

the notes in this document are ongoing: changes, restructures, deletion, and addition occur on a regular basis as thoughts are worked out

It is part of ongoing research on whiteness
since 2012

notes are polemic, not backed up, contradictory, not upheld to any one standard (to be didactic would be in opposition to the subject)

Every now and again, I go through this

I sometimes add, delete, change around. You might see it in a different font

This text is ongoing, 2012->onwards (last update jan 2019)

This is

an attempt to order tentative unstructured notes on whiteness as a cultural tendency

whiteness as discussed here is primarily a Western concern

notes are ordered nominally, and perhaps critically, to some extent, once, not any more,
perhaps

(cleanroom) gloss white/matte white/supermatte white

White is nothing really there at all

That .is really where the power of whiteness comes from

1. Holy shit i come across white mediocrity all the time
2. the logic of capitalism unwilling to go beyond the boundary of what is “just enough”, what “will do”
 - a. these traits overflow pale onto the ground
3. Most immigrant parents tend to tell their kids you got to be twice as good & they’re not wrong.
 - a. more than twice as good is also probably not enough

whiteness is neutrality, or more so the perception of or belief that there is such a thing as neutrality

neutral statements

objects

actions

being

without any implied history in their existence or citation

whiteness is a rejection of form

whiteness negates the understanding that form or aesthetic is consequential

or that form itself contains within it any potential affective power

or anthropocentrism

but when white objects are made formal they are smooth and inoffensive

also not dangerous! there's nothing "threatening" in the traditional sense about the white thing

because whiteness is a rejection of the subject, or of subjectivity, in that it embraces a notion of homogeneity devoid of context and inherently imposes a taxonomy

a complex and nuanced categorization of otherness that is rhizomic and recursive

(whiteness is not meticulous and fascist, it is soft-focus and permissive)

it's soft soft soft

the implication that every sense and element of one's self was self-determined by you

(you can be some sort of self-sculptor)

you start with a blank

body without histories or form or anything

lucid, bright-eyed, fancy-free, stable

in fact, whiteness is a rejection of colour, a fear of colour (chromophobia)

equality in whiteness means ubiquitous whiteness

whiteness is blank slate and

simultaneous that whiteness fears colour, rejects the notion that colour means anything, but it also means too much (too much more than white would ever mean)

the internal logic of whiteness is a self-negating one

the logic of whiteness is the excuse for the pervasiveness of cultural hegemony without the understanding that it is really affecting us

Whiteness after radicalism:

whiteness today is the hangover of/has been shaped by the radical progressivisms of the past century.

and

the logic of whiteness presumes the understanding that the small aesthetic concessions made by the dominant classes to the "wimmin n blacks n queers" (group that are simultaneously denied legitimacy as groups, through the fracturing power of neoliberalist individualism) is representative of a structural seismic shift in attitude
whiteness is capitulation as much as it is assimilation, as long as the overarching power structure remains fundamentally unchallenged

whiteness equates "tolerance" with "acceptance"

whiteness is it is defined by a denial of historical materialism, or a cumulation of history

whiteness rejects the radical notion that history is important, or has anything to tell us

whiteness exists today because of the hippy movement, or, the perception of the hippy movement as left-wing progressivism, in reality these right wing hippies are

whiteness propagates the mantra that we are individual, free and in control of our own destinies; that perseverance in labour creates a better life; the reality, the objective truth, the potential of this statement, relies on a capitulation to the power structures you

white people are the proof and notwhite white people are the double proof

all very happy content with their worldview because ofc there is only one world view to aspire towards and to have and hold

whiteness denies structural violence

whiteness is hard to understand & so easy to defend if your life is immeasurably and uncritically improved by it

really, this is not about the colour white at all but being explored as such within the current conditions: the colour white is the most appropriate metaphoric anchor for the tendency

white people are referred to as such as they accept and propagate whiteness uncritically, this being the foundation of a structural violence inflicted upon those for whom its effects cause detriment, not necessarily in reference to skin pigmentation

sorry, probably worth reiterating here that

caucasian does not necessarily equal white

but white people tend to be more sympathetic towards whiteness

probably due to structural **shit ? I guess**

whiteness is just this structural entity, and is immaterial and unquantifiable

it is worth remembering that the online heightened interconnectivity does not equate democracy or liberation
the internet is a reconstruction and crystalisation of offline power structures as they are, as they have been, and as they will be. maybe we can see them forming more clearly now (??)

I don't know any religious net artists either, for instance. Religion based in these physical spaces and objects and interactions and physicalities. But I do know of religious programmers who try to write high intensity, almost hermetic operating systems that bring them closer to god. They get stuck into the underlying structural, hardware, low-level material of computers. But most people are happy working within the confines of software. (I'm thinking a lot about this software/hardware dichotomy/tension atm so maybe this doesn't make sense so well because I havnt quite defined what I mean by either, but in brief I think it's working with hardware & low-level programming in Assembly etc as this structural engagement, working with software like Adobe CS etc as an inherently limited engagement, that is _almost_ infinite in some ways, or _looks_ like infinite possibility but it's a Trompe l'oeil perspective trick, it only works if you stay standing in the one place that's marked to stand, not quite that but something like that).

Basically I think alterity means an inability to sit comfortably with a purely immaterial practice, without the nagging feeling of something missing”

eggshell is white
magnolia is white
white pixel as standard
eventhough it's just terrible for the environment

romanticism laid the foundations for neoliberalism
the individual an sich became the site for genius
a vessel, channel, guru, conduit, genius, etc

we are naturalised to aspire towards whiteness
figuratively and literally

whiteness is the backdrop of the dominant ideology du jour
the dominant ideology du jour is always hegemonically affected by white people
because white people get far without ever thinking about how far they're getting without trying

white people are not threatening
whiteness is the blank blank gallery walls

whiteness isnt about race but it might as well be most of the time
when white ppl r asked if there's any racism in their neighbourhood & they say "no I've never seen any that would be terrible"

we cannot imagine any other way than whiteness

whiteness is a disengagement from historical materialism
despite the fact, and because of the fact, that it has been forged for centuries of history

is a whitewash

Whiteness might just be a set of conditions which outline ontological self-identification based in taxonomic categorizations of identity.

is not accepting that structural violence is real
is not realising when they are contributing to it

white action is like white inaction

whiteness primarily an aesthetic concern
aesthetic as insubstantial, a concern for things perceived as neutral and insubstantial that are in fact complex and difficult

if you believe in aesthetics as an important material concern, then you always identify whiteness, some things just don't sit well

whiteness is in opposition to the power of aesthetic engagement

but it does uphold an idea of "beauty"

if you believe in beauty or if you believe that the notion of beauty contains within it particular prejudices, the collective agreement of what is beautiful

white actions enforce every status quo & enforce structural violence

snowblindness

whiteness is an ideology formed by an ignorance

which is why it is so successful

it is the product of indifference and apathy and the structural conditions that ensure the proliferation of indifference and apathy

whiteness is the result of a culture that is unable to commit

a culture that is unable

whiteness as a hegemonic tendency

[colour = size](#)

"if you feel that my letting people know i'm not white is making an unnecessary fuss, you must feel that the right

and proper course of action for me to take is to pass for white
this kind of thinking presupposes a belief that it's inherently better to be identified as white
it bespeaks and inability to imagine or recognise the intrinsic value of being black"

Adrian Piper - Cornered (1988)

<http://www.youtube.com/watch?v=yUJ8MhXTwtI>

http://en.wikipedia.org/wiki/Critique_of_Pure_Reason

http://en.wikipedia.org/wiki/A_priori_and_a_posteriori

white and newness, but why do we think of whiteness as newness

or freshness or

if all you want is newness; god your life must be a terrible mess of objects

these old white electronics, that were white once when they were fresh, and now are stained
yellow(/magnolia/eggshell)

often not white with traces of white, it's a stain

nothing is stained white

whitening is not staining, it is bleaching

the linguistic structure of the language of inter-relational racism, the language used by minority ethnic groups around the world to describe someone who has internalised the ideology of white power. Apple, Banana, Coconut, Oreo; foodstuffs that are coloured on the outside, white on the inside. This implication of consumption,

the cleanroom is the site of production of technologies and tools whose manufacturing process requires as close to neutral environment as possible, air with no contaminants, no dirt, structured and constant, predictable airflow

the ways we build white differ, in projection technologies the layering of RGB red green blue creates white light, in most print the lack of any ink (cmyk cyan magenta yellow black) "produces" white

the way that video is shot is in direct correlation to the lighting conditions, a good sensor will pick up entire range of colour and keep it raw, uncompressed

compression causes colour loss

screen choice causes colour loss as the gamut of a screen rarely shows the entire range of viewable colour, the post-production process can be used to manipulate

drive towards a pure immateriality is a drive towards power uninterrupted by the trivialities of material finitude. it is a drive towards power without history or context, environment, potential futures or historical

atrocities.

conceptual practices around race and commodity racism, this dryness is implied in them, a distancing and a conceptualisation in the work is a dematerialisation of the material structures that underlie the culture of racism. a coping mechanism designed to avoid inevitable attacks, often attacks have come through like "well, that's just your experience & no two people have the same experience, to attribute this to cultural conditions is overblown", this attitude prevalent as attempt to dematerialise, hence a preempting

<http://sf.oxfordjournals.org/content/93/2/747.abstract>

<https://www.youtube.com/watch?v=2Gq77rOuZck>

“Zinc oxide is used to treat or prevent minor skin irritations such as burns, cuts, poison ivy, poison oak, poison sumac, and diaper rash. It is applied to abrasions to accelerate healing. It is also used as a sunscreen. Scientific findings have confirmed the long UVA rays (340-400 nanometers) are primarily responsible for premature aging of the skin. Zinc white protects very well in this range.”

Gofun Shirayuki or “Japanese pearl white, is made from oyster shells. The oyster shells are collected in large heaps by the sea- side in Kyoto, where they start rotting quickly in the warm and humid climate. During a span of 5 – 10 years the organic compounds decompose, leaving behind finest pearl white flakes. These are ground further and sorted by size to produce the most important white in the history of Japanese art and crafts. Gofun is used like a white gilding ground. It is mixed with a rabbit skin solution and applied on a sized ground, then burnished to a gloss with an agate burnisher.”

the cloud, as an object concept, exists only in the context of the sky
the cloud is a white, sometimes grey, object with soft edges that obscures

I always thought of myself as a citizen of europe, and formed my own identity based in that ideal

Maybe, a question to ask yourself - how do you imagine power? Do you imagine that power is on the other side? Do you think that you are disempowered? Whiteness is the silt under foot, it used to be concrete but it's rotting, rotten,

The USA in 2017 looks like a group psychosis.

Generic terms which might be applied to how the whiteness manifest

4. smoke & mirrors

Data horror

<https://medium.com/i-data/a54969aeb23e>

Eugh

Eugh

Eugh

Eugh

eugh