

# Jules Rochielle Sievert

Legal Educator and Artist Educator

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## Professional Experience

### Creative Director and Legal Educator

2013 - Present

NuLawLab, Northeastern University School of Law

- 8 years of team-teaching experience for a seminar called Applied Design and Legal Empowerment. This course is for upper level law students and introduces these students to new technologies, design, service design, systems design and design prototyping. Our Laboratory Seminar in Applied Design and Legal Empowerment was recognized by The National Jurist magazine as one of ten “out of the ordinary” law school courses. Some of our learning partners have included the Boston Office of Housing Stability and the Department of Justice.
- Part of NUSL's Covid-19 Rapid Response team for innovations related to our Domestic Violence Clinic and Housing Support Station in Boston.
- Part of a development team for the creation of an app called Time to Vote Georgia , Time to Vote 2020, Time to Vote Boston
- Designed and implemented trial Artist in Residency Program in 2013
- Designed and implemented a larger Stable Ground Artist in Residency Program in 2017-2018 and then renewal in 2019-2020
- Created and Implemented Stable Ground 1.0 then gained additional funding to expand Stable Ground 2.0 total revenue raised 450,000.
- Designed multiple projects that gained international recognition and multiple national awards.
- Became an Affiliate of the Civil Rights and Restorative Justice Clinic and Program at Northeastern University School of Law. See: <https://crrj.northeastern.edu/affiliates/>
- Expanded our partnerships with MIT Open Docs Lab, Public Health Advocacy Institute (PHAI), Massachusetts Commission on LGBTQ Youth, The Program on Human Rights and the Global Economy (PHRGE), PETLab (Prototyping, Education and Technology Lab), City of Boston Office of Housing Stability, Designing the WE, Rev Studio, Legal Service Corporation, MassCosh, SNELL Digital Scholarship Group, Brazilian Immigrant Center, Domestic Violence Institute, Transforming Violence, City of Boston Office of Housing Stability and Veteran Service Organizations across the USA. Strategically built alliances on the Northeastern campus and at the College of Art Media and Design.
- Led a team of designers/coders to envision, develop, design, test and launch NULAWMaps, a new GIS mapping platform blending data with storytelling. NuLawMaps platform was recently used by the Raoul Wallenberg Institute for Human Rights and Humanitarian Law to map informal settlement evictions in Sweden, and by the Massachusetts Coalition for Occupational Safety and Health to map ten years of workplace deaths. Both projects exemplify the use of digital media to tell the human stories behind legal disempowerment.
- Designed and implemented trial Artist in Residency Program in 2013
- Designed and implemented a larger Stable Ground Artist in Residency Program in 2017-2018 and then renewal in 2019-2020
- I sit on a committee related to experiential education in legal education.

### Fellowships

(2021-2022) **Health Equity Ambassador**, Policy Link. My role is to support leaders in the housing fields in building solidarity with intersectional leaders outside of the housing field using a health equity approach to innovate on housing policy and actions. Gain a comprehensive understanding of the intersections of their work with health equity and be able to make the case about how their work contributes not only to their particular housing outcomes but also to population health (e.g., recognizing the link between housing security and infant mortality, where a housing advocate can add birth outcomes and population health analysis to their arguments for a housing initiative or policy). Learn new approaches and build organizational capacity to deepen partnerships and seek allies and investors across systems or issues they might not normally engage who share commitment to their goals (e.g., a housing advocate may engage public health groups, hospitals, and others as partners who see the housing group's work as crucial to their own outcomes). Build a network with other system-level leaders across issue areas to exchange best practices, lessons, and tools, to take action in new ways that create win-win benefits.

(2017-2019) **Creative Placemaking Policy Fellow**, Arizona State University, Herberger Institute for Design and the Art. I am an inaugural member of a nationwide cohort created to build and fill the pipeline of artists,

planners, community developers and people from other fields who can integrate arts, culture and community engaged design into strategies to expand opportunity, particularly in low-income communities. Develop and participate in a curriculum designed for students and current practitioners. I was also a member of the ASU Delegation team at Policy Link's Equity Summit. See: <https://herbergerinstitute.asu.edu/research-and-initiatives/creative-placemaking>

## Public Engagements

(Fall 2021) Keynote Lecture, Keynote Talk in the Aboagora Symposium, at the Sibelius Museum in Turku, Finland  
(2020) Uncertainty Seminar Stroom Den Haag, Netherlands  
(2019) Research Residency, Stroom Den Haag, Netherlands  
(2019) ART FUTURE / FUTURE SIGNS: The future of contemporary fine art research and education, Paradox European Fine Art forum biennial conference, Riga, Latvia  
(2019) NEU's American Institute of Architecture Students (AIAS) Conference on Housing, Boston, MA  
(2019) Polytechnic Institute of Lisbon, Portugal 2019, Arts In Society, Fourteenth International Conference on The Arts in Society, Art as Communication: The Impact of Art as a Catalyst for Social Change. Lisbon, Portugal  
(2019) "Decolonizing Technologies, Reprogramming Education" Unceded Musqueam (xʷməθkʷəy̓əm) Territory, University of British Columbia in Vancouver, BC Canada  
(2019) FATE's 17th Biennial Conference *Foundations in Flux*, Columbus College of Art & Design in Columbus, Ohio  
(2019) College Art Association Annual Conference session, *Cultivating and Leveraging Diversity through University-Community Partnerships*.  
(2018) Design Futures Panel, The Detroit Collaborative Design Center, University of Detroit Mercy, Detroit, MI  
(2018) Policy Link Equity Summit Manifest Equity: Innovations for Racial and Economic Justice in Every Sector, Chicago, IL  
(2018) National Creative Placemaking Summit, NE Corridor, New Jersey, NYC  
(2018) 1st Annual *Clinnovation* Conference: Where Legal Innovation & Technology Meet Clinical Pedagogy, Suffolk Law, Boston, MA  
(2017) Social Justice in Applied Technology & Service Design, MIT Day of Action, MIT, Boston, MA  
(2017) Social Innovation and the Law: Crafting Creative Solutions to Complex Problems, Northeastern Law Review, Boston, MA  
(2016) Public Art, Activism and Intellectual Property, Panelist, Northeastern University School of Law, Boston, MA  
(2016) Transcultural Exchange: International Conference on Opportunities in the Arts: Expanding Worlds, Boston, MA  
(2015) Social Media and Activism, Goldsmiths College, London, England  
(2015) Design and Social Change, Social Impact Lab, NuLawLab and Northeastern Center for the Arts, Boston, MA  
(2015) The Legal Medium, Yale Law School, New Haven, CT

## Board Membership

Steering Committee Member, Paradox European Fine Art Forum 2020-2022  
Board Membership, Foundation We Are, Eindhoven, Netherlands 2021-2025

## Awards

(2019) Secured a 250,000 renewal Kresge Foundation Grant for Stable Ground Boston 2.0  
(2018) Boston Research Center, Prototype Grant, Northeastern University, Boston, MA  
(2018) Secured a 200,000 Kresge Foundation Grant for Stable Ground Boston 1.0  
See: [www.stablegroundboston.org](http://www.stablegroundboston.org) and [http://www.pageturnpro.com/Progress-Printing/82971-NELAW\\_W18/default.html#page/9](http://www.pageturnpro.com/Progress-Printing/82971-NELAW_W18/default.html#page/9)  
(2017) Tier 1 50,000 Award Northeastern University, Boston, MA  
(2016) Tier 1 50,000 Award Northeastern University, Boston, MA  
(2015) Tier 1 50,000 Award Northeastern University, Boston, MA  
(2014) Hiil Innovative Idea Award, Hague Institute for the Internationalization of Law, The Hague, Netherlands

## Bibliography

Garcia, M. (2018, July 04). Change from the Inside-Out. Retrieved July 7, 2018, from <https://www.artplaceamerica.org/blog/change-inside-out>  
Davis, Martha F. "Design Challenges for Human Rights Cities," Columbia Human Rights Law Review vol. 49, no. 1 (Fall 2017): p. 27. *HeinOnline*.  
Davis, M. F., & Ryan, N. (2016). Inconvenient human rights: Access to water and sanitation in Sweden's informal Roma settlements.

Davis, M. F., & Ryan, N. (2017). Inconvenient human rights: Water and sanitation in Sweden's informal Roma settlements. *Health and human rights*, 19(2), 61.

Dan Jackson (2016) Human-centered legal tech: integrating design in legal education, *The Law Teacher*, 50:1, 82-97, DOI: [10.1080/03069400.2016.1146468](https://doi.org/10.1080/03069400.2016.1146468)

E. (2014, August/September). An Innovation Lab Inside a Law School? Retrieved July 7, 2018, from <https://blog.experiencepoint.com/2014/08/19/an-innovation-lab-inside-a-law-school/>

## Lecturer, Part- Time

Fall 2020 - May 2021

School Museum of Fine Arts at Tufts

- I taught two courses in Socially Engaged Art and Public as Form. These courses were an introduction to Socially Engaged Art for beginning students, this course was a survey of various public practices and social practice art forms and artists. Using art skills students already have, we explored how research expands the possibilities for artists and various communities to work together to respond creatively to civic unrest, environmental change and, racial and economic injustice. Students will applied the research skills they learned in a collaborative art project during the semester. The main focus of the course was on research and expanding a dialogue about interaction and engagement in public space, and the role of artists in the social process. Social Practice blurs the distinction between life and art, utilizing observation, participation, dialogue, archiving and direct action. The class focused on the following topics: community, place and urban development, economies, interaction and engagement with non-art audiences.

## Cultural Worker and Consultant

1999 - Present

Studio and Creative Practice of Jules Rochielle

- For 19 years, I have maintained a practice as a Cultural Worker, Community Organizer and as a Socially Engaged Artist, working in Vancouver, Australia, England, Mexico, Los Angeles, Santa Fe, New York and Boston. Clients include: Full Circle First Nations Performance, The Heart of the City Festival, The Fringe Festival, Freewaves New Media, Access to Media Education Society, Grand Central Art Center, City of Santa Ana, Related Housing Partners LP and, the Metabolic Studio.
- Artist Mentor at More Art and Here and Now
- Founder of (SPAN) Social Practices Art Network and the Social Design Collective LLC.
- (2018) Contracted as a consultant to work with the Metabolic Studio Annenberg Foundation to conduct research on a variety of key issues relevant to the LGBTQIA + population. My overall objective was to research organizations in New York City and to make informed grant recommendations totaling \$500,000. I arranged 6 philanthropic site visits to the Urban Justice Center, the Audre Lord Project, Lesbian Herstory Archive, the Leslie Lohman Museum, Sage, Silvia Rivera Law Project and to the Interference Archive.
- (2017) After the tragedy at the PULSE night club in Orlando, Florida, I was instrumental in raising \$20,000 from the Metabolic Studio/ Annenberg Foundation. Working as an independent community organizer in collaboration with La Familia and the Mexican American Legal Defense Fund to co-organize 20 LGBTQIA POC and Non-Gender Conforming Individuals from across the country for a convening in Washington DC and healing circles held with community organizers in Los Angeles at the Metabolic Studio.
- (2015-2016) Social Design Collective was granted 40,000 and was the first NYC Department of Cultural Affairs Public Artist in Residency program (PAIR). Our team was embedded into the New York Department of Veterans Affairs and Harlem Veteran Center. I worked in collaboration with artist and veteran Christine Tinsley to host a variety of events held as an aspect of our work with female veterans in NYC. The work was cited in the Wall Street Journal and New York Times. We also participated in *Artists In and Of the City* panel, held at the Queens Museum. See articles: here: <http://www.wsj.com/articles/female-veterans-to-collaborate-with-artists-in-harlem-1447036277> and <http://www.abladeofgrass.org/growing-dialogue/making-space-for-artists-in-government/>
- (2014) (SPAN) expanded to include two other team members and we developed an international survey and study that has reached and engaged over 500 artists from around the globe that participate in socially engaged art practices. For the survey, (SPAN) partnered with Open Engagement, Arts Quest (a program of University of the Arts London, an educational charity), and DotToDot (UK) Arts. This survey allowed our team to published and present our findings in journals, blogs. online resources and conferences.
- (2013) Community Organizer, Project Advisor, Researcher and Media Mentor, *The Raitt St. Chronicles: A Survivors Oral History*, a collaborative effort between the artist, Santa Ana Public Library and Cal State Fullerton's Grand Central Art Center, Santa Ana, CA
- (2011-2013) Created the Social Design Collective LLC, after being awarded a \$100,000 art commission

funded by Related LA and the City of Santa Ana. As an aspect of this community engaged public art project we worked with Garfield Elementary School to provide an arts based curriculum to all students. This generated partnerships between community organizations, academic institutions, residents, youth and local municipalities. SDC worked closely with the local community to define the scope and shape of the entire public art project.

- Hired and managed artists, arts educators
- Co-developed an arts curriculum for the elementary school.
- Worked with fabricators, photographers, city planners, architects to build and install a public artwork.
- Developed partnerships with a range of community groups and cultural organizations
- Developed strong and long-lasting relationships with city officials, arts institutions, funders and associations.
- (2010 - 2011) "Scale-up" visibility as a Social Engaged Artist with exhibition invitations
  - Bronx River Art Center
  - Online archive called Living as Form: Social Practice Archive, at the Creative Time Social Practice Summit.
  - Public Interest Residency, at Los Angeles Contemporary Exhibitions (LACE)
  - Performing Public Space, at Casa Del Tunel, Tijuana.
- (2010) Contracted as curriculum designer with Native Public Media for the first Media Excellence Program for Native American Public and Community Radio Producers. This was a 3-credit college course at the Institute of American Indian Arts. Native Public Media's signature Media Excellence Program was designed to help bridge the media and digital divides in Indian Country.
- (2009) Launched (SPAN) Social Practices Art Network as an international grassroots resource for individuals, organizations, community groups and institutions that are interested in new genre arts forms and practices. The primary goal of (SPAN) was to conduct ongoing research and interview socially engaged artists, art collectives, art communities and colleagues around the globe. This endeavor allowed me to scale up my studio practice and to create an informal online pedagogy for other socially engaged artists and students across the country.
- (1999-2005) Co-founder and Artistic Producer at Miscellaneous Productions (founded by Elaine Carol, Jules Rochielle and a volunteer board of directors). MISCELLANEOUS Productions seeks to educate the public and professional artists about prevention of, and responses to societal problems at the same time as facilitating access to new and emerging approaches to art and the creative process. Created the model and pedagogy of this program along with Co-founder/Director Elaine Carol Trained groups of youth and elders using models of anti-racism and anti-violence training combined with community based art as a vehicle for social change. See more here: <http://www.miscellaneousproductions.ca/productions/>
  - All projects were created in collaborate with community.
  - Project Funders included: Government of Canada through its National Crime Prevention Strategy, Canada Council for the Arts – Inter-Arts, Canadian Heritage – Multiculturalism Program, Vancouver Foundation, Coast Capital Savings Foundation, BC Solicitor General and Public Safety – Safe Streets Safe Schools Fund, BC Anti-racism & Multiculturalism Program, BC Gaming, BC Arts Council
  - Cited in Promising Practices for Addressing Youth Involvement in Gangs Research Report prepared by Mark Totten, PH.D April 2008  
[http://www.reginapolice.ca/gang/publications/Promising\\_Practices\\_for\\_Addressing\\_Youth\\_Gang\\_Violence\\_BC\\_FINAL.pdf](http://www.reginapolice.ca/gang/publications/Promising_Practices_for_Addressing_Youth_Gang_Violence_BC_FINAL.pdf)

### **Commissions and Residencies**

(2016) Center For Artistic Activism, Queens Museum, New York, NY

(2016) Women With Wings Artists Residency, Boulder, CO

(2015-2016) NYC Mayor's Office of Veterans' Affairs and Department of Cultural Affairs, New York, NY

(2013-2012) Lead Artist, Story Circle, Public Art Commission, Santa Ana California Station District  
commissioned by Related Housing Partners LP and the City of Santa Ana, CA

(2011-2013) Cal State Fullerton's Grand Central Art Center, Santa Ana, CA

(2012) Dlux Media, Sydney, Australia

(2011) Who's Data, Knowles West Media Center, Bristol, UK

(2011-2010) Public Interest, Los Angeles Center for Contemporary Arts, Los Angeles, CA

(2008) Artists in the Back Country, Sequoia Parks Foundation, Mt Whitney and Kings Canyon, CA

### **Public Engagements**

(2018) NCECA Conference, Arts Teaching, Learning and Transformation Panel, Pittsburg, PA

(2016) Public Art, Activism and Intellectual Property, Panelist, Northeastern University School of Law, Boston, Ma

(2016) Artists In and Of the City, Panelist, Queens Museum, Queens , NY

(2015) Current Trends in Public Art 2- Public Art & Social Practice Webinar, Americans for the Arts, USA

(2015) College Art Association Art Space Presentation: Art and Activism Panel, NY, NY  
 (2014) Unruly Engagements, Cleveland Institute of the Arts, Cleveland, Oh  
 (2014) Engaging Publics, Co-organized by Auckland Art Gallery and AUT University School of Art and Design, Auckland, NZ  
 (2014) Radical Archives Conference, hosted by Index of the Disappeared and NYU's Asian/Pacific/American Institute, NY, NY  
 (2011) Congress of Collectives, Flux Factory, NY, NY  
 (2011) Otis College of Art and Design, Public Practice MFA Program, Los Angeles, CA  
 (2010) Street Smarts, Los Angeles Contemporary Exhibitions, Los Angeles  
 (2010) University of Southern California Public Art History, Los Angeles, CA  
 (2007) Creative Mapping Community and Digital Storytelling – How & Why, OUR stories Demonstrating Change Storytelling, Round House Community Center, Vancouver, BC

### Nominations

(2016) Art Matters Nominee, New York, NY  
 (2014) Nominee for the 2015 Headlands Chamberlain Award, San Francisco, CA  
 (2014) Art Matters Nominee, New York, NY

### Publications

(2015) Navigating the Third Space Jules Rochielle, B. Stephen Carpenter Journal of Curriculum and Pedagogy Vol.12, Iss. 2  
 (2015) Engaging Publics, *Together Work*, Publication of Engaging Publics/Public Engagement Symposium, Auckland, NZ  
 (2014) *What is Post Social Practice? Open Engagement 100 Artist in 100 Days*, Open Engagement, New York, NY, published by Open Engagement and the Queens Museum, Queens, NY  
 (2012) *Together Work, Material Conditions*, published by Proboscis, London, England  
 (2012) *Taking to the Streets, Food, Art and Politics*, for Spring Issue 43 of the Public Art Review, Minneapolis, MN  
 (2011) *Something More Than Survival, Material Conditions*, published by Proboscis, London, England  
 (2008) *Mapping Community, Access All Areas: Conversations on Engaged Arts*. Ed. Tania Willard. Vancouver: published by the Grunt Gallery, Vancouver, BC

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Vij, D. (2016, March 25). Making Space for Artists in Government. Retrieved June 13, 2018, from <http://www.abladeofgrass.org/growing-dialogue/making-space-for-artists-in-government/>  
 Schubert, L., & Gray, M. (2015). The death of emancipatory social work as art and birth of socially engaged art practice. *British Journal of Social Work*, 45(4), 1353.  
 Stakenas, Carol. "Together Work." *Art21 Magazine*, 30 Sept. 2014, [magazine.art21.org/2014/09/30/together-work/#.W0kDPmbMzVE](http://magazine.art21.org/2014/09/30/together-work/#.W0kDPmbMzVE). Accessed 13 July 2018.  
 Tiller, C. (2012). International next practice review. Chrissie Tiller Associates October.  
 Villalba, C., Olmos, P. D., Martín, J., & Porter, J. (2010). ARTECONTEX TO.

## Studio Manager

2009 - 2011

### Metabolic Studio/ Annenberg Foundation

- Served as Studio Manager to the large studio practice of artist Lauren Bon, during a signature project called Strawberry Flag. This was community centered, large scale, social practice project responded to Los Angeles and its enormous population of homeless veterans.
- Managed the installation of a large scale public work at Los Angeles County Museum of Art as well as the Metabolic Studio's participation in EATLACMA curated by Fallen Fruit (David Burns, Matias Viegner and Austin Young) with José Luis Blondet. About 7500 visitors came to see more than fifty artists, musicians, and performance groups who took over the museum for a one-day event.
- Worked with the lead artist and design team to implement and produce her creative vision to raise awareness regarding the challenges of returning soldiers and to share the historic significance of the VA grounds.
- Built relationships with Veterans from the VA Compensated Work Therapy program and the VA Domiciliary, and other groups on the Veterans Administrative campus as we worked on various aspects of Strawberry Flag.
- Accountable to Annenberg Foundation Senior Managers and Financial Officers.
- Provided studio leadership, managed external and internal studio contracts and vendor contracts.
- Participated in grant-making and community outreach on behalf of the Trustee.
- Developed key external relationships with the College of Fine Arts (COFA), National University of New South Wales, the National Institute for Experimental Arts, Sydney Australia, Otis College of Art and Design,

and the Los Angeles County Museum of Art.

## Education

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(2009) Masters of Fine Arts: Public Practice, Otis College of Art and Design, Los Angeles, CA

(1994) BA Anthropology, Art History, Archeology, Fairhaven College, Western Washington University, Bellingham, WA