

## Response to “Fashioning Ancient Women on Screen”

The respondent’s role on this panel will be to facilitate general discussion by providing a response to each of the participants’ presentations, and forging meaningful connections among the presentations. Such responses might develop along the following lines:

The first presentation, “Historicizing Women’s Costumes: Anachronisms and Appropriations,” explores the powerful visual and aesthetic influence that contemporary fashion and style trends have on the way ancient costumes, hair, and make-up are designed for and depicted on screen in four ancient world films. A response to this presentation reflects upon the interplay between the filmmakers’ avowed commitment to period authenticity and audience expectations for both fashionable Hollywood glamour and the illusion of historical reality.

The second presentation, “Costuming Lucilla in Twentieth and Twenty-first Century Screen Productions,” examines the portrayal of Lucilla, daughter of Marcus Aurelius, in three successive modern screen texts, and considers how the costuming of the character engages with the representation of her sexual, maternal, and political power. The meaning and interpretation of female authority, and the sartorial/physical symbols that signal or subvert that authority, are keen topics of current political and social debate, and we expect a lively discussion on this issue.

The third presentation, “Accessorizing the Ancient Roman Woman on Screen,” addresses the role of the design and function of jewelry in the depiction of ancient female characters in the work of several specific artisans creating for recent feature films and television series set in Roman antiquity. A response to this paper assesses both the requisite gestures towards historical authenticity as well as the aesthetic links between the jewelry design for these screen productions and contemporary fashion trends.