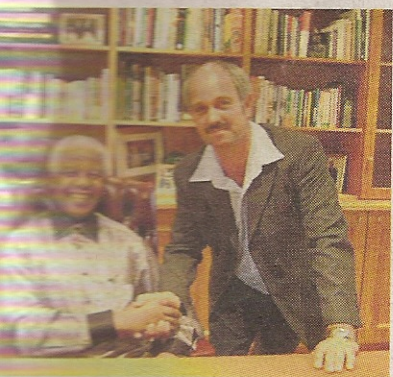




...or just for documentation." He admits he does not like having his photograph taken so he covers his face with a kindle, a book or books, including in one photo, in Chomsky's *Interventions*. "The whole famous rock star cliché is so ridiculous these photos are the anti of that." Hardy graduated from the painting department at Glasgow School of Art in 2003. A few years later, Franz Ferdinand's second single "Take Me Out", became a hit. Although he paints landscapes in his limited spare

time, taking these photos requires "little effort". "I wanted to do something that wasn't the band," he says. Hardy wants to hold photographic shows, having enjoyed exhibiting these photos in Glasgow last week. "It wasn't particularly nerve-wracking. I'm used to playing gigs and there's so much more that can go wrong during a live performance than there is during an exhibition."

*Franz Ferdinand tour the UK from 14 to 27 March (www.franzferdinand.com)*



ed as the lowest creatures in the land. They were observed, monitored and bugged every activity no matter how personal. When I arrived I did not see broken men. A group of close friends who supported me through every hardship, every setback. Mandela himself was obsessed with studying his future, and with staying physically fit. He was polite and charming to me, asked my family and inviting me to work in his little garden with him.

I understood his pain over separation from his family as it was up to me to censor each and every letter that he exchanged with his wife, Winnie. I was getting to see his heart-break first hand. I noticed that he would pick a white daisy to take with him on visiting days even though a plastic partition separated him from Winnie.

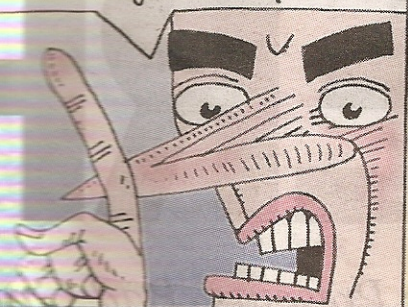
Then one day, when Winnie brought their baby granddaughter to the island, I decided to break prison rules, risking my job to secretly put the baby in Mandela's arms. From that moment we formed a bond that lasted for 35 years, up to the day of his death.

We shared many small kindnesses. When he became president he released me from prison by offering me a job in the Constitutional Assembly.

Neither of us ever forgot those harsh days in Robben Island and later in Pollsmoor Prison and I was there at every important event in his later life, treated as family. I'm proud to say that Mandela was my prisoner and my friend.

*'Mandela - My Prisoner, My Friend' by Christo Brand is out on Monday*

Portrayed as a depraved, drug-using crook nicknamed 'Rugrat' for his toupee, he claims this has damaged his reputation.



He has a full head of hair.



## CULTURAL LIFE

### Richard Deacon Sculptor



#### VISUAL ARTS

A complete surprise was Chiaroscuro, two-tone woodcuts from Germany and Italy in the 16th and 17th centuries, which I saw at the Albertina in Vienna, and which will travel to the Royal Academy later this month. I also just saw Mike Nelson's show at the Power Plant in Toronto, which has one outstanding installation, *Quiver of Arrows* (2010), constructed from four aluminium travel trailers linked together like a circle of wagons crossing the prairie.

#### FILMS

*Gravity*, despite its great special effects, was, I thought, boring. *Captain Phillips* was good, particularly the Somali pirates - Barkhad Abdi as Muse and Omar Berdouni as Nemo - who, with Tom Hanks, give highly nuanced and interesting performances.

#### BOOKS

I'm reading *English Graphic* by Tom Lubbock, which I missed when it came out but picked up recently. It's a book of essays on individual English illustrations from across the centuries and is a wonderful read.

#### DANCE

I saw *Tetractys: Art of Fugue*, choreographed by Wayne McGregor at the Royal Opera House. Michael Berkeley orchestrated sections of Bach's *Art of Fugue* for the score. I liked the sharpness of the dancers' movements and the way the numbers (of dancers) related to permutations in the scoring.

*Richard Deacon has curated Abstract Drawing, Drawing Room, London SE1 (www.drawingroom.org.uk) to 19 April.*

*Interview by Charlotte Cripps*