Transcription: Mary Beard on the sculptures of Venus and Lilith

When I look at this ancient classical Venus, I'm kind of disappointed that we take her now so much for granted. And it's very hard to recapture how shocking she originally was. When the first Greek sculptor in the fourth century BC made the first full-sized classical Greek female nude, it was a sensation. It wasn't just a bit of wallpaper. It was daring and difficult and people objected to it. And is she covering herself up or is she pointing to the bits that we really, really want to see? Can we possibly recover some of that shock of these first classical nudes and realise that they're really telling us something about the female body, male desire, possibly female desire?

When I look at Lilith, I think this is a very, very different kind of image. This is an image about transgression, about a woman who is, at least in Kiki Smith's version, putting two fingers up to male power. For me, Lilith is perhaps the most exciting image in the whole exhibition. She has a really smart and clever relationship with the voyeur and desire because there she is, she's naked, but you can't quite ogle her. You can't see any of the bits that you might want to see if you were a voyeur. I think it's really exciting.