Unsettling Whiteness: disruptions and (re)locations

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The Staying Power of Whiteness

It is little wonder that issues relating to race and whiteness continue to have worldwide reach, when at least outside the broad field of critical race and whiteness studies, whiteness so often remains absent in contemporary debate. In parts of Europe, Australia and North America, for example, – contexts out of which several of the following chapters grow – political leaders may lay claim to diverse communities and celebrate the merits of cultural inclusion. Yet denials that 'race' continues to play a fundamental role in social inequality fuels the invisibility of whiteness, which remains the key to its power. In this way, to deny that whiteness lives on in our post-millennial, post 9-11, post-colonising world, and to fail to interrogate its mechanics, is to reproduce the very conditions under which racialised domination thrives.

Unsettling Whiteness brings together an international collection that considers anew the politics, practices and representations of whiteness at a time when nations across the globe grapple with issues that remain surreptitiously underwritten by whiteness. It draws together case studies of the performance of whiteness from significantly different political and social contexts with shared purpose; to investigate the (re)constructions of whiteness, to explore the mechanisms which give whiteness power (and make power itself whitened), and to dissect the social processes through which whiteness is made visible and invisible. Renewed 'wars on terror' have sparked new modes of othering. Global diasporas have invigorated new waves of fear and provincialism. And globalised modes of consumption and production have continued to trade on naturalised forms of whiteness that entrench a complex classed, raced and gendered divide. Drawing these dynamics to light, the pieces in this collection signify the ongoing importance of unsettling whiteness, while demonstrating, through their varied renderings, the enormity of this task.

The collection has been carefully organised, not only to support and highlight interdisciplinarity – in other words, to make whiteness studies rightfully a collective endeavour – but to expose threads and juxtapose perspectives that may in turn prove useful in contesting domination. The overarching theme of 'unsettling' speaks to this critical endeavour, to which all of the chapters contribute. And while some underscore the power of global discourses of race and whiteness, others locate these dynamics in their local contexts. These currents run through the sub-themes of unsettling history, representing hegemonies, working out of whiteness, and creatively rewriting whiteness.

We have consciously sought not to segregate this collection in ways that reinscribe the divisions of which we are critical ourselves. Our experience of academic debate has shown that often those critical positions which are most insightful are separated from their proper context. Since whiteness and its reproduction relies upon social division, it is crucial that we are able to properly situate studies which expose the ways in which whiteness is (re)created in a variety of contexts. Thus contributions in this book which rely upon analyses of gender or nationality have been positioned to lend essential critique within their proper context rather than constituting separate themes.

Part I: Unsettling history

The first part of this collection highlights the historical aspects of whiteness, and the ways in which past constructions of white relations continue to operate as markers for contemporary readings of whiteness. The contributions collected here address a diverse range of topics, but their shared concern with exposing the constructed nature of white frames provides a strong foundation for later sections. Together, they operate to unsettle definitions and understandings of whiteness which are often narrowly constructed through colonial histories or defined through contemporary racisms. The interdisciplinarity of the collection is most evident here, with studies that utilise photography, theatre, media analysis and participant observation to establish new perspectives from which to examine visual, enacted and interactive aspects of whiteness.

In the first historical investigation of whiteness in this volume, Leister attempts to understand the role of whiteness outside the colonial model by looking at its theatrical use in various cultural contexts. Revisiting the historical uses of white face in theatre in white and non-white cultures, she focuses on the role of whiteness as a blank canvas onto which audiences can project other ideas and images. Employing photography to record the nature of 'whiteface' as a communicative method, she attempts to dissemble and reassemble the social and cultural histories behind the white faces. The use of visual methods in analysing whiteness is, of course, not new, but Leister's discussion of the photographic expectation is important; the capture of visual aspects of whiteness is no more neutral than its enactment. Thus we are prompted to reflect on how we, as researchers, are positioned to see and to record whiteness. Putting on whiteness is, for Leister, an essential aspect of the theatrical performance. For this collection, Leister's analysis prompts a further reflection: do we put on whiteness in other contexts, and if so, for what purpose?

While Leister examines pre-colonial enactments of whiteness, Samara's contribution examines the turn to whiteness that resulted from anthropology's exclusion from colonial projects. The studies of the Scottish undertaken from the 1950s which constructed a racial identity from a cultural one, and positioned the Gaels as noble savages in contrast to non-white subjects of anthropology expose

how whiteness itself can be disrupted and divided. The processes of essentialising Whiteness which she describes are important to the understanding of how whiteness comes to be defined, prescribed and performed in new contexts. That a white national group can be constructed as an ethnic 'other,' despite the overarching power of whiteness, speaks to the ways in which whiteness parallels power and vice versa.

In contrast to the noble savage, Boutahar's examination of captivity narratives reveals the means by which contemporary political and media reports reproduce accounts of barbaric treatment of white women in the Middle East. White women hostages' expectation of sexual assault is underwritten by tropes of the Muslim abductor as brutish and savage, while their experiences speak to other realities. Encountering and exposing the Muslim abductor as the opposite of these tropes has, Boutahar notes, made traitors of white women abductees like British journalist Yvonne Ridley because their ambivalence disrupts neo-colonial authority and the utilisation of white female bodies as a theatre for cultural war.

The construction of non-white women as intimately subject to sexual oppression and enslavement is played out in the theatrical analysis Yang undertakes of Wertenbaker's New Anatomies, a play which foregrounds the experiences and assumptions of white women within the colonial project. Here the white woman is constructed by the colonial wife and her sister in opposition to 'Fatma,' the interchangeable servant who deserves no recognition of her own name, despite the European women's love of orientalism in fashionable European forms (appropriation similar to that discussed by Murphy in a later chapter). Isabelle Eberhardt, the nomadic (and critical) sister-in-law disrupts the household and Yang uses the conflict written by Wertenbaker between Isabelle and the memsahib to produce an analysis of the binaries enacted and inscribed by the women within the white household abroad. This foregrounding of the female understanding of white privilege, and its ambivalence within the colonial project, exposes the contradictions of the civilised white woman; liberated by her rejection of the colonial household, the nomadic woman can only maintain her sense of freedom by assuming the position of Arab man.

The theme of white women abroad continues in Wilkes' analysis of Caribbean weddings, but here the foreign landscape serves as a stage for the achievement, and not the defence, of white womanhood. Exposure to the exotic, in the context of luxury and underpinned by guarantees of exclusivity and elegance, marks the transformation of the white female body. Wilkes employs a visual analysis of wedding advertisements to identify the role of the exotic landscape, and the absent exotic body, as backdrop to the lavish ceremonies played out against it. In doing so, she reveals the ways in which the constructed romanticism of the landscape supports and extends the enactments of historical European gender ideals in the white wedding. Applying Butler's theory of performativity in this context, Wilkes

argues that femininity here is both racialised and classed, even in the visual absence of the exotic 'Other.'

In contrast, Vlachos examines the consequences of becoming visually confronted by the racialised 'Other.' In his discussion of South African artist Brett Bailey's 'human zoo' exhibitions, inspired by late nineteenth century exhibitions of Africans but transformed into expositions of violence, Vlachos draws on his own ethnographic work of the encounters between artist, exhibition and audience to understand variant responses by South African and German audiences. Confronting the violence done to others – in the context of the returned gaze – in order to excavate the formation of one's own racial history, the exhibits prompted both guilt and shame in South African viewers who nonetheless found the exhibits worthy and even beautiful. Vlachos' analysis of the starkly different reception by German audiences illuminates how meanings of whiteness are both place-specific and geographically contested, becoming fragmented in their crossing of borders and histories. Here we see the first indication of the problematic nature of crossing borders to which we later return.

Part II: Representing hegemonies

As the six chapters in this section illustrate, part of the work of unsettling whiteness involves exposing and destabilising its hegemonic function. In this sense, whiteness operates less in terms of overt force, and more, as Leonardo explains,[1] in the manner of covert discursive practices that habitually transform it into 'common sense.' Hegemonic whiteness functions 'as a configuration of meanings and practices that simultaneously produce and maintain racial cohesion and difference.'[2] Whiteness as hegemony thus underscores the circulation of seemingly 'normative' modes of knowledge-power that are routinely participated in, adopted and internalised by a wide range of social actors, to the extent that reproductions of white cultural and political power become part of the fabric of everyday life.

A common thread across the chapters considered in part two is also clearly provincial: each chapter bears out linkages between white hegemonies and their racialised nationalist foundations. The nation functions as an 'imagined community'[3] that simultaneously includes and excludes, and the settlement of dominant 'white' national identity gets played out in a wide variety of sites. Rantala demonstrates this in her analysis of contemporary Finnish cosmetics advertisements; media with which we are bombarded, which in turn acts as a powerful mode of naturalisation. Drawing on Butler's notion of the performative, Rantala unearths correlations between historical attempts to align the Finnish nation with the Scandinavian and Germanic 'white' races – (opposed to the less-ostensibly-white Slavic and Mongolian races) – and present-day television advertisements for Finnish cosmetics. The latter repeatedly circumscribe a white, blue-eyed, blonde-haired version of Finnish womanhood, thus trading on an act of

repetition which naturalises Finland as an historically 'white' nation. Rantala's explorations show how discourses of race and gender, in particular, are co-active in the production and reproduction of a naturalised 'white' Finnish identity. To this end, normative, white, and highly idealised images of Finnish femininity are commodified inside the discursive space of the advertisements, reiterating the message that if Finnish women use these beauty products, they too will embody 'the one and only kind' of femininity that is desirable (albeit fundamentally unattainable).

Patrick Gerster undertakes similar work when exposing a normative, white national hero at the centre of Steven Spielberg's Hollywood epic Lincoln. In Spielberg's vision, Lincoln is the Great Emancipator; the noble white man framed as being almost solely responsible for black slavery's demise in late 19th century North America. However, in Gerster's revisionist reading, the whiteness of Spielberg's masterpiece is thrown into stark relief. Gerster deftly unearths the omissions – or white lacunae – in Spielberg's rendering, rightly charging him with engaging in paternalistic racism 'by framing Lincoln as the white father of abolitionism.' But what is arguably more affecting here is the broader corollary that Gerster makes: namely, that Spielberg preserves Hollywood's 'longstanding colour codes, [thus advancing] the aesthetic of whiteness to yet new generations of film viewers.' In this way, whiteness is able to retain its hegemonic status as something that is consented to, naturalised, and unwittingly participated in by consumer society at large.

In her examination of the 2005 Academy-Award winning Best Picture Crash and a 2012 episode of the Emmy-Award winning comedy news television program The Daily Show with Jon Stewart, Carole Gerster corroborates the notion that more often than not, visual media functions as a vehicle in mainstream Western society for maintaining and naturalising whiteness. However, Gerster goes further in deconstructing the ways in which some visual texts in fact perform the subversive task of making whiteness 'visible and vulnerable.' In culturally diverse, highly complex social spaces such as North America, white hegemony must be 'stitched together at many seams.' Using Crash and The Daily Show as stepping off points, Gerster carefully unpicks these vulnerable seams to expose whiteness' hegemonic impulse to encourage social consent to ideas and norms that, in her final analysis, are essentially harmful to everyone.

In the following chapter, Westcott investigates questions of whiteness, hegemony and nation from a different viewpoint, by leveraging the concept of 'white capital' to probe contemporary crises of 'national and governmental belonging;' specifically, the 2005 Cronulla Riots in Australia and BlackBerry Riots in England, 2011. During the former, white capital is exploited by members of the dominant culture to reinscribe racialised boundaries and assert and affirm 'white' ownership of space. These 'riots' took place at a time when Lebanese and Arab Australians were repeatedly positioned within mainstream media and public

discourse as 'immigrant outsiders' and invaders within. Governmental rhetoric played into the dialectic by obscuring overt acts of white domination beneath claims that race simply 'played no part' in the white protestors' fiercely patriotic displays. In subtle contrast, the BlackBerry Riots emerge in Westcott's analysis as an inversion of the capital analytic; as resistance on the part of non-white and less-white members of White Britain who are habitually denied homely belonging within white nationhood. Westcott unravels the complex racial dynamics of these events to demonstrate how routine reproductions of categories such as 'we' and 'them,' 'ours' and 'not yours' in fact reflect each nation's continued investments in white discursive capital at the expense of acknowledging – and redressing – the ongoing fact of racial hegemony.

In Immigration, Identity, and Islam in the Netherlands, Ross continues the theme of whiteness and national belonging through investigating the construction of Dutch national identity. As in other contemporary 'white' nations, a growing Muslim population in the Netherlands has sparked fear on the part of some sectors of the white community who view Muslim immigration in terms of threat. In a critical manoeuvre, Ross destabilises contemporary discourses of Islamophobia that are espoused by right-wing advocates by revealing that 'the privileging of whiteness' manifests itself on the level of the nation-state via cultural and institutional beliefs that link national belonging with biological lineage, hence reproducing racial hierarchy. Ross makes the case that it is in fact this privileging of whiteness at the level of the nation that spurs a state of white anxiety, and in so doing shifts the critical gaze from the 'racial outsider' to whiteness processes and the problems they generate for everyone.

In the final chapter in this section, Murphy then returns our gaze to questions of 'beauty' and cultural consumption. Exploring the North American phenomenon of 'Pocahontas chic' – the appropriation and consumption of Native American imagery on the part of 'white,' hipster youth – Murphy deconstructs the dense racial dynamics in which these fashion-forward '20-somethings' from privileged white backgrounds are embedded. At once an attempt to manifest 'revolutionary identities and assuage white imperialist guilt,' the 'non-conformist' hipster is in fact caught within a complex predicament. Despite that new hipster culture has emerged as an alternative to the 'environmentally destructive and spiritually draining' white American mainstream, as Murphy illustrates; hipsters have become a lucrative consumer market themselves. Thus the hipster's attempt to distance herself from contemporary North American whiteness falters on the fact she benefits from the systems she supposedly despises. Moreover, white hipsters 'playin Indin' (i.e. donning feathered headwear and other iconic Native American dress) repeatedly fail to recognise the disturbing nature of white appropriations of otherness in which they are deeply implicated.

Across these chapters, whiteness as hegemony is thus revealed: firstly, in terms of naturalised modes of 'common sense,' 'beauty' or 'coolness' in which we

unwittingly invest, and secondly, in terms of powerful governmental and public discourses that conceal whiteness' complex racial mechanics inside the empty space of normality. These writers show that hegemonic whiteness therefore constitutes an ever-evolving constellation of beliefs and practices that are simultaneously dominant, yet invisible, hence making the subversive manoeuvre 'a task both urgent and difficult.'[4]

Part III: Working out of whiteness

In this third section of the book, we have sought to bring together contributions that illustrate the nature of whiteness as a starting point for labour in a variety of contexts. From the everyday labours of children to define and control conformity amongst their peers to the labour undertaken by those who seek to address the problems they perceive as associated with racialised identities and their consequences, this section offers a nuanced exploration of the shaping of institutional whitenesses. It also, in its international diversity, offers particular illustration of the ways in which these are intensely local and connected to the forms of cultural capital valued and promoted through political and social processes.

In the first chapter, Bolger explores how German schoolchildren construct whiteness as defined by those things that are 'normal' and, thus, construct whiteness as normality itself. Adopting the theory of normalism as an instrument of discourse analysis, Boger disassembles student discussions in the classroom and the accompanying normative peer pressures. In doing so, she shows us an alternate view of the ethnographic transcript as she explores the everyday construction of Bildung (self-cultivation through education). The resulting analysis illustrates the distinctly local and contextualised nature of whiteness, as well as offering a significant methodological contribution to studies of whiteness.

Also in the sphere of education, Chandler addresses the challenges encountered by mothers of biracial children. An enduring problem encountered by those who undertake anti-racism work at any level is the problem of managing white privilege. Chandler offers a revealing analysis of this problem in her focus on encounters with the education system. Education is a place of recognition and a place of discipline, and encounters in this sphere are highly structured by the power relations within. For mothers, working for positive recognition and attainment of opportunities for their biracial children is not as simple as opposing racisms in the classroom. Rather, these mothers perceive their whiteness as powerful, and can employ this power to achieve the recognition required by the situation, even though its employment reinforces the systems with which they struggle.

Lo proposes the concept of white capital to encapsulate the ways in which whiteness is manifested through body and self-presentation. Using evidence from a field study of Chinese and Chinese-heritage students in Canadian classrooms, she illustrates how whiteness can be performed as an operational norm through

expectations of students' embodied positions in learning situations. Her utilisation of Bourdieu's theory of social capital allows her to formulate whiteness as habitus and thus demonstrate its nature as a foundation for further action. Education, here, operates as a space within which whiteness is the expected starting point for all students. Together with Schulz's study of white teachers in Australian Aboriginal schools, this section highlights the ways that structural expectations are not neutral, and neither are the habituses of the actors within.

Schulz rejects racism as a starting point for understanding the positioning of white teachers vis-a-vis Aboriginal students in her field study. Instead she points to the ways in which 'white' teachers construct particular behaviours and positions as proper to the role of students, and consider their professional responses as proper for the 'good white teacher.' Investigating how white teachers construct narratives of what it is to be a 'good' teacher in this context, Schulz contextualises teacher-student interactions within the power relations in which they reside, wherein teachers are situated not just in the school, but within the community, town and their own histories. In her description of the tensions which can result from the standard-bearing practice of teachers, she exposes the isolation of the teacher imposing ill-fitting normative frameworks in the school, and the frustrations for teacher, students and the community. The resulting analysis lends a valuable counternarrative to earlier contributions on education in this collection, positioning teachers as complex citizens of conscience, not blind to their own cultural practices, but deeply committed to them.

A certain parallel appears in this respect between Schulz's good teachers and the white Christians described by van Wyngaard in the following contribution. Working out of whiteness in a different context, Van Wyngaard explores how white South African churches have sought to cross boundaries into black churches. Post-apartheid South Africa offers fertile ground for research on whiteness and its performance, as we also see in Vlachos' chapter in Part 1. Missionary work in the past offered revelations to white Christians about white privilege in one of the few permitted contexts in which racial borders could be crossed meaningfully. But boundary crossing has, implicitly, a starting point and it is this that allows Van Wyngaard to ask how successful these crossings are now when, despite apparent success, the starting point remains barely changed. Contemporary efforts to labour through whiteness may, he argues, entrench rather than unsettle perceptions of white superiority.

Working out of whiteness also captures the difficulties of addressing ideas of position, status or habitus when the researcher is oneself the embodiment of those. Wijngaarden, an anthropologist, is confronted with this issue in her fieldwork with Maasai people, and seeks to understand apparently contradictory perceptions of whiteness she encounters. She investigates the construction of whiteness through interviews with Maasai people about their perceptions and beliefs, and attempts to reconcile ¬these with mythological narratives of whiteness in Maasai history.

Social groups define racial characteristics through storytelling and truth-telling processes, and it is this that Wijngaarden addresses in her study of Maasai encounters with white tourists and white others. In so doing, she exposes the foundations for apparently contradictory perceptions of white people as simultaneously virtuous and not trustworthy. Her own professional position as a white anthropologist is utilised to expose these perceptions and highlight ways in which European stereotypes also produce a lack of understanding of contrary narratives of the 'Other.'

Together, these chapters reveal a picture of encounters with whiteness that impact on both white and non-white actors through the labour that they themselves undertake. What becomes apparent is that actors may be deeply committed to an ethical position which is not inevitably reproductive of whiteness, but whose form takes on the reproduction of white norms through actors' attempts to create appropriate responses to conformity and deviance in those encounters.

Part IV: Creatively rewriting whiteness

The final section draws together five chapters that creatively 'rewrite' whiteness. In doing so, these writers scratch at the façade of whiteness, revealing, in Bhabha's terms, 'the agonistic elements that make it the unsettled, disturbed form of authority that it is.'[5] As such, they highlight whiteness' inextricable relation to 'other,' and its meaningless without the constructions of 'difference' that whiteness itself projects. Lucia opens the section by considering the work of Lesotho-born composer Joshua Pulumo Mohapeloa and his gradual inversion of the 'white rules' of choral music. Lucia unfolds Mohapeloa's long career and traces a narrative arc that initially sees him seeking approval from the white musical Establishment, only eventually to compose increasingly 'against whiteness.' Lucia's analysis does not, however, showcase a radical flaunting of the rules of white music. Rather, she reveals in his work a far more nuanced, measured approach vested in small-scale, persistent subversions that gradually destabilise an idealised Western model. Mophapeloa and Lucia thus invite us to consider a new form of whiteness within choral music that is no longer so tightly wedded to the denial of its indissoluble relatedness to other.

Not dissimilarly, Kilian explores how African film directors have successfully found ways to 'rewrite' the complex racial relations that restrict the casting of black actors in roles historically reserved for whites. And Mulhearn demonstrates how David Goldblatt and Hentie van der Merwe – both distinguished South African photographers – masterfully bring the visual properties of South African whiteness to light. In Kilian's analysis the taking over of 'white' roles by black actors provides a 'third space' inside film in which black actors and directors may negotiate neo-colonial conditions. It lays bare the whiteness of Western film, thus breaking down constructs of difference that have become naturalised. Mulhearn's analysis similarly opens up avenues for rethinking that which is taken-for-granted.

In his exploration, white South Africa's long-time claim to racial dominance is hauntingly rearticulated via the photographer's lens. Goldblatt and van der Merwe skilfully illustrate how white privilege, far from axiomatic, was (is) taken by force, thus illuminating links between whiteness and violence in South Africa that, in Mulhearn's words, assails the history of white dominance of the nation.

Moving north, Olaoye's chapter unearths new attitudes to whiteness in contemporary Nigerian society through the literary work of Ngozi Chimamanda Adichie and Chinua Achebe. Similar to the third space of film in Kilian's chapter, Olaoye presents the novel as a discursive context in which black writers engage in the agentic act of rewriting black-white relations. In Nigeria, this has seen a deliberate rewriting of whiteness such that white characters – the major representatives of whiteness in Nigerian literature – are relegated to marginalised positions that effectively 'other' and destabilise whiteness. As Olaoye shows, this work constitutes an important transposal of colonial relations. However, as readers we are also left to ponder whether inversions of racial relations inadvertently reify the dialectic that keeps racial categories in place. Adams raises such questions in the final chapter in this section, in which she undertakes a critical textual analysis of the music video Windowlicker by UK producer Aphex Twin.

Windowlicker is a dark parody of hip-hop music video clichés that inverts racial stereotypes thus making them hyper visible: the video's white protagonist is endowed with all the 'positive, enviable (and therefore fearsome) attributes of black masculinity,' while the actual black men in the film are stripped of symbolic and material power. On the one hand, this music video thus offers a unique space for critically rethinking racial and gender stereotypes. However, as Adams observes, Windowlicker is also a complex and unsettling production, and thus she questions; 'Does [the video] pose a challenge to racist conventions, or is it itself racist?' The chapters in this final section consequently illustrate that 'rewriting whiteness' is far from straightforward. Doing so requires rethinking, not only the complex ways that racialised domination plays out, but the new constellations of power that are forged in the rewriting, which at times have the effect of reinscribing hegemony.

Addressing the (re)construction of Whiteness

There are a number of shared points of investigation worth giving particular mention to at this juncture. Whiteness carries privileges, but they are not always guaranteed.[6] The contingent nature of white privilege is exposed in the frequent instances visible here where white actors are perceived as not conforming to white habitus, and are denied the privileges of speech, access or influence which characterise the experiences of their white peers. White privilege is dependent upon the hierarchies in place and upon the processes of recognition which afford privileges being awarded.

Racial histories too construct the ways in which whiteness is discursively accessible, as we see in the starkly contrasting reception to Brett Bailey's work in South Africa and Germany described by Vlachos in Part 1. Where there is no accepted language within which to discuss the form and power of whiteness, non-white actors or white actors who seek to address white privilege find their efforts made impotent. In that respect, the international nature of this collection is extremely valuable. Bringing together scholars from across Africa and Europe, North America and Australia, as well as from Lebanon and Taiwan, the contexts within which whiteness is recognised as powerful are highly varied and numerous. The geographical distribution of the authorship of this edition (as well as its editorship) has facilitated a remarkable demonstration of the significant power of the local in shaping the lived realities and disputed characteristics of whiteness, even as its contemporary global power is indisputable.

Whiteness is constantly reconstructed, but it relies on the recognition and performance of its norms by non-white actors to maintain much of its power. It also requires constant policing of white norms in intimate and institutional settings – which is why a considerable proportion of the contributions are based in formal education settings – while it is most likely to be challenged in artistic contexts. Here we see fine art, theatre, photography and literature examined and employed to address and understand whiteness. The historical construction of whiteness is not easily put aside either. As Schulz and Wijngaarden both reveal, the shared stories we tell about where we come from – even at a very personal level – shape our recognition and reproduction of white norms and practices.

As López states, 'whiteness is not, yet we continue for many reasons to act as though it is.'[7] Whiteness represents a paradox of our own (re)making, for in the moment we consume and desire it as an ideal, we frequently deny its existence. This book unsettles whiteness by exposing its modes and methods in multiple international sites. It explores the historical foundations of present-day configurations of race and power, and contributes to other key theorisations of post-colonial whiteness. Each chapter may be considered alone, or the correlations between them, and the specific way the chapters have been themed, may be used as a springboard for speculating yet new ways of challenging the continued maintenance of racialised power.

Notes

[1] Zeus Leonardo, 'The Souls of White Folks: Critical Pedagogy, Whiteness Studies, and Globalization Discourse,' Race, Ethnicity and Education 5, no. 1 (2002): 32.

[2] Matthew W. Hughey, 'The (Dis)similarities of White Racial Identities: The Conceptual Framework Of 'Hegemonic Whiteness',' Ethnic and Racial Studies 33, no. 8 (2010): 1290.
[3] Catriona Elder, Being Australian: Narratives of National Identity (Crows Nest, NSW: Allen & Unwin, 2007), 30-33.
[4] Jane Haggis, 'Beyond Race and Whiteness? Reflections on the New Abolitionists and an Australian Critical Race and Whiteness Studies,' Borderlands e-journal 3, no. 2 (2004): para. 1.
[5] Homi K. Bhabha, 'The White Stuff,' Artforum International 36, no. 9 (1998): 21.
[6] Bronwen Walter, Outsiders Inside: Whiteness, Place and Irish Women (London: Routledge, 2001).
[7] Alfred J. López, 'Introduction: Whiteness After Empire,' Postcolonial Whiteness: A Critical Reader on Race and Empire, ed. Alfred J López (Albany: State University of New York Press, 2005), 2.

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