Women and Migration questions the role that history, art, writing and cinema play in the women's migration experience. Forty-two essays by authors with different backgrounds and nationalities examine, starting from an interdisciplinary approach, a heterogeneity of themes such as displacement, memory, borders, family, the concept of place, identity, pleasure, politics, love. To harmonize so many musical notes in the same score, the volume has been organized into eight parts.

The first section, *Imagining Family and Migration*, is made up of accounts of migrant life that deal with the way immigration rewrites family and community ties in the lands of origin, as well as the corporeal dimension of migration. The essays in *Mobility and Migration* reveal the creative ways that depict the migratory movement and explore the figure of the woman as the figure that carries memories, objects and traditions. *Understanding Pathways* addresses the migration experience through images and documentation which, from time to time, illuminate or obscure preconceived notions of identity, transnationality or ethnicity.

The fourth section, *Reclaiming Our Time*, is made up of narrations in which the specific meaning of the experience of women of colour has been overlooked. Forgotten or marginalized stories of migrant women come to light in *Situated at the Edge*. The essays of the sixth section, *Transit, Transiting, Transition*, show how the notions of mobility and identity change according to the media in which they circulate, for example the internet and cinema. *The World is Ours, Too* presents stories of migrant women who conquered the opportunity to express themselves in various countries and places between the 19th and 21st centuries. The last section of the book, *Emotional Cartography: Tracing the Personal*, focuses on issues related to (re) construction, (re) invention, (re) presentation and (re) interpretation in the migration context. Taken as a whole, the eight sections of the book reveal that the term migration has to be intended in a broad sense, in order to grasp/come to terms with issues of geographic, political, historical, legal nature. Moreover, the same term has to refer both to international and domestic displacement.

This collective work allows the reader to explore a myriad of topics related to migration. At the same time, the various stories offer different perspectives on the same subject like in a game of inverted mirrors. A chosen or imposed mobility; what is considered "real" and what exists in an alternative media space; how a subject constructs itself and how is constructed by others; the decision of what to photograph or not; when a journey is intentional or imposed the view of who leaves and who remains. Furthermore, the individual essays create a tension between proximity and distance. If on the one hand the book fosters intimacy by providing a wealth of details on the lives of migrant women and their daily lives, on the other it establishes a distance by taking a critical look, (re) interpreting the way in which issues of migration are discussed and theorized. In conclusion, *Women and Migration* fuses multiple glances on the complexity of the phenomenon and, through its pages, immerses the reader in the universe of migration.