.  
2005 National Printmaking workshop at Baroda organized by West Zone Cultural Center, India.  
2004 'Local Train Painting' by the artists from Baroda and Mumbai organized by World Social Forum  
2006 "Confluence2006" Painting workshop by AICON Gallery, New York.

#### **Publication, Review, and Artist talk**

2022 Article published in Art India magazine, February 2022 issue, written by Sandhya Bordewekar  
2022 Artist talk at Eastern state university of Connecticut art gallery  
2022 Artist talk at UConn, Department of Art  
2021 Artist talk with NI talks Niracharthu India  
2021: Interview published [Sajal Sarkar | \(artreviewcity.com\)](#)  
2021: Artist talk(virtual) at UConn Department of Art, Moderator: Prof Kathryn Myers  
2021: Artist talk(virtual) at UConn. Department of Sociology. Moderator. Dr. Manisha Desai  
2021: Interview with India based American artist Waswo X Waswo in a video series titled Evil O  
2020: Interview published in Art Soul Life magazine. India  
<https://artsoullifemagazine.com/featured/the-versatile-virtuoso/>  
2020: Artist talk(virtual) with Banglablog. Moderator: Dr. Sunanda K Sanyal  
2019: Solo show Perilous Home Reviewed by Dr. Sunanda K Sanyal [www.globalthek.com](http://www.globalthek.com)

#### **Work Experience:**

Art Instructor at Visual Art Center of New Jersey. Summit NJ 2017-2019  
Presently associated with The Center for Contemporary Art. Bedminster NJ

#### **Works in Collection:**

National Gallery of Modern Art, New Delhi. Lalit Kala Akademy, New Delhi  
Library of Congress, Washington DC, and several private collections in India & abroad.

Presently lives and works in Avenel. New Jersey 07001 USA

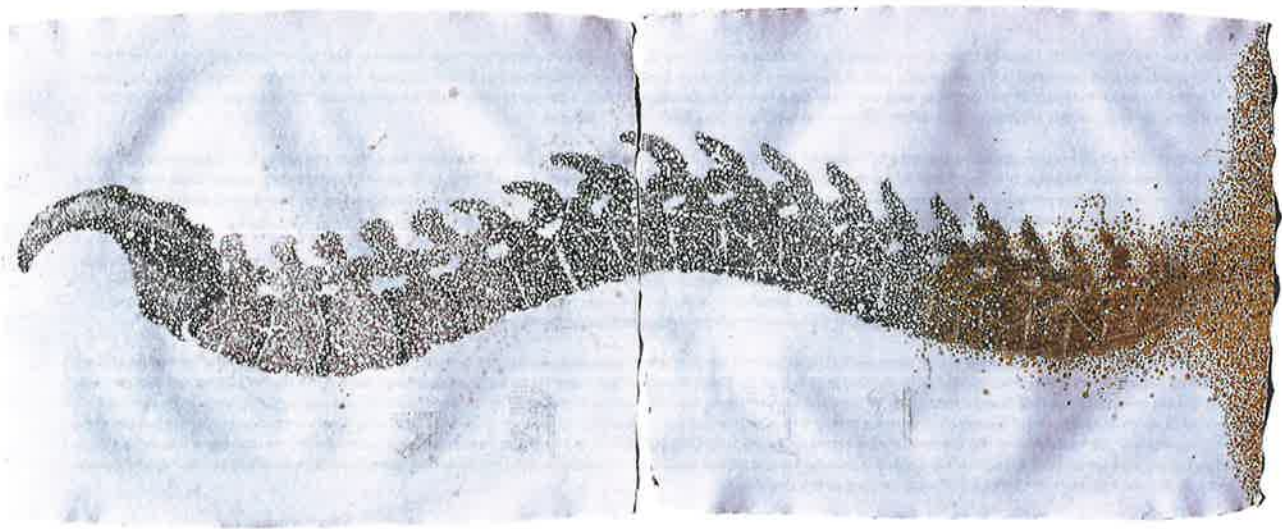
## Artist statement

After moving to the USA in 2016, I faced a crisis in my creative life that forced me to step out of my comfort zone and begin exploring directions new to me. Embracing fresh ideas by casting aside over-saturated ones was already part of my nature, but I had not indulged in it enough in the middle phase of my life in Baroda, India. Human figuration had dominated my visual thinking, which hardly allowed any other experimental possibilities. In fact, a couple of years before moving to the US, I had become aware of the stagnancy in my thinking and my creative output which I felt was devoid of anything fresh and provocative.

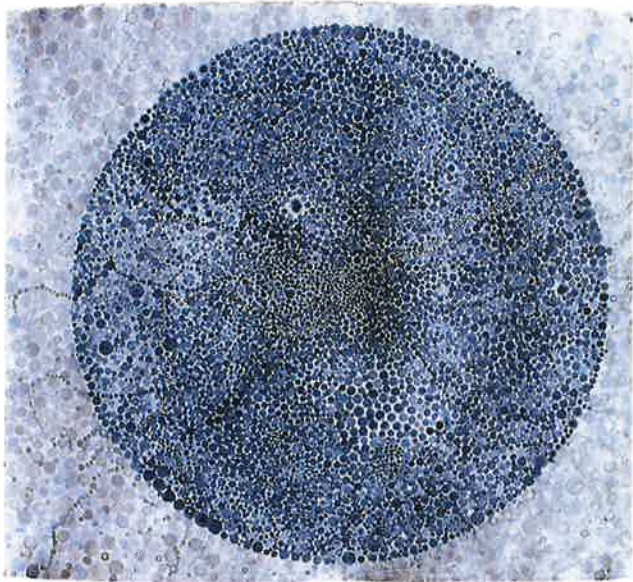
The psychological impact of the process and experience of migration helped me to take a new direction, inspiring me to free myself from the allegiance to academic realism and build up a fresh visual language. It enabled me to face the more confrontational aspects of life, death, and suffering, to forge an inward-looking existentialist vision leading to a spiritually inclined or more philosophical position. This conceptual shift, I think, is responsible for the strategic use of abstraction—(rather the myth of abstraction?)—in my recent work, focusing on universal human suffering as well as the malady suffered by the planet, we call home.

Amid the current, almost-toxic, political climate in many parts of the world (including the U.S. and India), where a specific notion of "home" is being aggressively politicized as an excuse to exclude, even persecute specific others, uncertainty about belonging to an actual place has driven me to forge a conceptual space in my work of the last few years. In this invented space "home" itself emerges as an abstraction, a malleable idea, and my deep concern for human life and spirit in the present political context has helped me to redefine and reshape my art. I feel it provides infinite room for reflection and meditation on the nature and meaning of humanity.

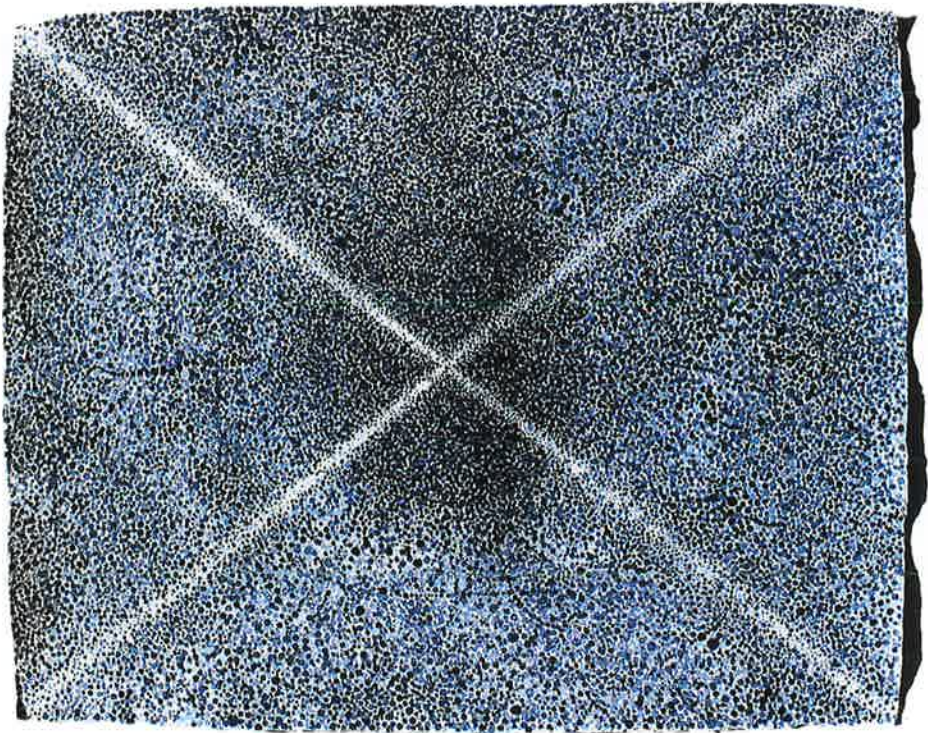
As an artist of the Indian diaspora, I constantly seek new concepts and content from my experience and relationship with the contemporary art world—new forms that I have never explored before. The dominant human figure gradually faded out of my pictorial vocabulary, replaced by more experimental forms. The reason behind the frequent use of circular shapes in most of my work is an introspection of the condition of the human mind which is impacted by the socio-political and economic situation in this physical world as well as spiritual space. I have a subconscious thought that all the dots which are appeared in most of my works in the last few years are representing the people of my concern, the people of my world. I think this contextual abstraction or macro and micro contents in my work has opened a bigger spectrum for me to explore toward my larger goal of creating images symbolic of a fragmented, divided humanity. Having parted ways with my earlier artistic practices, my current conceptual direction inspires and invites fresh pictorial possibilities. For me, this new path is as exciting as it is challenging.



Sarisrip, The Reptile  
Pen and ink, mica pigments, and gold on cotton rag paper.  
21x54 inches(dptych)  
2022.



Constellation series  
Watercolor, silver and gold mica pigment on cotton rag paper  
21x27 inches  
2022



Constellation series  
Watercolor on cotton rag paper  
21x27 inches  
2022