

query regarding masculinity and sexuality, and *The Black Migrant Athlete* primarily centers on race and migration.

Despite this query, Mwaniki's text is an absolute must read: it is groundbreaking, captivating, eye-opening, and truly innovative in its discussions of the representation of the black African migrant. Its concluding argument—that “white supremacy is far from being on its deathbed” (p. 190)—sets a precedent for future research in this area. Accordingly, whether situated in the United States, the United Kingdom, or any other part of the Western world, I implore scholars to read this book and engage with its dominant messages.

The Ways Women Age: Using and Refusing Cosmetic Intervention. By Abigail T. Brooks. New York: New York University Press, 2017. Pp. xiv + 279. \$89.00 (cloth); \$21.00 (paper).

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Abigail Brooks draws us into her book, *The Ways Women Age: Using and Refusing Cosmetic Intervention*, and her own interest in the topic of anti-aging technologies and interventions, by reflecting upon how the appearances—and increasing age—of older women, in particular their faces, does not change over their many years as actors on soap operas. It is this wider cultural context in which youth is celebrated and women experience the double standard of gender and aging in which book is situated. For as women age in the United States, they are exposed to more and more images and advertisements for antiaging products, technologies, and cosmetic interventions and surgeries. This leads to the central question of the book: How do women make decisions about whether or not to have any of these antiaging cosmetic procedures as they grow older?

The research involved 44 women, most white, between 47 and 76 years of age, living in the United States. There were three different groups of women interviewed: some who have had cosmetic interventions, some who are against the idea of antiaging technologies, and a smaller group who have not yet decided. The chapters are mainly separated into perspectives of women who have had cosmetic and antiaging interventions—“I wanted to look like me again”—with other chapters focused on the views of women who are against antiaging technologies—“I am what I am.” While this approach enabled contrasting views of the women to be highlighted, it may have been possible to pull out the nuances and similarities between the different groups of women further. In many ways the voices of the undecided group of women seemed to be hidden from view, and, at times, a wider analysis of the differing ages and generations of the women may have provided further insights. The central tenet of the book is therefore to explore the ways women perceive and deal with bodily changes associated with growing older. It is these interconnections between culture

and biology and culture and the corporeality of the aging body that appear central to the book, for while we are “aged by culture,” we are also “aged by our bodies.”

The approach to the research is feminist and has a grounded theory methodology. The real strength of the book is hearing the voices and narratives of the women as they negotiate their own views and decisions about using antiaging technologies and products in the context of their own experiences of bodily changes associated with aging. The book is replete with the words and ideas of the women and the insights are illuminating and captivating. As a reader you start to feel you know all the participants, their ideas and characters, and the complex decisions they make in their own social worlds. The analysis is multilayered with the first sections of the book focusing on themes of self-concept, self-perception, and identity and later chapters exploring themes around the wider context of social, cultural, and economic dimensions. The desire to have the women’s voices and perspectives at the fore of the book may have led to the decision to have the methods and methodology in the appendix. This seems a shame, as providing a chapter on the methodological approach would have added more context and enabled the author to justify the author’s approach further (e.g., the participants were all white except one). This research is high quality, robust, and theoretically informed, and this could have been portrayed more.

The author is from a women’s studies background, and this approach is essential to how the book is written and the research is presented. The book is however also informed by the sociology of the body, aging studies, cultural studies, qualitative methods, and science and technology studies. It is the interdisciplinary nature of the book that provides the novel insights into women’s experiences and perceptions of growing older. The book would be of interest to scholars and students in all these disciplines.

Abigail Brooks’s book is highly readable and is an excellent example of high-quality and robust qualitative research. This is a well-informed and scholarly piece of research ensuring that the complexities of women’s voices in mid to later life are heard. Brooks herself is also central to the book, and the preface and epilogue explore her own aging and gendered journey as a woman. The book is therefore an important and timely reminder that women growing older is not only about our participants, about the “other,” but that as women academics and researchers we are all experiencing bodily changes of aging in a culture that is saturated with antiaging images, increasing plasticity of aging bodies, and novel opportunities and possibilities of different ways to age as women.