Massimo Cacciari. *Europe and Empire: On the Political Forms of Globalization*. Edited by Massimo Verdicchio. Translated by Alessandro Carrera. New York: Fordham University Press, 2016. Pp. 216. ISBN 9780823267170.

A political entity such as the European Union calls for a postmodern approach; it presents a new idea of union that rejects the rigidity and exclusivity of the nation state. Massimo Cacciari has a profound interest in contemplating politics beyond modern conceptualizations. His own career embodies a new approach to borders as he has moved between politics and academia. *Europe and Empire* is a collection of Cacciari's Italian essays on the European Union that have been gathered together and translated for the first time, including a transcript of a provocative conversation with Jacques Le Goff. All the essays have been previously published in Italian but one.

This work is valuable because it takes the project of postmodern politics and focuses it on the existing entity that is the European Union. Cacciari draws on a wide range of ideas from philosophy, history, theology and culture to generate his account. He is informed by twentieth-century authors such as Hannah Arendt, María Zambrano and medieval philosophers such as Ramond Llull and Nicholas of Cusa. He also addresses a variety of issues from globalization to European cultural identity to terrorism. The openness of his approach makes one reluctant to close the work in by reducing it to one project. Nevertheless, one can see the essays orbiting around the question of what the notion of border could mean with regard to the European Union.

The collection is divided into two parts. The first, "Thinking Europe," focuses on the new concept of border suggested by the European Union. He leads with the provocative claim that the European Union operates by leaving political issues to be discussed by individual states, so that it can unify itself around a technological and economic system that exists beyond the political. Particular questions of values and infrastructure are debated nationally leaving the EU to maintain an economic system that functions in an area protected from the influence of the technologically non-adept.

Cacciari then expertly thinks through this response and problematizes it. While the split between technology and politics is both practical and novel, it cannot deny its connection to the culture and philosophy that has produced it. For Cacciari, the culture of Europe can be understood through its own project

of philosophical critique (67). Viewed in this sense, Europe's ultimate purpose becomes developing the ability, "to recognize my being-free through and in the freedom of the other" (66). The challenge of the European Union, then, will be to create an environment, beyond the technological, in which people can be drawn together without losing the sense of distance between one another (66).

This connects to part two, "The Idea of Empire." Building a comparison with the history of ancient Rome, Cacciari inquires about the difference between the notion of 'empire' and the modern idea of 'imperialism.' The latter is motivated by a desire to maintain and protect the identity of an individual nation. Cacciari writes: "The fundamental contradiction of imperialism consists in the will to assert universally what by its own nature, by its origin, can only be partial" (99). Empire avoids this contradiction through its willingness to sacrifice its own identity in order to achieve its one goal that is to acquire territory. "By excluding any presumed purity in its origins (*potissima pars!*), Rome will be able to 'comprehend,' assimilate, and transform every people and every land, to be ecumenical (*orbis*), and to become for everyone a safe haven (*asylum*)" (116). Rome was able to worship the gods of the nations it conquered. The challenge for any contemporary empire would be the ability of a nation to do the same by offering citizenship to the people it brings into the empire. The religious tradition of the United States makes it unable to offer piety to other gods, preventing it from being a new empire (124). Cacciari speculates that the European Union, with its notion of dual citizenship, may be able to undertake such a project (143–4). This depends, however, on the European Union's ability to build a society around the recognition of the value of freedom through others. Without that recognition, people will remain trapped in an American sense of the nation state. Cacciari's work has an underlying tone of pessimism, yet he shows ways in which new mentalities could develop to help us through the current global crisis.

The two parts of this text are connected by a discussion of religion and negative theology that is interlaced throughout the work. Cacciari seems at his most pessimistic when he discusses Christianity. Standing between the human and divine worlds, Christianity dictates that it embraces its adversary represented by other religions and cultures. Yet, rather than bringing peace, this can only prolong the church's loss of identity and ultimate collapse (91–92, 155). There is value to engaging in negative theology's attempt to mediate the earthly and divine (76). However, for Cacciari, Christianity represents an element of our intellectual culture

from which we cannot separate ourselves. As a result, it becomes an impediment rather than a solution to thinking through what the European Union should be.

This fascinating work is a remarkable postmodern investigation of the ideas and traditions surrounding the European Union. It certainly advances Cacciari's ideas and extends the conversation in Italian philosophy about the political. It also gives people unfamiliar with Cacciari's work access to his thoughts about politics and borders. While not obviously enthusiastic about the future of the European Union, Cacciari provides a perspective for continuing conversations about what the notion of the European Union means for the citizens of the world.

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Anna Luca, editor. *Passion Meets Paintbrush: Albert Chiarandini Udine 1915–Toronto 2007*. Udine: Forum, Editrice Universitaria Udinese, 2015. Pp. 247. ISBN 9788882409221.

La tanto attesa opera, *Passion Meets Paintbrush*, pubblicata in lingua inglese da una casa editrice italiana, colma un vuoto importante nella storia dell'arte italiana e canadese. Il volume di quasi 250 pagine è interamente dedicato alla vita e alla produzione artistica di Albert (Umberto) Chiarandini, friulano di nascita e canadese di adozione.

Albert Chiarandini, nato a Udine nel 1915 e deceduto a Toronto nel 2007, ci viene presentato attraverso sette saggi redatti da chi Chiarandini non lo ha solamente studiato, ma soprattutto capito e amato grazie ai messaggi che ha trasmesso con le sue opere. Olga Pugliese Zorzi e Guido Pugliese, fra i primi a occuparsene, Ewa Chwojko-Srawley e Anna Pia De Luca si alternano nel presentare questo artista, ancora poco conosciuto, che merita però maggiore attenzione e ulteriori approfondimenti proprio per il suo influsso sul tessuto sociale non solo del Canada, ma anche dell'Italia.

Nei sette saggi che compongono questo volume, Albert Chiarandini viene presentato nella sua interezza di uomo e di artista, osservatore attento dei mondi che lo circondano. Il primo saggio presenta informazioni biografiche, tratte anche da interviste che Olga Pugliese Zorzi ha condotto con lo stesso Chiarandini e con