Détournement as Pedagogical War Paint

The Unsettling Artwork of Steven Paul Judd

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Abstract

This manuscript focuses on the artwork of Steven Paul Judd, who has described his work as pop with a Native slant, or indigenized pop art, and who has often been compared to Andy Warhol. We discuss Judd's art through the theoretical lens of détournement, which is a critical art form that has the potential to be a strategy for the dismantling of settler consciousness. The praxis of détournement is most closely associated with the Situationist International (SI) and, we argue, can foster a pedagogical strategy of unsettling. In this manuscript, we will analyze Judd's capacity for creating representations for Native people that subtly and subversively use détournement to expose and unsettle the spectacle's settler-colonial agenda of erasure vis-à-vis images. This unsettling pedagogical strategy can provide a framework for lifting the veil of colonization in classroom settings.

Keywords: détournement, Settler-colonialism, Guy Debord, Steven Paul Judd, the spectacle, pedagogy

"Regimes of Representation," Resistance, and *Andy Warriorhol*

The proliferation of images associated with media culture is deeply imbued with material and symbolic notions of power. According to Stuart Hall (1997), "Power can be understood, not only in terms of eco-

nomic exploitation and physical coercion, but also in broader cultural or symbolic terms, including the power to represent someone or something in a certain way—within a 'regime of representation'" (p. 232). The regime of representation that Hall alludes to helps construct the landscape of American culture by articulating specific ideologies and agendas that audiences consume and relate to. This works to pedagogically legitimate some groups and exclude others. Philip Deloria (2004) argues that as "consumers of global mass-mediated culture, we are all subject to expectations. They sneak into our minds and down to our hearts when we aren't looking" (p. 6). He uses the term "expectations" as "shorthand for dense economies of meaning, representation, and acts that have inflected both American culture writ large and individuals, both Indian and non-Indian" to create "an Indian in modern American society [that] is in a very real sense…unreal and ahistorical" (Deloria, 2004, p. 22; V. Deloria, 1988, p. 2). In these ways, media culture does more than entertain—it also educates along lines of difference.

The reproduction of those problematic images plays an important role in dehumanizing and making invisible the actual lives of indigenous peoples. Hall (1997) contends that the dominant colonizing power experiences the pleasure of its own power of domination in and through the construction of stereotypes and other partial and reductive images of another, of the Other (p. 6). This "regime of representation" that conceptually erases indigenous people and culture has its roots in the earliest western dime novels and continues to this day in the form of mascots, Halloween costumes, Hollywood representations, and other forms of representation. Collectively, these images are not only simply racist, but as Vine Deloria (1988) posits, "the mythical super-indian" has become embedded in the popular imagination as a "food-gathering, berry picking, semi-nomadic, fire-worshiping, high-plains-and-mountain-dwelling, horse-riding, canoe-toting, bead-using, pottery-making, ribbon-coveting, wickiup-sheltered people" (p. 81). In essence, unreal.

Native people, however, have been resisting all forms of settler-colonialism for five hundred years, including fighting for control over representations of themselves through appropriation of the many forms of representation. From Native actors in John Ford's Westerns spontaneously cracking jokes on set in their indigenous languages to the current work of the sketch comedy group the 1491s, who circulate their humorous, provocative videos on YouTube to disrupt and subvert the commodification of Native stereotypes, American Indian people continue to seek ways to disrupt and dismantle the spectacle of Indian identity.

Later in this article, we will analyze a selection of critical artworks by the contemporary artist Steven Paul Judd, who is often compared to

Andy Warhol. Judd embraces Warhol's influence by jokingly referring to himself as "Andy Warriorhol" (Murg, 2015).[1] We find Judd's provocative, often playful art interventions effective in challenging the enduring architecture of Western modernity that continues to subjugate indigenous histories, knowledge, and ways of life (Kelly, 2015, p. 173). We will frame our analyses through the theory-practice (praxis) of détournement, which is a critical art form that has the potential to be a strategy for dismantling settler consciousness. We will define and explain détournement more fully after we have contextualized the practice by describing the avant-garde group that détournement is most associated with—the Situationist International (SI). Another concept associated with the SI is the spectacle, which we will briefly describe, and we will then review some articles that have recently appeared that engage the concept of the spectacle in relation to Settler-Colonial and Indigenous Studies.

The Situationist International and the Spectacle

The Situationist International was founded in 1957, went through three distinct phases, played a key role in the May '68 massive general strike in France, and eventually dissolved in 1972. Guy Debord was the SI's singular leader and its most important theorist. Debord's 1967 book *The Society of the Spectacle* is the most well-known work produced by an SI member. In it, Debord develops his theorization of what he called the spectacle, which is capitalism in its economic, political, social, spatial, and cultural totality. Debord argued that culture—especially visual and popular culture—played a central role in transforming citizens into consumers and passive spectators in all spheres of their lives. In societies saturated by seductive visual representations and permeated by an endless staging of spectacles, all that matters to those in power is that people consume commodities and become politically malleable and stupefied. The spectacle works to transform everyday life into a continuous experience of alienation, passivity, unending consumption, and political non-intervention. Apt cinematic references for the spectacle are *The Matrix* and *The Truman Show*.

Debord's theory seems to preclude any possibilities for challenging or contesting the spectacle, but Debord also theorized that such possibilities (situations) could be created in everyday life, and détournement was the critical anti-art that Debord and his friends practiced for the purpose of critiquing and challenging the alienating, pacifying, spectator-inducing, socially controlling forces of the spectacle. For Debord, détournement was by definition an anti-spectacular creative

action that sought to subvert the debilitating effects of the spectacle's life-draining power.

During the SI's first phase (1957-1962), members of the SI created many détournements that contested the dominance of what they believed was a crucially important sphere within the spectacle—that of culture. The SI's détournements took many cultural forms, including films, comics, paintings, graffiti, novels, and public interventions and scandals. Eventually, during its second phase (1962-1968), the SI called for a détournement of the streets and of everyday life through strikes and protests. Of their role in the events of May '68, Debord wrote that the SI "brought fuel to the fire" (Knabb, 2003, p. 173). During those events, ten million people walked off the job, engaged in wildcat strikes, and brought the country—and the spectacle—to a standstill. For Debord and the SI, May '68 was the ultimate construction of a revolutionary mass situation in which détournement contributed to the radical transformation of everyday life, if only for a brief time. So détournement is an important practice in the service of combatting the spectacle and dismantling capitalism.

Since the late 1980s, in the wake of an international museum exhibition about the SI that travelled from Paris to London to Boston, Debord's theory of the spectacle has been taken up by artists and intellectuals throughout popular culture, and by scholars across academia (Trier, 2019, pp. 13-24). Within scholarship in Settler-Colonial and Indigenous Studies, a few articles have appeared recently that engage with Debord's concept of the spectacle, to varying degrees (Baloyi, 2015; Grande, 2018; Daigle, 2019). These articles are important for having carved some space within the Settler Colonial academic discourse for more engagements with the work of Debord and the Situationists. In the rest of this article, we are going to extend these authors' attention to the visual aspect of the spectacle through analyses of Steven Paul Judd's work, and in engaging with Judd's work primarily through the lens of détournement, we see ourselves as adding to the emerging literature that articulates the concept of détournement within the Settler Colonial academic discourse (Adcock, 2014; Kelly, 2014).

A Few General Comments about Détournement

As mentioned, the détournements made by members of the Situationist International took many forms, including films, comics, paintings, graffiti, novels, and public interventions and scandals. Looked at today, the critical purposes of many of the SI's détournements—which were so tied to the specific events that the SI engaged in during its time

in the late 1950s and throughout the 1960s—can only be fully understood if the SI's historical, political, cultural, and economic contexts are explained, which is well beyond the scope of this article. But we can nevertheless present some definitions and guiding principles about détournement that will inform our analyses of Steven Paul Judd's artworks.

In their 1956 article "A User's Guide to Détournement," Debord and his friend Gil Wolman explained that the process of making a détournement entails reusing artistic and mass-produced elements—i.e., "high and low" cultural texts (Hall, 1996, p. 301), conceptualized broadly and inclusively—to create new combinations or ensembles:

> Any elements, no matter where they are taken from, can serve in making new combinations. ... [W]hen two objects are brought together, no matter how far apart their original contexts may be, a relationship is always formed… The mutual interference of two worlds of feeling, or the bringing together of two independent expressions, supersedes the original elements and produces a synthetic organization of greater efficacy. Anything can be used. (p. 15)

Though Debord and Wolman (1956) use the phrase "brought together" to describe the process of juxtaposing cultural elements, this process often entailed "a violent excision" of parts of cultural texts from their original contexts, and their rearticulation with other excised texts to form new combinations. Our use of "violent excision" comes from Elisabeth Sussman's (1989) important elaboration of détournement:

> *Détournement* ("diversion") was [a] key means of restructuring culture and experience… *Détournement* proposes a violent excision of elements—painting, architecture, literature, film, urban sites, sounds, gestures, words, signs—from their original contexts, and a consequent restabilization and recontextualization through rupture and realignment. (p. 8)

Another important elaboration comes from Thomas Levin (1989), whose definition deepens the "violent" aspect and introduces the "criminal" quality of détournement:

> In French, *détournement*—deflection, turning in a different direction—is also employed to signal detours and to refer to embezzlement, swindle, abduction, and hijacking. The criminal and violent quality of the latter four connotations are closer to the SI practice of illicitly appropriating the products of culture and abducting or hijacking them to other destinations. (p. 110, footnote 6)

Debord and Wolman (1956) expressed their advocacy of the illicit appropriation of cultural texts by emphasizing the plagiaristic ("criminal") aspect of détournement. They stated that détournement often

clashes "head-on with all social and legal conventions" (p. 18) by ignoring copyright in its appropriation of textual elements and objects to make new combinations. When it comes to making a détournement, they stated that it is "necessary to eliminate all remnants of the notion of personal property" (p. 15), adding, "Plagiarism is necessary, progress implies it" (p. 16).

Though Debord and Wolman (1956) stated that anything can be used in making new combinations, this does not mean that they thought that any new combination formed a détournement. Rather, they conceptualized détournement as "a powerful cultural weapon in the service of a real class struggle" and "a real means of proletarian artistic education" (p. 18). For them, the "proletariat" included not only industrial wage laborers like those who Marx and Engels addressed in *The Communist Manifesto* ("Workers of the world, unite!") but also nearly all other workers in any contemporary society around the globe. As Debord (1967/1994) later stated in *The Society of the Spectacle*, the proletariat comprises "the vast mass of workers who have lost all power over the use of their own lives" as a result of capitalism's "extension of the logic of the factory system to a broad sector of labor in the 'services' and the intellectual professions" (thesis 118). Expressed in a more contemporary register, détournement can be defined as a praxis enacted in the service of those who are most marginalized by spectacular power because of their class, race, ethnicity, gender, language, and so on.

Debord and Wolman (1956) also remarked on how "one must determine one's public before devising a détournement" because for a détournement to work, those who are exposed to it must experience a "conscious or vague recollection of the original contexts of the [détourned] elements." So, a détournement (like most any text) is made for a certain context involving a targeted audience for a specific purpose. They also provided some guiding principles for conceptualizing and making détournements. They stated that "the most distant détourned element"—distant in the sense of ordinary, insignificant, "minor" rather than important and in some way "iconic"—is the one that "contributes most sharply to the overall impression" that the détournement creates, "and not the elements that directly determine the nature of this impression"; that "détournement is less effective the more it approaches a rational reply"; and that "détournement by simple reversal is always the most direct and the least effective" (p. 15).

Debord and Wolman (1956) also suggested that titles often "can contribute strongly to the détournement of a work." In some détournements, an existing title can be coopted for another purpose, whereas in other détournements a new title can be applied to an existing work.

Debord and Wolman also noted that with some détournements, "there is an inevitable counteraction of the work on the title." One more way of engaging in détournement is what Debord and Wolman called "ultradétournement," which is the tendency "for détournement to operate in everyday social life" (p. 20).

Steven Paul Judd's Guide to Détournement

Steven Paul Judd (Kiowa/Choctaw) describes his artistic style as "having the sensibilities of pop art mixed with the images of Native art." While not classically trained as an artist, he was a former TV writer for Disney XD's comedy series *Zeke and Luther* who also dabbled in other art forms. Like the SI's détournements, Judd's work takes many expressive forms, including films, comics, paintings, graffiti, novels, and clothing. Judd's art allows American Indians a chance to reclaim ownership of their cultural icons (Johnson, 2019). Influenced by his two favorite artists, subversive street artist Banksy and comic-book author Gary Larson (*The Far Side*), Judd learned he could make a statement with a single image (Benitez, 2016). Many of the pieces that Judd has created include digital manipulation of 19th-century photographs, anachronism, and references to pop culture and history. These make for powerful, subversive détournements that reveal the spectacle of Indian identity through the combining of images in new combinations. Judd's innovative style has earned him a United States Artists Hatch Fellow in Media in 2016 and an Emmy nomination in 2017 and 2019 (Judd, 2021).

As stated previously, Debord and Wolman (1956) argue that while many new combinations can be made, the resulting artifact can't always be classified as a détournement. We contend that Judd's work of reassembling images and artifacts is a form of anti-spectacular creation that ultimately undermines the settler-colonial spectacle. The subversive nature of his work is not simply for public consumption but can also be seen as disrupting the kind of "expectations" that Deloria (2004) conceptualized by placing Native people in the present and future in creative and thought-provoking ways. We interpret his work as a pedagogical unsettling "with the goal of lifting the burden of colonialism by (en)visioning new realities" (Wolfe, 1999, p. 34). Below we will articulate Judd's work to demonstrate the ways in which the artist moves past simply creating representations of Native people for Native people into the theoretical realm where settler-colonial fantasies are dismantled and indigenous futures are imaginatively realized.

"Elvis: Honor the Treaties"

One of Judd's more popular détournements is based on Elvis Presley's U.S. Army enlistment photo from 1957. The original black and white photo shows an expressionless Presley, sitting in US Army fatigues with his hair slicked back, holding a name plate in front of his chest with "Presley Elvis A" spelled out. Elvis's original photo has very little meaning in its original context unless the viewer is a Presley fan or a memorabilia collector. There is very little that is immediately recognizable as political or critical. It is an artifact of the spectacle of Elvis himself. Judd détourns this image in two moves by replacing "Presley Elvis A" with "Honor the Treaties" and by dripping ink droplets of various colors, ala Jackson Pollock, all over the image.

The new détourned image, a 11×17 half-tone print on 60# paper, violently interrupts the apolitical image of Presley by bringing to the forefront Presley's own identity as a person with possible Cherokee heritage,[2] making an overtly political statement about the role the US Government has played in breaking treaties with Native Nations. Presley's army uniform takes on new meaning as the US military was

and is one of the main colonizing appartuses of the U.S. empire. The irony of seeing Presley sitting upright in a U.S. Army uniform while at the same time calling into question the very role the U.S. military has played in the subjugation of Native peoples is unsettling. Additionally, the "Honor the Treaties" slogan brings the lived realities of Native people in the U.S. into the present. #NoDAPL resistance at Standing Rock is a contemporary example of Indigenous people putting their bodies on the front lines as an act of resistance, reminding people that treaties are not simply artifacts of the past but have relevance in the present. One of the significant issues at Standing Rock was the violation of past treaties, specifically the Fort Laramie treaties of 1851 and 1868, by the settler-colonial state. As the Army Corps of Engineers and Energy Transfer Partners collaborated to build a pipeline through Oceti Sakowin lands, Indigenous people were calling on the U.S. government to live up to treaty responsibilities (Estes, 2016). Since the desire to take land is a central component of a settler-colonial system, the "Honor the Treaties" slogan is both a nod to the historical past and to the ongoing destruction and consumption of Indigenous lands in the present.

The second way in which Judd détourned this photo is by dripping ink across the canvas, in various colors, thus disrupting the black and white expressionless original portrait. However, one reading of the new text is that the ink acts as Judd's theoretical take on war paint. Referencing a mural he did in downtown LA, Judd says, "I had this idea floating around in my head about the phrase 'war paint.' I wanted to rebrand that. My idea was anybody that uses art to further their social cause—not just paint artists but writers or photographers or whatever medium—that's your war paint." He carries this idea forward into this détourned image by using the blotted ink to recoup Elvis in a sense, to rebrand him as a Native person making a political statement in both the past and most assuredly in the present. As graffiti artists use their paints to claim space and property, Judd has done something similar by reclaiming the "person," the humanity of Elvis, from the same U.S. Army that had drafted him in 1957.

"Monopoly"

Another of Judd's works that can be classified as a détournement is entitled "Monopoly."

"Monopoly"

The fact that Judd titled this image "Monopoly" is in and of itself a détournement. As Debord and Wolman (1956) argue, "Titles themselves, as we have already seen, are a basic element of détournement. This follows from two general observations: that all titles are interchangeable and that they have a decisive importance in several genres" (p. 20). This particular 11×17 print on 60# paper is particularly subversive as it takes up one of the ultimate capitalist images, that of the board game's mascot: Rich Uncle Pennybags. Judd takes the mascot and places him within a black and white image of a plains landscape with a small Native settlement in the foreground consisting of nine teepees, a tent, some animals and the barely visible outline of a person or two. There are three larger buildings in the background, two of which are in the color red—the same color as the traditional board game pieces used to declare a place on the board as a player's property. Pennybags, however, is the most distant détourned element contributing most sharply to the overall impression of the new text, thus manifesting another of Debord and Wolman's (1956) princples of détournement (p. 16). The initial reading of this text indicates the possibility that these buildings are the physical structures of a boarding school. Because schools were a primary agent of colonization of American Indian people through the attempted eradication of Native culture, the settlement is under siege by a real-life version of monopoly. Rich Uncle Pennybags is purposefully the largest element in the print and positioned in a way that imposes the image on all of the other elements.

It's masterful. The game of Monopoly has taught generations of people to cheer when someone goes into bankruptcy, as they vie to accumulate property and wealth at the expense of the other players. In Judd's rearticulation, Pennybags is a looming, Godzilla-like figure. Judd has violently abducted Pennybags from the figure's original meaning and proposes a new narrative based on the violent excision of these particular elements from their original contexts, and the recontextualizing of the elements through rupture and realignment.

Through this détournement, Judd has linked the game with the historical record of U.S. imperialism, which is a history that clearly demonstrates the accumulatation, through whatever means necessary, of indigenous *lands* at the expense of actual people.[3] In other words, Rich Uncle Pennybags takes on new meaning, from a board game played, enjoyed, and celebrated by millions of people, into an settler-colonial agent seeking the unbridled acquisition of indigenous lands through broken treaties, removal, genocide, and theft. The realignment of elements in this new text follows another of Debord and Wolman's (1956) principles of détournement, which is that "the détourned elements must be as simplified as possible since the main impact of a détournement is directly related to the conscious or semi-conscious recollection of the original contexts of the elements" (p. 17).

"Invaders"

The final work of Judd's that we will discuss is his custom designed "Invaders" skateboard deck made from 7 ply premium American maple, cold pressed with Franklin Multisk8 glue with 8.25 steep. Taken from an 11x17 print version entitled "Invaders," Judd begins to move into what Debord and Wolman (1956) conceptualized as "ultra-détournement," that is, the tendency for détournement to operate in everyday social life. (p. 20). The original détourned piece showcases several of the motifs that appear in Judd's art: digital manipulation of 19th-century photographs, anachronism, and references to pop culture and history.[4] The piece centers visual elements from the classic 1978 arcade video game of digital aliens raining down from above as the game players attempt to defend themselves by shooting lasers at the rapidly descending beings to earn more and more points.

Judd détourns the video game images with four Native archers, in black and white, shooting arrows at the invading aliens. Scrolled across the top is the phrase "High Score 1491," alluding to the year before Columbus's landing. The détourned image is read as whimsical and fantasy-like, but it also centers the historical reality of land loss and genocide. Through this work Judd has again violently uprooted the historical "savage" narrative that is deeply embedded in the American consciousness (Smith, 2009). He strips the narrative of its power and replaces the "alien/savage" Native with a futuristic image based in human survival. This aesthetic rupturing dehumanizes the colonizer, the invader, while centering the humanity of the four Native archers.

Through this piece, Judd reveals a critical orientation informed by one of the guiding principles about détournement articulated by Debord and Wolman (1956), which is that a détournement is less effective the more it approaches a rational reply. "Invaders" is not a rational image in the sense that video game images and real life historical Native figures should not be in the same scene. Most settlers do not equate Native people with video games. It's too present – too real. Within the popular imagination, these elements alone do not make sense. However, together they create a counter narrative against a settler-colonial past and present. Judd has taken the original piece he created and moved it into what Debord and Wolman (1956) conceptualized as an ultra-détournement, a détournement that operates in

everyday social life (p. 20) by way of projecting the image onto home carpets, T-shirts, and in this case the surface of a skateboard. Through this détournement, Judd has transformed an image into the lived experience of everyday life. This is an important point. As Debord and Wolman (1956) argue, "outside of language, it is possible to use the same methods to détourn clothing, with all its strong emotional connotations. Here again we find the notion of disguise closely linked to play" (pp. 20-21). Judd is also a business partner of The NTVS.com, a premium Native American streetwear clothing line where many of his détournements have been made into key-chains, t-shirts, hoodies, tank tops, stickers and prints.

Considered in their totality, Judd's détournements operate along a clear understanding that détournement by simple reversal is always the most direct and the least effective (Debord and Wolman, 1956, p. 16). Instead, his détourned texts are layered with meaning as they undermine, violently interrogate, and rupture images from their original contexts, creating new connections to lay bare the settler-colonial agenda of erasure. While Judd himself describes his goal of "just making things that [he] wants to see but wasn't able to find," the theoretical space that his work opens up creates opportunities to conceptualize the various ways in which the spectacle shapes and conditions us, and ways in which we can resist (Johnson, 2019).

Discussion

It is not lost on us that in the same month that we are editing and ultimately submitting this manuscript, the news cycle has once again brought to light the terrible toll of a settler colonial system that seeks erasure of indigenous bodies. In June of 2021, at least 751 unmarked graves were found at the site of the Marieval Indian Residential School, opened in 1899 and closed in 1997, in Saskatchewan (Reinstein, 2021). This announcement comes a month after a mass grave containing the bodies of 215 Indigenous children was found by Canada's Tk'emlúps te Secwépemc First Nation at the now-defunct Kamloops Indian Residential School in British Columbia (Dickson & Watson, 2021). On June 22, U.S. Interior Secretary Deb Haaland (Laguna Pueblo) announced a new "Federal Indian Boarding School Initiative" that will formally investigate the impact of federal Indian boarding schools. A comprehensive report, to be submitted by April 2022, will include historical records of boarding school locations, burial sites and enrollment logs of children's names and tribal affiliations (Benallie, 2021). In this same month, more than 2,000 Indigenous rights and climate protesters de-

scended on northern Minnesota in an attempt to stop construction of Enbridge's Line 3 pipeline, a 1960s-era pipeline that travels 1,660 kilometers from Edmonton, Alberta, across the Canada-U.S. border, through Minnesota to the western edge of Lake Superior (Woodside, 2021). At stake is the tribal sovereignty of indigenous people in the region, specifically the Ojibwe people who signed 44 treaties during the nineteenth century with the United States government, supposedly guaranteeing tribal rights to hunt, fish, and gather wild rice, a sensitive sacred plant. According to those on the front lines, the reconstructed Line 3 pipeline would intersect with and violate treaty lands (Woodside, 2021). The assault on indigenous land and bodies continues unabated. In addition, reconciliation efforts in Canada and the current land acknowledgement trend in the U.S. have become spectacles of their own, fetishizing historical trauma at the expense of truth and actual reconciliation (Adcock, 2021; Couthard, 2013).

Steven Paul Judd's work of détournement enters into this contested space. While Judd ultimately achieves his goal of providing Native people the opportunity to see themselves and to get pleasure out of his created works, we argue that, valuable as this is, Judd accomplishes much more than this. Through his violent subversion of ephemeral artifacts of pop culture, Judd demonstrates ways to both claim representational space and resist the long tentacles of capitalism lying at the heart of settler colonial capitalism. Judd's work illicitly appropriates the products of culture and hijacks them for other destinations, thus disempowering the hegemonic propaganda of the settler colonial state. Judd also sees art as a battlefield: "any time you are using ink to further a social cause or a movement, it's your war paint, the modern warrior's war paint" (Murg, 2015).

For Debord and the SI, détournement contributed to the radical transformation of everyday life in May '68 when ten million people walked off the job, engaged in wildcat strikes, and brought France—and the spectacle—to a standstill. Judd's work is unsettling in the present as it provides a counter-narrative to the capitalist system that continues to seek the destruction of indigenous bodies and lands. As Glen Coulthard (Yellowknives Dene) (2013) reminds us, short of "a massive transformation in the political economy of contemporary settler-colonialism, any efforts to rebuild our nations will remain parasitic on capitalism, and thus on the perpetual exploitation of our lands and labour" (para. 8). Thus, détournement as a subversive art form carries with it the hopes of Coulthard's (2013) often quoted phrase "for our Nations to live, capitalism must die!" (para. 15). Through our discussion of Debord, the Situationist International, and Judd's work, we

continue to argue that détournement is an important practice in the service of combatting the spectacle and dismantling capitalism.

As educators, how can our pedagogy also take this form? What texts, readings, activities and voices can we configure within our classrooms to détourn state and national curriculums that largely keep indigenous people and contemporary issues invisible? As Judd uses various art forms as his war paint, how can we as educators appropriate détournement as a pedagogical war paint to recoup and re-envision curriculum and educational structures? We posit that the application of Judd's work into the classroom setting can help settler teachers develop a critical lens by examining their own position within the "society of the spectacle" so as to more fully understand the frameworks on which their perceptions of Native identity, communities, and culture are based. A central question Judd's work can pose is, "Who are you as a teacher of Indigenous students, and how will you provide a culturally safe, inclusive, and pride-instilling environment for Indigenous students in your teaching?" (Korteweg, L., & Fiddler, T., 2019). This is a central question for educators from across the educational landscape.

We argue that by using and critiquing texts of everyday life, through a pedagogy of détournement, settler teachers can begin expanding their pedagogical practice to engage in acts that bring the truth of violent settler colonialism and Indigenous genocide in North America to the forefront of conversations, and that bring the specters of indigenous presence in the lands out of hiding (Baloy, 2015). By both incoporating the subversive artwork of Steven Paul Judd into the classroom and further conceptualizing a pedagogy of détournement, we aim to rupture settler colonial consciousness, as Grande (2018) calls us to do. We do this with the explicit goal of having students ask questions of themselves and their relationships, in all forms, that ultimately force them to reconsider the land they live on.

Notes

[1] https://www.okgazette.com/oklahoma/cover-story-andy-warriorhol-steven-paul-judd-subverts-cultural-norms-while-making-people-laugh/Content?oid=2964898

[2] We recognize the complexity of this statement in regards to Cherokee citizenship, recognized/unrecognized and those who claim Cherokee identity under false pretenses. We read this text as Judd playing in the complicated, sometimes contested, space of American Indian identity. While several sources claim that Elvis had Cherokee lineage, we acknowledge that he was never enrolled in one of the three federally recognized Cherokee tribal nations.

[3] Here we italicize *land* to recognize the various cosmographies, relations, and responsibilities that are deeply embedded into the landscape.

[4] https://puamsab.princeton.edu/2017/11/artist-feature-steven-paul-judds-native-americana-rachel-adler-18/

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