How much does the cash-drunk New York art industry care about racism, neocolonialism, wanton consumption, persistent sexism, environmental spoilage or any other global realities? Next to not at all. How much does the same industry care about big, superbly made objects that pleasure the eye? Hugely.

For the past decade and a half, the artist Wangechi Mutu has been combining both elements — unpopular content and desirable form — in a series of magnetic, salon-size figurative collages that are as politically nuanced as they are visually ravishing. Since Ms. Mutu first started to exhibit in the late 1990s, the work has grown more complex, detailed and beautiful by the year. And we’re seeing it at what has to be some kind of peak moment in the pithy traveling survey called “Wangechi Mutu: A Fantastic Journey” at the Brooklyn Museum.

The show gets right down to business in its earliest piece, “Riding Death in My Sleep,” from 2002. In both its materials — cut and pasted paper, paint and ink — and its concerns, which are in part about scratching away some of the fictions surrounding race, gender, and beauty, it anticipates much of what follows.

The basic composition is simple: A single
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large female figure crouches atop a hemispherical blue mound against a neutral beige ground. Evenly worn over the entire surface of the image is a kind of auber's armor. The woman wears heeled boots, a rhinestone tiara, and a cape-like hood. The entire composition is a kind of a pastiche of African and European elements. Ms. Mwenda's clothing is characterized by an intricate pattern of geometric shapes and lines. Her head is adorned with a large, ornate headpiece.

When Ms. Mwenda arrived in New York in the 1990s, she was a young woman, talented and ambitious. She has been influenced by her African heritage and her experiences in New York. Her work often explores themes of identity, culture, and the intersection of the two.

Ms. Mwenda's art is characterized by her use of bright colors and bold patterns. Her work often features large, abstract shapes that are reminiscent of African masks. She uses a variety of materials, including metal, wood, and fabric, to create her sculptures. Her work is often inspired by African masks and other cultural artifacts.

Wangechi Mutu's women are ambiguous, and rarely benign.

Wangeci Mutu's work is characterized by her use of a variety of materials, including metal, wood, and fabric. Her sculptures often feature large, abstract shapes that are reminiscent of African masks. Her work is often inspired by African masks and other cultural artifacts.

The sculptures for her images were deliberately and painstakingly chosen: illustrated medical texts.

"Wangechi Mutu: A Fantastic Journey" remains through March at the Brooklyn Museum, 200 Eastern Parkway, Prospect Park, Brooklyn, New York. The museum is open Tuesday to Sunday from 10 a.m. to 5 p.m. On the first Thursday of each month, admission is free. The museum's website is brooklynmuseum.org.

"Once upon a time she said, I'm not afraid and her enemies became afraid of her. The End."