

the desire to 'decolonise' history, did not just appear overnight. A related outcome is censorship and self-censorship – consider the replacement of Islamic terrorists with neo-Nazi baddies in the Hollywood version of Tom Clancy's *The Sum of All Fears*. Indeed the movie business has tired of Islamic terrorists so that directors like Ridley Scott take every opportunity to present a world where in films like *Robin Hood* 'beheading comes from Christianity, not Islam'. Writers willing to put their heads above the parapet and criticise Islam (Murray cites Martin Amis and Sebastian Faulks) have dived for cover after fears of a backlash emerged. All of this shapes the information we are now presented with as fact. Consider Rageh Omar's 2006 BBC documentary on the 'Miracles of Jesus,' which Murray alleges took a far more critical approach than his subsequent documentary on the life of Muhamad.

Murray misplaces the Black Stone of Islam in Medina

rather than Mecca and that page needed a tighter proof. This is self-published and printed by Amazon and my copy has a rather unimpressive front cover that seems to have been scanned, and bibliophiles will bemoan both the lack of an index and the absence of the books title from its spine. This reissue would have benefitted from a mainstream publisher to give it a proper push to sit with Murray's *Madness of Crowds* in the best seller charts, but it is a title worthy of every *Salisbury Review* reader's time.

In 2020, Europe has again suffered grievously from jihadist violence. In terms of how we should respond, Islamophilia gives us as useful a template as any 'If somebody threatens to kill people who draw a cartoon because it offends them, the only proper response..... is to keep drawing that cartoon until such a time as the people who do the complaining stop. And then you stop doing it because its no longer necessary'.

That is how we should proceed.

## ART

### Comrades Capture the Turner Prize Alexander Adams

I should mark the Tate's Turner Prize as an annual payday in my diary. Back when the Turner Prize was simply an exhibition of bad art and a cringe-inducing televised ceremony, there was nothing to write about. Despite possibly disliking Rachel Whiteread's *House* (1993) and Damien Hirst's animal vitrines, at least you could remember them. But by the 2000s, shortlisted art was so dour, inconsequential and arch that there was nothing to write about. After all, soon after glancing at a newspaper article or television news segment, the audience had already lost any recollection of the 'art'.

However, of late, the Turner Prize has been a real banker for chroniclers of the fall of British society.

The 2019 prize was shared by four nominees, when they refused to accept the idea of hierarchy in art – effectively undermining the whole basis of prizes. It is unclear why these dolts had contrived to participate in a process of which they – halfway through – suddenly disapproved; it deprived competitive artists of the prize. The 2020 prize was cancelled after the UK-wide government-imposed lockdown due to COVID-19. Grants were given to numerous artists and collectives

on the, painfully apparent, grounds of diversity credentials and political commitment.

The 2021 shortlist shows that arts venues are run by activists who no longer feel constrained to support art. Art has no place in art galleries, progressivist curators have declared. Only collectives have been shortlisted for the 2021 Turner Prize; no individual is named in the press release. The shortlisted groups are Array Collective, Black Obsidian Sound System (BOSS), Cooking Sections, Gentle/Radical and Project Art Works. Array are Belfast-based political campaigners, Gentle/Radical are 'community workers' from Cardiff, Project Art Works 'explore' art 'for and by neurominorities'. 'Cooking Sections is a London-based duo examining the systems that organise the world through food.' Finally, 'formed by and for QTIBPOC (Queer, Trans and Intersex Black and People of Colour), BOSS challenges the dominant norms of sound-system culture across the African diaspora through club nights, art installations, technical workshops and creative commissions.'

The expansion of the usual four nominees to five makes one wonder why they did not list six or sixteen.