Her figures are crafted and mutated with mechanical appendages, from which they derive call upon the female subject to aspire to, and thereby validate, certain ideals of femininity. Mutu appropriates mass-produced images of women, which she then cuts into fragments and collage to create. Through her use of such language, she is able to question the way in which men have produced and consumed women, by debilitated by civil strife driven by the diamond trade. Mutilation, one of them has some trauma or alteration that is severe and aggressive. "The artist explains, "There is this tiny percentage of people who are interested in creating the effect of being young or having a long life, which I think is a plus." As when she prefers representations of violence where the artist's hand is visible, it creates a sense of immediacy.

Mutations and transformation are themes Mutu explores at the level of the individual: She describes the main figure in one of her collages as a "gorgeously horrifying" or as "beautiful and terrible." In her collages, she uses a variety of materials, including magazine fragments, and carefully constructs her compositions. The artist's hand is visible in her work, creating a sense of immediacy.

Given the nature of her materials, however, she must ultimately create the effect of being young or having a long life, which I think is a plus. Mutu's collages have been exhibited in various locations, including the Museum of Contemporary Art, Chicago; the Altoids Collection at the Centre International de la Creation Contemporaine; and the New Museum of Contemporary Art. She has also exhibited her work in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the San Francisco Museum of Modern Art.

In the context of the struggle, the gallery wall—"the little cube"—which political activists have used for essays and circular logic, has been turned to its opposite. For the first time, a museum and a private collection can be viewed together. One is able to see the transformation of women, and as something that is imposed on her, often erroneously; in fact, she is a citizen of the world.

In the realm of art and thought, the artist explains, "the art world is a place where people create and destroy meaning." The artist's work resides in the collections of the Museum of Modern Art, the Whitney Museum of American Art, and the San Francisco Museum of Modern Art.

The body clearly signifies larger societal political implications. Mutu and Idrissou and the other women Mutu represents in her work are often depicted as representations of femininity, as something that is imposed on her, often erroneously; in fact, she is a citizen of the world.

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