Transition was founded in 1961 in Uganda by the late Rajat Neogy and quickly established itself as a leading forum for intellectual debate. The first series of issues developed a reputation for tough-minded, far-reaching criticism, both cultural and political, and this series carries on the tradition.
1 Crying for the Razor in Dar es Salaam
Richard Prins paints a portrait of Teacher, a Tanzanian wunderkind living on the margins among “whores and orphans.” Years later, seeking his friend again, Prins finds him pleasantly unredeemed.

15 Back to Birmingham
Returning to her hometown, Diane McWhorter bids farewell to Civil Rights leader Fred Lee Shuttlesworth and reflects on the history of a city rife with corruption and conspiracy—and the xenophobia that continues to haunt its present.

31 Precise Medicine
Architect David Adjaye details a panoply of African and Diasporic influences on his recent design projects in a conversation with Dell M. Hamilton.

55 Fais Do-Do · Poetry
A selection of African American poetry with images by Rachel Eliza Griffiths

73 Seeds of Secession
In Sudan, ideologies of othering play out in the historical tension between North and South. Rogaia Mustafa Abusharaf examines the often silenced view from the Left.

91 The Open Door of Paradise · Fiction
by Léonora Miano, translated from French by Michelle Chilcoat

103 Speechless in San Francisco
In the film Medicine for Melancholy, two lovers bike through a desolate and delicate San Francisco—a city explored forty years earlier in a documentary by James Baldwin. Ed Pavlić considers how silence and history weave through the geography of one city and two films.

121 The Human Project

137 Square Roots
The Afro-German-Jewish alter-ego of artist John Sims plays with the organizing forces of the universe, mathematics and art, race and ethnicity, in a video reviewed by Gwendolyn DuBois Shaw.

141 Shouting Down the Walls
or a Mess of Pottage?
Mark Jefferson explores how and why black political agency has been undermined during the age of Obama in a review of Fredrick Harris’ The Price of the Ticket.

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