tion of a mindset and caught up in a vital struggle.
While the horns, ingredients in a complex personality, cling and clutch or defend, no less a role is played in the significance of the work by the brilliant flashes on the mirrored bronze surface, which reflect the moods of a homo *both* sapiens *and sensitive, weaving a dynamic relationship between the artist and the observer that is never monotonous.*
Now, for the Uffizi, delivering himself up to history in the company of a long series of artists' portraits chosen to represent the different seasons of art, Jan Fabre has decided not to offer a straight front-and-back self-portrait but to pick out two examples from the overall complex of his Chapters*, thus keeping alive the intellectual dialogue on which the choice is based. In one fell swoop, Jan Fabre will become both the thirty-fourth Belgian artist (sharing the honour of representing his country with Rubens, Van Dyck, Sevin, Ensor and de Bruyckere) and in some ways also the thirty-fifth, because in doubling his image, he is in effect entrusting the enigma of his thought to two solutions.*
Thus two self-portraits which – together with that of Berlinde de Bruyckere, which was donated to the Gallery on the occasion of a recent exhibition devoted to female self-portraits – are to join the Uffizi's collection thanks to the generosity of the artists and to Nicole d'Huart and Damien Wigny, two friends enamoured of the art of Tuscany and of Florence who, in introducing me to the study of these Belgian artists, paved the way for these new, major acquisitions.

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