



'There's more to middle age than a saggy belly': gender, ageing, and agency in Kate Winslet's post Weinstein star image

Lisa Stead

To cite this article: Lisa Stead (2022): 'There's more to middle age than a saggy belly': gender, ageing, and agency in Kate Winslet's post Weinstein star image, *Celebrity Studies*, DOI: [10.1080/19392397.2022.2157296](https://doi.org/10.1080/19392397.2022.2157296)

To link to this article: <https://doi.org/10.1080/19392397.2022.2157296>



© 2022 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.



Published online: 16 Dec 2022.



Submit your article to this journal [↗](#)



Article views: 64



View related articles [↗](#)



View Crossmark data [↗](#)

'There's more to middle age than a saggy belly': gender, ageing, and agency in Kate Winslet's post Weinstein star image

Lisa Stead

School of Culture and Communications, Swansea University, Swansea, UK

ABSTRACT

This article explores the changing star image of Kate Winslet as she enters middle age. It interrogates the media reception of her recent work and off-screen image, considering how discourses around women's agency, visibility, and opportunity in the wake of #MeToo and #TimesUp have impacted this reception specifically in relation to age. Taking Winslet's work in the HBO series *Mare of Easttown* and the independent film *Ammonite* as case studies, the article maps her contemporary star image in relation to gender and ageing from 2020 to early 2022. It argues that the rhetoric of #MeToo and #TimesUp has both challenged and reinforced strands of her star image focussed on notions of desirability and gendered and raced body image ideals. Whilst the 'post Weinstein' era has in some instances produced new opportunities for older female performers like Winslet, the article considers how discourses on age, visibility, and value nevertheless maintain barriers for older female stars in the contemporary screen industries.

ARTICLE HISTORY

Received 18 April 2022
Accepted 7 December 2022

KEYWORDS

Age; gender; stardom; Kate Winslet; #MeToo

Introduction

Kate Winslet, in case you did not know it, is currently in her forties. Recent press coverage of her roles in film and TV overwhelmingly lead with this fact, never letting the reader forget it. A December 2021 headline in the British newspaper *The Guardian* reads, for example: 'Kate Winslet: "I feel way cooler as a fortysomething actress than I ever imagined' (Gilbey 2021, n.p.). A *Hollywood Reporter* feature from August 2020 quotes Winslet's assertion that: 'to have an opportunity to be my real 40-something self, post-children, you know? Women aren't really having the courage to do that' (Siegel 2020, n.p.). An earlier, pre-emptive piece in *The Express* from 2017 leads with: 'Kate Winslet: I'm happier now in my forties than I was in my twenties' (Teague and Hines 2017, n.p.).

Despite the centrality of ageing as a 'structural framework within the gendered discourses of celebrity culture', age and ageing have for some time been 'neglected by Celebrity Studies' (Holmes and Jermyn 2015, p. 12). This article seeks to contribute to the growing body of work that has addressed this neglect (see, for example, Fairclough 2012, Weber 2012, Segal 2013, Jermyn 2016, Hills 2018) by taking the contemporary star image

CONTACT Lisa Stead  l.r.smithstead@swansea.ac.uk  School of Culture and Communications, Swansea University, Swansea, UK

© 2022 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group.
This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

and screen work of Kate Winslet as a central case study. It unpacks recent coverage of Winslet's star body on and off the screen, considering the significance of ageing female celebrities within a specific cultural moment. In the wake of the #MeToo and #TimesUp movements,¹ age has become a small yet significant part of a broader intersectional reconsideration of women and screen cultures. #TimesUp has emphasised the behind-the-scenes contexts of women's agency (or lack thereof) in its focus on women in Hollywood and their experiences of workplace harassment and discrimination, creating a platform for stars and other women in above- and below-the-line roles to verbalise and visualise their gendered experiences.² In doing so, it has opened up space for new discourse on age and ageing as one facet of these experiences. As a 'structural framework', age has historically limited and restricted women's access not just to roles, but to dynamic and diverse roles within the film and television industries (see, for example, Taylor *et al.* 2012).

The article considers how, as she enters middle age, Winslet's evolving star persona intersects with what Margaret Cruikshank refers to as the 'lesser status' (2013, p. 5) of ageing women. I examine how Winslet navigates her status as a star in both on- and off-screen texts, reading this in relation to her work within specific genres, her status as a 'prestige' actress often actively disconnected from the glamour of film stardom, and the recurrent focus upon her physicality – in particular, her weight and whiteness – in press coverage of her career from its earliest stages to the current moment. Whilst existing work on Winslet has laid an essential foundation for establishing the key coordinates of her star image in the 1990s and 2000s (see Geraghty 2002, Redmond 2007, Keil 2011), a new critical interrogation of her current visibility and agency within the contemporary American film and TV industries allows us to explore how these pre-established coordinates intersect with developing discourses in what Shelley Cobb and Tanya Horeck term the 'post Weinstein' (2018, p. 489) era. Because she is transitioning into middle age and taking on older roles in the wake of the #TimesUp and #MeToo movements, Winslet offers a distinct vantage point on how they are both shaping discourses around age, celebrity, and older female bodies on screen.

Writing in 2018, Cobb and Horeck describe the immediate post Weinstein era as one 'fraught with both great promise – and great peril – for feminist media scholars concerned with interrogating gendered, racialized, and classed power relations in the media industries' (2018, pp. 489–90). Winslet's peripheral engagement with new public discourses around women's experiences in the media industries and with the broader rhetoric associated with #TimesUp is one example of the role that female celebrities have played 'in sustaining media attention and building momentum for #MeToo' (Cobb and Horeck 2018, p. 490). Whilst most of this activity has focussed on women's experiences of assault and harassment within the screen industries, the post Weinstein era has been conceptualised by Winslet herself as 'a time where it's not just about women being able to speak up for themselves, but where women's voices are being really truly heard in a much more mindful way' (qtd. in Geisinger 2021, n.p.). This call has been extended to encourage greater opportunities for women, where gender intersects with other key facets of identity along the lines of race and class – but also age.

Su Holmes and Deborah Jermyn suggest that post-feminist discourse has tended to 'present the relationships between generations of women (or "waves" of feminism) as inherently divisive' (2015, p. 14). Tracing the current evolution of Winslet's star image offers a distinct opportunity to explore how such divisions may be both reinforced and

challenged as the star moves across generations as a representative icon. As suggested in the quotation above, Winslet is a figure whose recent publicity has focussed upon her increasingly vocal assertion of a connection to core issues and debates within the #MeToo and #TimesUp movements. This has been enacted directly in recognition of her new status as an older star and can be traced through specific articulations – positive and negative – of her changing star body. Such articulations come to focus upon issues of desirability, relatability, and body weight in particular, and on her on-screen embodiment of unconventional female characters that increasingly bleed into off-screen images of her celebrity persona. By mapping her contemporary star image through these core coordinates of gender/age, the article mounts a detailed critical exploration of the media discourses surrounding her star image in the period 2020–2022 with reference to close readings of her work in two key texts: the 2020 film *Ammonite* and the 2021 HBO TV series *Mare of Easttown*. In doing so, I argue that the post Weinstein era has produced a degree of opportunity and dynamism for older white female performers like Winslet, but that the boundaries of access and agency remain limited along lines of race, sexuality and other bodily norms that remain heavily policed.

The problem of ageing

Margaret Cruikshank's work on age and gender highlights how older women are essentially reduced to their physicality, meaning that their 'physical difference from the dominant group' is the 'key to lesser status' (2013, p. 5). This notion of 'lesser status' is exacerbated for women stars as workers within an industry that equates the female star body with spectacle and erotic object. In Laura Mulvey's now infamous formulation, women on screen connote 'to-be-looked-at-ness' (1975, p. 11). For female stars whose central performative tool is their body – working within a broader cultural framework in which physical appearance 'encompasses their whole being' (Cruikshank 2013, p. 5) – to age out of the boundaries of youthfulness is to age into a sphere of invisibility and lack of opportunity.

Critics such as Christa L. Taylor et al. have explored age and gender within the context of the American cinema industries, arguing that there is a direct relationship between a reduction in roles available to women and their increase in age. This in turn goes together with a reduction in the dynamism of roles available to female performers in contrast to male performers (Taylor et al. 2012, p. 218). Historicising the problem, Lincoln and Allen (2004) have suggested that the move away from long-term contracts to single project contracts went hand in hand with a shift away from women's films and female audiences. With the rise of New Hollywood, fewer roles existed for women and for women audiences. The power and influence afforded to middle-aged female stars in the 1940s and 1950s – Joan Crawford and Betty Davies being the two most immediate examples – thus arguably lack equivalents after the decline of the studio system. In my work on the career and screencraft of Vivien Leigh, for example, an examination of her archives illuminates the difficulty she faced in locating engaging roles as she aged. Leigh struggled to find 'the right thing' for a 'veteran actress' (qtd. in Stead 2020, p. 63) in the 1960s as she entered her fifties, despite her status as a two-time Best Actress Oscar winner. In the (sparse) film work of the final stages of her career before her death in 1967 at the age of 53, Leigh's appearance became central to the reception and marketing of these texts. Her

ageing star body became ‘an occasion for spectacle in itself, as enticing as the promise of her youthful beauty and glamour in the promotion of her earlier film roles’ (Stead 2020, p. 77).

In the contemporary mediascape, lack of opportunity combines with media scrutiny of those ageing female star bodies that do achieve visibility on screen. Older female performers are faced with the double-bind of ageing, whereby ageing is essentially disallowed, yet if an actress takes steps to prevent the signs of ageing, they leave themselves open to ridicule and criticism. A *Variety* article by critic Owen Gleiberman in June 2016 is a clear illustration of this double-bind and its grounding in media discourses governing the reception of women’s ageing bodies on and off the screen in recent years. Gleiberman’s article, titled ‘Renee Zellweger: If She No Longer Looks Like Herself, Has She Become a Different Actress?’, laments the changing appearance of the star (she was in her mid-forties at the time). The writer’s unease with the ageing female body is expressed through a critique of her apparent use of cosmetic procedures to interrupt or challenge a ‘natural’ process of change. He writes:

She doesn’t look like Renee Zellweger. I thought: She doesn’t look like Bridget Jones! Oddly, that made it matter more. Celebrities, like anyone else, have the right to look however they want, but the characters they play become part of us. I suddenly felt like something had been taken away. (Gleiberman 2016, n.p.)

The example speaks to what Holmes and Jermyn term the ‘pedagogic function’ of female celebrity culture, in which ‘age is arguably most clearly articulated in gossip magazines, on gossip blogs and on Internet sites’ where ‘*age itself* [...] is being imaged and spectacularised’ (2015, p. 18). These pedagogic operations of celebrity culture proffer ‘(often contradictory) judgements regarding women’s ageing physicality and sexuality’ (Holmes and Jermyn 2015, p. 18).

What is interesting about this specific example, however, is the push back it generated. The *Variety* article was published on the cusp of #MeToo’s evolution into a global hashtag with the publication of *The New York Times*’ reports on the Harvey Weinstein scandal. In July 2016, actress and activist Rose McGowan wrote a response to Gleiberman’s piece in *The Hollywood Reporter* in which, as Emily Jardine recounts, she ‘laid out the incredible and contradictory pressure on actresses to never age yet never show the effects of aging yet never get any type of obvious work done to combat aging’ (2016, n.p.). McGowan accused the writer of attacking ‘a woman who has done nothing but try to entertain people like you. Her crime, according to you, is growing older in a way you don’t approve of’ (2016, n.p.).

The compulsion to push back against rather than passively receive these kinds of gendered and ageist criticisms is a feature of the post Weinstein mediascape. Other examples include Carey Mulligan’s response to a male writer’s comments in a *Variety* review of her work in *A Promising Young Woman* in 2020, where critic Dennis Harvey had described her as an ‘odd choice’ for the lead role given that she ‘wears her pickup-bait gear like bad drag’ (Harvey 2020, n.p.). Mulligan first responded to the criticism in an interview published in *The New York Times* in December 2020 and later expanded her comments in a video interview as part of *Variety*’s ‘Actors on Actors’ series, in which she stated that:

it stuck with me, because I think it's these kinds of every day moments that add up – and mean that we start to edit the way that women appear on screen, and we want them to look a certain way. [...] I think we need to see real women portrayed on screen and in all of their complexity. [...] you've got to stand up for these things otherwise it continues and you're essentially part of it. (Mulligan and Zendaya 2021, n.p.)

These kinds of public assertions of resistance and agency are an increasing feature of the star image of a number of high-profile white female performers working within contemporary Hollywood, including figures such as Jessica Chastain and Reese Witherspoon alongside McGowan and Mulligan. As media attention surrounding Winslet's star image has come to focus explicitly upon her age and ageing body, there have been numerous examples of her own forms of response and resistance. Within these, she too expresses – sometimes explicitly, sometimes indirectly – her sense of this being a broader moment in which 'standing up for these things' is both possible and an essential part of her identity as an ageing female star.

Winslet's star image

As a performer who has had an extensive, high-profile career, a great deal of the current press surrounding Kate Winslet has come to centre on the 'issue' of her ageing. Such coverage threads this aspect into a network of pre-existing discourses, which have long shaped the reception of her star image, focussed largely on her body image, articulations of her Britishness, and her 'naturalness' as a performer. Winslet's two most recent big and small screen projects – *Ammonite* and *Mare of Easttown* – are rich texts for exploring the representation and reception of her status as an ageing female star across contemporary Western film and television industries.

Born in October 1975, Winslet is 46 at the time of writing. Despite being a UK-born actress, most of her roles have been within the US screen industries. Her work is frequently nominated for and receiving of high-profile awards – from the Oscars to the Grammys, Emmys, BAFTAs and Golden Globes. This has become a key component of her star image, to the extent that it provides fodder for parody (Ricky Gervais framed an entire episode of the satirical series *Extras* around her pursuit of an Oscar in 2005). Her career thus far might be broadly mapped into four stages: her early film work from the mid 1990s to the early 2000s; her work between 2002 and 2008 in which she undertook some of her highest profile and Oscar-winning roles; her work in film and TV in the early to mid-2010s; and her current stage of middle-aged and 'older' roles from 2020 on.

In the first of these stages, Winslet made her film debut with Peter Jackson's *Heavenly Creatures* in 1994 before working with Emma Thompson and Ang Lee in the 1995 adaptation of *Sense and Sensibility*. She then moved from smaller budget independent cinema and period drama to the major blockbuster project *Titanic* in 1997. The film made her a global star and led to her first Oscar nomination. At this point, she chose to move away from rather than cement her relationship with blockbuster content, working instead within prestige period material and independent cinema. She was cast against type in a 'manic pixie dream girl' (Rabin 2007: n.p.) role in the 2004 film *Eternal Sunshine of the Spotless Mind*, and from then on until 2008, she took on a series of high-profile roles in films including *Finding Neverland* (2004), *Little Children* (2006), *Revolutionary Road* (2008) and *The Reader* (2008). The early 2010s marks another shift; Winslet took the eponymous

role of Mildred Pierce in the 2011 HBO adaptation of James M. Cain's 1941 pulp fiction novel, starring alongside Guy Pearce with whom she would be reunited in *Mare of Easttown* a decade later. She then played the role of Johanna Hoffman in the 2015 film *Steve Jobs* alongside Michael Fassbender, and in 2020, now aged 45, she was cast as a semi-fictionalised Mary Anning in Francis Lee's *Ammonite*. A year later in 2021 she was cast as Mare Sheehan in HBO's *Mare of Easttown*, for which she also served as an Executive Producer.

Winslet has thus predominantly worked in the independent sphere, and as a result has cultivated the image of a 'non-celebrity' star. Charlie Keil, surveying her work across the 2000s, observes that Winslet:

proved that actresses who staked out a claim to stardom predicated explicitly on acting talent over celebrity could persevere, generating industry respect and a stream of challenging roles in the process, even if the box-office results were mixed at best. (2011, p. 182)

A *Time* magazine article on Winslet from 2009 echoes Keil's assessment of her star image as founded on talent rather than celebrity. Journalist Mark Harris writes:

She approaches her characters with curiosity and determination, with an anatomist's keenness to discover what makes them tick rather than a narcissist's desire to refashion them into glibly "relatable" versions of herself. (2009, n.p.)

Harris's image of Winslet is of a star who disavows star charisma in favour of character-centred art. Actor/director Kenneth Branagh described her in a similar way, writing much more recently for *Time* magazine in praise of her performance in *Mare of Easttown*. His short article recalled working with her early in her career in his 1996 adaptation of *Hamlet*, noting that 'hers is the art that entirely hides the artist. Kate Winslet disappears, and Mare emerges complete, without vanity or artifice'. (Branagh 2021, n.p.)

These assessments of her craft have been connected to her age even in the earlier stages of her career. Harris defined Winslet in 2009 as the 'finest actress of her generation' in part because of her ability to age without making any apparent outward attempt to retain a youthful star image (she was 33 at the time of the article's publication):

In an industry that insists that most actresses remain giggly, pliable and princessy well into middle age, Winslet has somehow avoided that pigeonhole entirely. She doesn't play girls; she never really has. She plays women. Unsentimentalized, restless, troubled, discontented, disconcerted, difficult women. (Harris 2009, n.p.)

The emphasis upon her status as an actress who plays 'women' implies a connection between maturity and quality, whilst simultaneously highlighting the pressure faced by female performers to 'perpetually "fight" and "battle" the natural vicissitudes of the ageing process' (Holmes and Jermyn 18). Harris's analysis also indirectly draws attention to another key facet of Winslet's star image: a connection between her status as a 'curvy' star and the disavowal that she was ever a 'girl'. Obsessive media attention to Winslet's weight began in earnest with the release of *Titanic* in 1997. Keil writes that '[u]nlike most ingénues, she was fairly curvaceous, and her body (and its significance to the host of female spectators fixing on her as a possible screen image to adulate) became an object of fascination for commentators' (2011, p. 184).

Such attention has continued in media reception of her star image across her career. Its connection to the sex scenes featured in many of her films has intensified into the present

moment, where debates about weight, femininity and desirability intersect with a new thread of discourse on her ageing body. If earlier in her career Winslet's status as a curvy star placed her beyond the conventions of girlishness equated specifically with thinness and the image of a pre- rather than postpubescent white female body, her age now aligns her with the associations of a menopausal body, in which ageing and body fat are connected in different ways. An illuminating point of contrast resides with the recent press surrounding a star like Nicole Kidman, who continues to be styled as 'girl' in media content in a way that Winslet has never been. A recent *Vanity Fair* cover released in February 2022, for example, features Kidman on one of its eight special 'Hollywood Edition' covers. The image depicts the 54-year-old star wearing a mini skirt and bra top with high socks and formal shoes – an outfit that is difficult not to read as a hypersexualised form of schoolgirl attire. The costume goes hand in hand with what critics highlighted as poor photoshop work on Kidman's body, smoothing out any signs of ageing upon her face and seeming to elongate her arms and torso to accentuate the thinness of her body. The particular emphasis upon her torso seems telling in the light of the age category she occupies and the generalised associations between menopause and localised weight gain (the term 'menopause belly' has become a commonplace to describe the specificity of the shift of body fat distribution with the onset of menopause) as one of the 'assumed set of symptoms' of menopause offered by '[m]edical websites and other authoritative sources' (Dillaway 2015, p. 101).³ It also emphasises her whiteness and blondness by blocking her body into legs/torso/upper arms and head against the dark bands of her costuming (high socks/short skirt/bra top).

Jane Ussher, Janette Perz and Chloe Parton assert that '[i]n Western cultures, the aging reproductive body is the epitome of the abject' (2015, p. 123). They point to stereotypical representations of menopausal or postmenopausal women, who are 'routinely shown as the crone, the hag, or the dried-up grandmother figure, her body covered, and her sexuality long left behind' (Ussher *et al.* 2015, p. 123). Where women in this age category *are* represented as sexual or sexualised, this:

in itself makes her an object of fascination because of the contradiction of age and sexuality; women who present a sexually desirable visage in postmenopause apparently defy the ravages of time (Rostosky & Travis, 1996) or are caricatured as "cougars," their sexuality ridiculed and derided (McHugh & Interligi, 2015) (Ussher *et al.* 2015, p. 123)

If the example above positions Kidman with the former category of defying time's apparent ravages, Winslet conversely does not clearly fall within the latter 'cougar' caricature. Instead, in her recent big and small screen work, the interconnections between the long-standing 'non-girl' qualities of her body and the new embodiment of ageing female characters who are both desiring and, crucially, *desired*, has aligned her more closely with an articulation of a particular kind of 'unruly' white femininity. Sean Redmond has written of this kind of 'unruliness' and connected it to Winslet's 'problematic embodiment of whiteness', in which she:

critically plays out the tensions of idealized white embodiment in and through her unruly white body and "fighting feminine spirit" so that the oppressions and repressions of what it means to be an ideal white woman (white female star) are laid bare. (2007, p. 263)

Redmond's assessment of her star image was published in the late 2000s when Winslet was in her early 30s. He characterised her as 'not the super thin white woman of modern, popular media imagination [...] nor is she the passive, English Rose Lady. Winslet likes to live, eat and drink, just like any real white woman' (2007, p. 271). The interconnections between her whiteness and the 'unruly' presentation of non-thin, non-passive femininity have shifted into new territory in recent articulations and interpretations of her star image, where age has become a dominant part of the discussion. As such, I turn now to examine how this articulation of age, agency, whiteness and idealisation plays out in relation to her most recent screen roles.

Queer desire across the age gap: *Ammonite*

Winslet was cast in the independent film *Ammonite*, written, and directed by British filmmaker Francis Lee, in December 2018. The film centres on a historical queer romance between two women with a significant age gap, loosely based on the life of real-life palaeontologist Mary Anning. In centring the narrative upon an imagined queer romance, Lee's screenplay blurs the lines between fiction and historical 'truth'. Fossil hunter Anning has never officially been confirmed to have identified as a lesbian in the way the film portrays her, and the age gap between the film's two principal characters (Winslet's character is portrayed as middle-aged whilst Saoirse Ronan's grieving wife Charlotte Murchison is far younger) does not reflect the reality that it was, in fact, Murchison who was the older of the two.

Winslet's romantic pairing with a younger co-star is not unprecedented. In films such as *The Reader* and *The Dressmaker*, the age gaps between Winslet and her male co-stars were pronounced – explicitly so as part of the narrative of *The Reader*, which depicts a relationship between a 15-year-old boy and 36 year old woman (Winslet's co-star David Cross was 18 at the time of filming – Winslet was 33). She has also been in the position of the younger half of a romantic pairing earlier in her career in examples more typical of gendered casting conventions for age gaps. She has been paired, for example, with Alan Rickman in *Sense and Sensibility* (she was 20, he was 49), and Harvey Keitel in *Holy Smoke* (1999) (she was 24, he was 60). A film like *Ammonite* is thus an interesting reconfiguration of the norm, with Winslet occupying the older leading role in a queer romantic coupling.

As such, the film presents a love story from the point of view not just of a queer woman, but of an older queer woman, whose active desire and desirability is celebrated and visualised. Winslet's embodiment of Anning's fictionalised queerness is expressed through specific choices in her physicality. From the tightness in her shoulders to her stumping walk and perpetually furrowed brow, she portrays a woman locked into her Otherness and loneliness slowly invited to open up in the presence of an unexpected guest. What begins as an imposition when Charlotte falls sick and must be nursed in the Anning's home gradually becomes a catalyst for active desire within an environment frozen by dead things and their memorialisation in stone. Anning's mother's 'babies', for example – little porcelain figurines substituting for her eight dead children – form an ominous reminder of the physical and emotional trauma of heterosexual expectation and convention entrapping all the women in the narrative in different ways.

However, the fact that the relationship between Anning and Murchison is thwarted by outside forces (Murchison's marriage being the main obstacle) plays to some degree into the trope of doomed relationships and unhappy endings for lesbian and bisexual women in film and TV narratives. This is popularly known as the 'bury your gays' trope whereby 'one of the lovers must die or otherwise be destroyed by the end of the story' in narratives, which centre on 'a same-gender romantic couple' (Hulan 2017, p. 17). Although the ending of the film is ambiguous, it is by no means straightforwardly 'happy': the pair has no obvious way forwards that would not involve the abandonment of Anning's limited sphere of independence and the loss of her family home.

Reception of the film focused overwhelmingly upon the provocative combination of the age gap between the two romantic leads and Winslet's nudity in the film's sex scenes. In an interview with *Digital Spy* at the time that the film was being promoted, Winslet was quoted as expressing bemusement about the attention that had been given to these scenes. She stated:

what I definitely found really striking is that people seem to talk about the love scenes in the film in ways that are much more focused, because it's two women. And I'm telling you, with my hand on my heart, I have never been asked the same volume of questions about love scenes of a heterosexual nature – of which I have shot so many in my life. And so that to me, that to me, that's a conversation. (qtd. in Geisinger 2021, n.p.)

Winslet's emphasis upon public interest in the queer framing of the narrative somewhat sidesteps how this has been perceived as inseparable from the age gap of the characters. Popular feminist criticism of the text has focussed on how the imagined age gap problematically impacts on the representation Anning and Murchison's relationship. Writing for *The Mary Sue*, Princess Weekes explains that '[w]ith the added fact that these women were real', the fictionalised age gap:

adds a layer as to why certain factors of their lives must be altered to make them not just a queer couple, but a star-crossed queer couple, especially when there are so many women we know to be queer who have yet to make it to a mainstream audience. (2020, n.p.)

The semi-fictionalised events arguably take up space that could be used for the depiction of real queer women in history whilst also trading upon the sensationalism of the age gap between and queer onscreen representation of two high-profile female stars who, in their respective star images, have presented themselves as cis-gendered heterosexual women. A significant part of that sensationalism comes to focus on Winslet's body. Analysing some of her early film work in the 1990s, Christine Geraghty draws attention to the 'emphasis on the body which marks Winslet's acting style' (2002, p. 48). In *Ammonite*, her body is given distinct attention both as a tool of performance as described above and as a visual spectacle given that it now falls beyond the conventional expectations of youthful sexualised female nudity on screen.

The film builds desire between the two characters slowly, structuring multiple scenes in which both Anning and Charlotte centre each other as the spectacular object of desire, leading towards two extended sex scenes. The former takes place with both actresses entirely clothed, whilst the latter features sustained nudity. The scene is composed of a series of medium shots that follow the movement of Ronan and Winslet's hands with the emphasis initially upon Ronan's character's exploration of Anning's/Winslet's body. The

editing highlights aspects of Winslet's physicality that have traditionally been used to equate older women with the abjection cited by Ussher, Perz and Parton – breasts, stomach, and thighs – but they are presented here as sites of desire for the younger female character and representative of an active, embodied queer sexuality for the older female character. The camera gives clearer attention to Winslet's body than to Ronan's, framing the spectacle as aesthetic rather than abject. Yet, again, the emphasis upon Winslet's whiteness is at the forefront of the film's visual structure in these intimate moments: whilst the choices in framing and lighting resist abjection by framing an older body as desirable, they do so by emphasising Winslet's flesh the relative svelteness of her physique for a woman in her age category, visualising the ongoing interplay in her star image between what Redmond describes as the essential qualities of her 'white stardom' which encompass the ordinary and extraordinary, 'fat, thin, and so on' (2007, p. 274).

In an interview for *Digital Spy* in March 2021 reflecting on her work in the film and her experience of ageing in Hollywood as a woman, Winslet emphasised the attention it had received for her nude appearance. Her words resonate with the same frustrations expressed earlier by Carey Mulligan as she explains that there are 'comments made about how women look that are still extraordinarily appalling – and the same comments are not made about men: how a man is ageing, whether a man is fat or thin' (Winslet qtd. in Geisinger 2021, n.p.). In other interviews, Winslet addresses the issue head-on by foregrounding her own experience during filming. In a piece for the British tabloid *The Daily Mail*, she speaks of her surprise at continuing to shoot nude scenes at an older age:

I remember saying: "Here I am, doing nudity at 43 (the age I was then). How is this possible?!" I swear, I thought I was going to hang up my hat when it came to nudity on screen. But I was surprised at how I felt. I felt quite good about it, really. I've got all my marks, and scars, and I'm older. It's a different body than the one I had 20 years ago (qtd. in Bamigboye 2021, n.p.).

Winslet's language responds directly to the abject qualities of the ageing body cited by Ussher, Perz and Parton: bodily imperfection is reframed as bodily difference – marks and scars are encompassed as part of being older and the menopausal body is conceptualised as a *new* rather than negative experience for the performer. Such interviews thus repeat the earlier tropes of her stardom whereby she seems to lay bare the 'oppressions and repressions of what it means to be an ideal white woman' (Redmond 2007, p. 63) by becoming a vocal figure for articulating the restrictive but also potentially liberating experience of ageing as a white female body in the public eye.

'A very hot grandma': *Mare of Easttown*

Winslet's next project after *Ammonite*⁴ was the HBO series *Mare of Easttown*, showrun by Brad Ingelsby. The 7-episode crime drama centres on the eponymous Mare, a detective in a small-town suburb of Philadelphia investigating the murder of one young girl and the disappearance of another. Despite its focus upon violence against women as a staple of the genre, the series presents challenges to stereotypes about different generations of women, affording older female characters (the protagonist, but also her close friend, played by Julianne Nicholson, and her mother, played by Jean Smart) a higher degree of agency and narrative complexity than typically offered to older women on screen.

Reviewing the series for *The Guardian*, critic Gaby Hinsliff noted that the ‘real genius’ of the show resides with how it treats ‘the interior lives’ of the older female characters as ‘just as dramatic, poignant and varied as those of the dewy-faced teenagers around whom a million Hollywood coming-of-age stories are revolved’ (2021, n.p.).

Our introduction to Mare comes in the first sequence of the pilot episode. After a series of establishing shots profiling the town at sunrise – a factory; small, rundown wooden houses in grey dawn light; a graveyard; a battered wooden fence lining a suburban street; a row of chimney tops – the sequence settles on a single house and first-floor window. A faint yell is heard from inside; the window lights up, and the series title unfolds across the screen before we cut to an interior shot of a bedroom and a vibrating phone. Winslet’s arm reaches out from a bed to retrieve it and respond. We then cut to a wide shot of the character outside a different house, fully dressed in a bulky, practical winter coat. She peers into a window and rings the bell as she announces herself as ‘Mare Sheehan’ and ‘fucking freezing cold’. We then cut to a medium shot as Winslet turns and looks slightly beyond the camera lens, offering the spectator the first clear image of the character. Her face is lightly lined, seemingly make-up free with her hair drawn back into a scruffy ponytail; her expression is tired and resigned as she stares briefly into the middle distance before raising a vape stick to her mouth and inhaling deeply.

As the sequence continues with Mare moving into the house to discuss a report of an intruder with the elderly occupant, Winslet’s specific techniques of embodiment become apparent: she moves with irritation, hands initially in pockets, rolling her eyes at the responses she is offered from Mrs. Carol. She explains with frustration but also with an underlying kindness that as a detective sergeant her role is to investigate ‘the burglaries, and the overdoses, and all the really bad crap that goes on around here’. Her movements are deliberate, low-level aggressive – yanking some paper off the fridge to make space for a magnet with the number of the police station and slapping it into place, jabbing at it with her index finger to remind Mrs. Carol that ‘you call *them*, ‘stead of waking me up’.

Winslet’s performance as Mare is of a woman unafraid to take up physical space and eschew traditionally feminine signifiers in dress and voice. Similar to her performance as Anning, her embodiment of a deglamorized femininity signifies her complex sense of Otherness and outsider status; in Mare’s case, as the mother of a child who took their own life she is repeatedly blamed by those around her, yet simultaneously centralised within both family and community as protector and provider. The show works hard to affirm that Winslet’s non-traditional femininity presents no barrier to her desirability. Across the series, she has an on-off, informal relationship with a writer character played by Guy Pearce and the beginnings of a potential romance with her significantly younger colleague Collin Zabel, played by Evan Peters (12 years her junior). The show presents these interactions as unexceptional, never calling into question her desirability as an older, less stereotypically feminised woman.

Headlines surrounding Winslet’s work in *Mare of Easttown* inevitably centred on the series’ presentation of her sexuality, weight, and age. An article in *The New York Times* from May 2021 written by Maureen Dowd (2021), for example, was titled ‘Kate Winslet Has No Filter: The star of “Mare of Easttown” is back on the sides of buses. Without airbrushing’. A further article in *The Times of India* in June 2021 by Namrata Zakaria was titled: ‘Kate Winslet, the fashion icon, and her jiggly belly’. Tabloid media homed in on one brief scene of partial nudity in order to scrutinise the appearance of her

ageing naked body as a site of significant public interest. An article in *The Guardian* summarised this scrutiny by asserting that: ‘for her to have a belly, let alone one that wobbles and jiggles in the way most 45-year-old women’s middles quite unremarkably do, is still apparently a thing so shocking as to make headline news’ (Hinsliff 2021, n.p.). The specific scene to which the article refers is an extremely brief moment in episode one, lasting approximately twenty-seconds, which drew a seemingly disproportionate amount of media attention. It is the only time we see Winslet in a state of partial undress in the series as she is shown having sex with Guy Pearce’s Richard. They are positioned on a sofa with Winslet’s character straddling Pearce and struggling to remove her clothes. The camera pans from right to left as if watching them from behind the furniture on the other side of the room. In doing so, it captures in dim soft lighting a brief image of Winslet’s midriff and naked thighs before cutting to a closer shot of the two, capturing only their heads and Winslet’s shoulders.

In offering her own interpretation of the scene, Hinsliff draws attention to the interviews that Winslet had given about it, stating that she had:

disclosed that she had refused her director’s offer to edit out footage of her “bulgy bit of belly” [...] arguing that her character should be allowed to look like the woman she was meant to be: a middle-aged small town detective who has carried two children, unwinds after an exhausting day with a beer rather than a gym session, and has rather more serious things to worry about than the odd flabby bit hanging over her jeans. (2021, n.p.)

The article gestures to how the series frames its attention to ‘real’ middle-aged women as one of its unique selling points, but it also indicates the importance of Winslet’s apparent agency in shaping the character and her vocal opinions about women on screen more widely. Both aspects became important components of the promotion of the show and of Winslet’s star image in relation to it. In the aforementioned interview for *Digital Spy* in March 2021, for example, Winslet speaks of feeling ‘empowered at the moment’. She connects the sense of energy generated in the post Weinstein era to what she describes as her ‘sense of duty’ (qtd. in Geisinger 2021, n.p.) as an older performer, here highlighting the obsessive attention to gendered signs of ageing and its relation to the gendered fetishisation of thinness. She explains, as quoted earlier, that she feels this to be a time where women’s voices are being ‘much more truly heard’ and that in the light of this she feels she has a duty to:

use my own words very mindfully, so that a younger generation of women, younger actresses, younger people who are in public positions, know that they can also use those words, carefully and sensitively, but in a very powerful, significant way. Because they are the ones that are going to change the world, you know, my generation can keep leading the charge. (qtd. in Geisinger 2021, n.p.)

The emphasis upon her words and voice as a central tool for making ‘powerful’ interventions within the contemporary media industries presents a conscious pivot away from the explicit attention she has always been given for seeming to resist gendered body image norms. She develops this thought into an impression of herself as a role model for the younger generations of which she speaks, stating:

I feel this kind of godmother role at the moment, a little bit. And hopefully if I just keep saying these things, and also remaining aware, evolving with how everyone is thinking and learning

and shifting and changing . . . that, in turn allows me to feel good about standing in my own truth. (qtd. in Geisinger 2021, n.p.)

The emphasis upon taking ‘care’ with her words and ‘evolving’ also seems to imply atonement for her earlier comments about working with figures like Woody Allen and Roman Polanski. Indeed, Winslet is a complex figure to frame within the context of #MeToo and #TimesUp, given that she has worked closely with figures whose histories of alleged abusive behaviour have been key targets of these movements (Polanski directed her in *Carnage* in 2011 and Woody Allen directed her in *Wonder Wheel* in 2017).

In 2020, she expressed her regret about collaborating with both filmmakers in a *Vanity Fair* interview in which she was quoted as stating:

what the fuck was I doing working with Woody Allen and Roman Polanski? It’s unbelievable to me now how those men were held in such high regard, so widely in the film industry and for as long as they were. It’s fucking disgraceful. And I have to take responsibility for the fact that I worked with them both.’ (qtd in Miller 2020, n.p.)

Her comments reverse earlier statements from 2017 in which she defended her decision to work with Allen despite the allegations of abuse. She was quoted in *The New York Times* as stating:

As the actor in the film, you just have to step away and say, I don’t know anything, really [. . .] Having thought it all through, you put it to one side and just work with the person. Woody Allen is an incredible director. So is Roman Polanski. I had an extraordinary working experience with both of those men, and that’s the truth (qtd. in Ryzik 2017, n.p.).

The sense of atonement in the 2021 *Vanity Fair* interview allows her to step into a leadership position as ‘godmother’, implying that age not only affords her regret and reflection but also a maternal vantage point that enables her to guide a younger generation in a post Weinstein industry environment. It also trades upon her ability to ‘keeping saying these things’ as a high-profile white female performer occupying a position of visibility and privilege within postfeminist and post Weinstein discourse in which ‘celebrity feminist discourses have overwhelmingly been shaped by white women’ (Marston 2018, p. 11).

Conclusion

This kind of conscious repositioning – reversing her attitude towards ‘stepping away’ from sexism and abuse in the industry and instead stepping up to call it out – has become a distinct thread of Winslet’s evolving star image as she enters middle age. The ‘don’t fucking care’ attitude she expresses in interviews is a running theme of headlines surrounding her recent work (the subtitle of the *Vanity Fair* article quoted above, for example, is ‘Because Life Is F – king Short’). These sentiments work to align her star image closely with her recent characters and their outsider/irreverent status and attitude, echoing the brashness of the Mare character and cementing Winslet’s status as the now older ‘unruly’ star characterised by Sean Redmond a decade earlier. But it also extends this ‘unruliness’ to a new kind of disruptiveness behind the scenes in her role as producer. Winslet is seen to make active choices in her representation that serve to align her with the broader rhetoric of #TimesUp,

enabling her to position herself as the vocal 'godmother' calling out sexism and ageism in the industry and presenting potential alternatives in female-centred and female-produced narratives.

Winslet's ability to maintain high profile roles despite her age and the media insistence that her weight places her beyond the dominant conventions of desirability makes her an intriguing figure, in contrast to other older A-list Hollywood stars working at the same time – particularly a figure like Nicole Kidman as discussed earlier. That said, her intersecting privileges – her whiteness, and the ways in which, despite her atypical body shape, she by and large conforms to Western beauty ideals – limit the claims we might make the subversive potential of her star image. We might instead connect her with a more specific set of high-profile white female performers whose association with resistance to anti-ageing discourse has been present for some time and intensified in the post Weinstein era. Indeed, Winslet was reportedly part of the 'Anti-Cosmetic Surgery League' in the early 2010s, in which she, Rachel Weisz, and Emma Thompson publicly declared in 2011 (they were, respectively, 36, 41, and 52 at the time) that they would 'never give in' to the use of cosmetic surgery. Winslet specifically described it at the time as going 'against my morals, the way my parents brought me up and what I consider to be natural beauty' (qtd in Eden 2011, n.p.).

The emphasis upon desirability in articulations of her 'non-girl' ageing female characters and the thread of tough female representation running through her recent roles in both queer and heterosexual spheres affirms Winslet's outsider status whilst challenging discourses on abjection and attractiveness for the ageing female star body. As we move further away from the intensity of the early stages of the Weinstein scandal and the viral rise of #MeToo and #TimesUp, continuing to chart the evolving star personas of figures like Winslet offers one distinctive vantage point on how the discourses surrounding the movement have impacted on mainstream representations of ageing and gender.

Notes

1. See, for example, the rise of movements like the 'Acting Your Age' campaign launched by actor Nicky Clark in 2018 in response to the #MeToo and #TimesUp movements. The campaign focuses on 'Highlighting and challenging the invisibility of middle-aged female actors in TV and in Film' (Clark 2022, n.p.).
2. The #MeToo movement was started by the activist Tarana Burke, who founded the non-profit organisation Just Be, Inc. in 2006. The slogan became a global movement in 2017 with a viral tweet by actress Alyssa Milano and the *New Yorker* and *New York Times* reporting on sexual misconduct in Hollywood. The #TimesUp movement was formalised with the launch of the TIME'S UP legal defence fund in early 2018, which sought to pass legislation to support gender parity and challenge workplace inequality.
3. The display of flesh in the image also emphasises her whiteness, aligning with Richard Dyer's discussion of white female stars as 'idealized white women' (1997, p. 122) whose whiteness is represented by qualities such as 'light, purity, and transcendence – which seem to 'exude from their very pores' (Redmond 2014, p. 59).
4. Between *Ammonite* and *Mare of Easttown*, Winslet provided the voice for, but did not appear in, a new adaptation of *Black Beauty* (2020).

Disclosure statement

No potential conflict of interest was reported by the author(s).

Notes on contributor

Lisa Stead is a Senior Lecturer in Film Studies at Swansea University | Prifysgol Abertawe. Her primary research interests reside with feminist film historiography, women's literary cultures of cinema, star studies, and archival film theory and practice. She is the author of *Off to the Pictures: Women's Writing, Cinemagoing and Movie Culture in Interwar Britain* (Edinburgh University Press, 2016) and *Reframing Vivien Leigh: Gender, Stardom and the Archive* (Oxford University Press, 2020).

References

- Ammonite*, 2020. *Film*. Directed by Francis Lee. UK: BBC Films.
- Bamigboye, B., 2021. I went nude again at 43 ... and I felt good about it': Kate Winslet Denies Love Scene with Saoirse Ronan in New Movie is 'controversial' and Hails the Moment as 'something wonderful' in Exclusive Interview with Baz Bamigboye. *Daily Mail*. January 14. Available from: <https://www.dailymail.co.uk/tvshowbiz/article-9149039/Kate-Winslet-denies-love-scene-Saoirse-Ronan-new-movie-controversial.html> [Accessed 14 December 2022].
- Black Beauty*, 2020. *Film*. Directed by Ashley Avis. US: Constantin Film.
- Branagh, K., 2021. "Kate Winslet." *Time* September 15. Available from: <https://time.com/collection-post/6095927/kate-winslet/>
- Carnage*, 2011. *Film*. Directed by Roman Polanski. US: SBS Productions.
- Clark, N., 2022. Acting your age campaign. *Mrs Nicky Clark*. Available from: <http://www.mrsnickyclark.com/home-1.html> [Accessed 14 December 2022].
- Cobb, S. and Horeck, T., 2018. Post Weinstein: gendered power and harassment in the media industries. *Feminist media studies*, 18 (3), 489–491. doi:10.1080/14680777.2018.1456155.
- Cruikshank, M., 2013. *Learning to be old: gender, culture, and aging*. 3rd. Plymouth: Rowman & Littlefield Publishers.
- Dillaway, H.E., 2015. Menopause: deficiency disease or normal reproductive transition? In: M.C. McHugh and J.C. Chrisler, eds. *The wrong prescription for women: how medicine and media create a "Need" for treatments, drugs and surgery*. Santa Barbara: Praeger, 99–122.
- Dowd, M., 2021. Kate Winslet has no filter: the star of 'Mare of Easttown' is back on the sides of buses. Without airbrushing. *The New York Times*, May 31. Available from: <https://www.nytimes.com/2021/05/31/style/mare-of-easttown-kate-winslet.html> [Accessed 14 December 2022].
- Dyer, R., 1997. *White*. London: Routledge.
- Eden, R., 2011. Kate Winslet: cosmetic surgery goes against my morals. *The Telegraph*, August 14. Available from: <https://www.telegraph.co.uk/news/celebritynews/8700007/Kate-Winslet-Cosmetic-surgery-goes-against-my-morals.html> [Accessed 14 December 2022].
- Eternal Sunshine of the Spotless Mind*, 2004. *Film*. Directed by Michel Gondry. US: Anonymous Content.
- Fairclough, K., 2012. Nothing less than perfect: female celebrity, ageing and hyper- scrutiny in the gossip industry. *Celebrity Studies*, 3 (1), 90–103. doi:10.1080/19392397.2012.644723.
- Finding Neverland*, 2004. *Film*. Directed by Marc Forster. UK: FilmColony.
- Geisinger, G., 2021. Kate Winslet on ammonite's sex scenes obsession and ageing in Hollywood. *Digital Spy*, March 22. Available from: <https://www.digitalspy.com/movies/a35819147/kate-winslet-ammonite-sex-lgbtq-hollywood/> [Accessed 14 December 2022].
- Geraghty, C., 2002. Crossing over: performing as a lady and a dame. *Screen*, 43 (1), 41–56. doi:10.1093/screen/43.1.41.
- Gilbey, R., 2021. Kate Winslet: 'I feel way cooler as a fortysomething actress than I ever imagined'. *The Guardian*, December 23. Available from: <https://www.theguardian.com/tv-and-radio/2021/dec/>

- 23/kate-winslet-i-feel-way-cooler-as-a-fortysomething-actress-than-i-ever-imagined#:~:text=Interview-,Kate%20Winslet%3A%20'!%20feel%20way%20cooler%20as%20a%20fortysomething,actress%20than%20!%20ever%20imagined'&text=Kate%20Winslet%20will%20be,TV%20hits%20of%20the%20pandemic [Accessed 14 December 2022].
- Gleiberman, O. 2016. Renee Zellweger: if she no longer looks like herself, has she become a different actress? *Variety*, June 30. Available from: <https://variety.com/2016/film/columns/renee-zellweger-bridget-joness-baby-1201806603/> [Accessed 14 December 2022].
- Hamlet*, 1996. Film. Directed by Kenneth Branagh. UK: Columbia Pictures.
- Harris, M. 2009. Best actress: Kate Winslet's moment. *Time*, February 19. Available from: <http://content.time.com/time/subscriber/article/0,33009,1880650-3,00.html> [Accessed 14 December 2022].
- Harvey, D. 2020. 'Promising Young Woman': film Review. *Variety*, 26 January. Available from: <https://variety.com/2020/film/reviews/promising-young-woman-review-1203480660/> [Accessed 14 December 2022].
- Heavenly Creatures*, 1994. Film. Directed by Peter Jackson. New Zealand: Wingnut Films.
- Hills, M., 2018. Peter Capaldi's 'enduring fandom' and the intersectionality of ageing male fan-celebrity: becoming, playing and leaving the 12th Doctor in *Doctor Who*. *Celebrity studies*, 9 (2), 202–215. doi:10.1080/19392397.2018.1465297.
- Hinsliff, G. 2021. Kate Winslet shows there's more to middle age than a Saggy Belly. *The Guardian*, June 3. Available from: <https://www.theguardian.com/commentisfree/2021/jun/03/kate-winslet-mare-of-easttown-women-ageism> [Accessed 14 December 2022].
- Holmes, S. and Jermyn, D., 2015. Here, there and nowhere: ageing, gender and celebrity studies. In: S. Holmes and D. Jermyn, eds. *Women, celebrity and cultures of ageing*. Basingstoke: Palgrave, 11–24.
- Hulan, H., 2017. Bury your gays: history, usage, and context. *McNair scholars journal*, 21 (7), 17–27.
- Jardine, E. 2016. Is Renee Zellweger forbidden to age? *Al Arabiya*, Available from: <https://english.alarabiya.net/blog/2016/08/07/Is-Renee-Zellweger-forbidden-to-age-> [Accessed 14 December 2022].
- Jermyn, D., 2016. Pretty past it? Interrogating the post-feminist makeover and ageing, style, and fashion. *Celebrity studies*, 16 (4), 573–589.
- Keil, C., 2011. Kate Winslet and Cate Blanchett: the performance is the star. In: M. Pomerance, ed. *Shining in the shadows: movie stars of the 2000s*. New Brunswick, NJ: Rutgers University Press, 182–199.
- Lincoln, A.E. and Allen, M.P., 2004. Double Jeopardy in Hollywood: age and gender in the careers of film actors, 1926–1999. *Sociological Forum*, 19 (4), 611–631. doi:10.1007/s11206-004-0698-1.
- Little Children*, 2006. Film. Directed by Todd Field. US: Bone Fide.
- Mare of Easttown*. 2021. Episode 1, "Miss Lady Hawk Herself". TV, HBO. April 18.
- Marston, K., 2018. *Postfeminist whiteness: problematising melancholic burden in contemporary Hollywood*. Edinburgh: Edinburgh University Press.
- McGowan, R. 2016. Rose McGowan pens response to critic of Renee Zellweger's face: 'Vile, damaging, stupid and cruel' (Guest column). *The Hollywood Reporter*, July 6. Available from: <https://www.hollywoodreporter.com/news/general-news/rose-mcgowan-blasts-variety-s-renee-908489/> [Accessed 14 December 2022].
- McHugh, M.C. and Interligi, C., 2015. Sexuality and older women: desirability and desire. In: V. Muhlbauer, J.C. Chrisler, and F.L. Denmark, eds. *Women and aging: an International, intersectional power perspective*. Springer, 89–116.
- Mildred Pierce*. 2011. TV, HBO.
- Miller, J. 2020. Kate Winslet, unfiltered: "Because life is F—king short. *Vanity Fair*, September 10. Available from: <https://www.vanityfair.com/hollywood/2020/09/kate-winslet-on-her-career>
- Mulligan, C. and Zendaya, 2021. 'Promising Young Woman', 'Malcolm and Marie'. *Variety*, Youtube, 2021. Available from: https://www.youtube.com/watch?time_continue=512&v=rjvIOoP0t0&feature=emb_logo
- Mulvey, L., 1975. Visual pleasure in narrative cinema. *Screen*, 16 (3), 6–18. doi:10.1093/screen/16.3.6.

- Rabin, N. 2007. The Bataan death march of Whimsy case File #1: *Elizabethtown*. *The A.V. Club*, January 25. Available from: <https://www.avclub.com/articles/my-year-of-flops-case-file-1-elizabethtown-the-bat,15577/> [Accessed 14 December 2022].
- The Reader*, 2008. *Film*. Directed by Stephen Daldry. Germany/US: Mirage Enterprises.
- Redmond, S., 2007. The Whiteness of Stars: Looking at Kate Winslet's Unruly White Body. S. Redmond and S. Holmes, eds. *Stardom and celebrity: a reader*. London: SAGE Publications, 263–274.
- Redmond, S., 2014. *Celebrity & The media*. London: Palgrave Macmillan.
- Revolutionary Road*, 2008. *Film*. Directed by Sam Mendes. UK: DreamWorks Pictures.
- Rostosky, S. and Travis, C. 1996. Menopause research and the dominance of the biomedical model 1984–1994. *Psychology of women quarterly*, 20, 285–312.
- Ryzik, M. 2017. Kate Winslet relives two haunting film experiences. *The New York Times*, September 6. Available from: <https://www.nytimes.com/2017/09/06/movies/kate-winslet-relives-two-haunting-film-experiences.html> [Accessed 14 December 2022].
- Segal, L., 2013. *Out of time: the pleasures and the perils of ageing*. London: Verso Books.
- Sense and Sensibility*, 1995. *Film*. Directed by Ang Lee. US: Columbia Pictures.
- Siegel, T. 2020. “Oh F***, I’ve forgotten how to act”: Kate Winslet, back in the awards race with same-sex romance ‘Ammonite,’ on getting back to work. *Hollywood Reporter*, 26 August. Available from: <https://www.hollywoodreporter.com/movies/movie-features/oh-f-ive-forgotten-how-to-act-kate-winslet-back-in-the-awards-race-with-same-sex-romance-ammonite-on-getting-back-to-work-4050185/#!> [Accessed 14 December 2022].
- Stead, L., 2020. *Reframing Vivien Leigh: gender, stardom and the archive*. New York: Oxford University Press.
- Taylor, C.L., Kaufman, J.C., and Riggs, M., 2012. Equally discarded?: the influence of age and gender on the popularity of screen actors. *Empirical studies of the arts*, 30 (2), 215–231. doi:10.2190/EM.30.2.g.
- Teague, J. and Hines, D. 2017. Kate Winslet: I’m happier now in my forties than I was in my twenties. *The Express*, November 3. Available from: <https://www.express.co.uk/celebrity-news/874986/Kate-Winslet-Hollywood-Tom-Hanks-David-Walliams-Mariah-Carey-John-Boyega> [Accessed 14 December 2022].
- Titanic*, 1997. *Film*. Directed by James Cameron. US: Paramount Pictures.
- Ussher, J.M., Perz, J.M., and Parton, C.M., 2015. Menopause and sexuality: resisting representations of the abject asexual woman. In: M.C. McHugh and J.C. Chrisler, eds. *The wrong prescription for women: how medicine and media create a “Need” for treatments, drugs and surgery*. Santa Barbara: Praeger, 123–146.
- Weber, B.R., 2012. Reality (Celebrity) check: fat, death and the ageing female body. *Celebrity studies*, 3 (1), 64–77. doi:10.1080/19392397.2012.644721.
- Weekes, P. 2020. Mary Anning and Charlotte Murchison: the real women of ammonite. *The Mary Sue*, August 26. Available from: <https://www.themarysue.com/mary-anning-and-charlotte-murchison-the-real-women-of-ammonite/> [Accessed 14 December 2022].
- Wonder Wheel*, 2017. *Film*. Directed by Woody Allen. US: Gravier Productions.
- Zakaria, N. 2021. Kate Winslet, the fashion icon, and her jiggly belly. *The Times of India*, June 4. Available from: <https://timesofindia.indiatimes.com/india/kate-winslet-the-fashion-icon-and-her-jiggly-belly/articleshow/83234066.cms> [Accessed 14 December 2022].