The past two decades have seen a growing influx of biracial discourse in fiction, memoir, and theory, and since the 2008 election of Barack Obama to the presidency, debates over whether America has entered a “post-racial” phase have set the media abuzz. In this penetrating and provocative study, Sika A. Dagbovie-Mullins adds a new dimension to this dialogue as she investigates the ways in which various mixed-race writers and public figures have redefined both “blackness” and “whiteness” by invoking multiple racial identities.

Focusing on several key novels—Nella Larsen’s *Quicksand* (1928), Lucinda Roy’s *Lady Moses* (1998), and Danzy Senna’s *Caucasia* (1998)—as well as memoirs by Obama, James McBride, and Rebecca Walker and the personae of singer Mariah Carey and actress Halle Berry, Dagbovie-Mullins challenges conventional claims about biracial identification with a concept she calls “black-sentient mixed-race identity.” Whereas some multiracial organizations can diminish blackness by, for example, championing the inclusion of multiple-race options on census forms and similar documents, a black-sentient consciousness stresses a perception rooted in blackness—“a connection to a black consciousness,” writes the author, “that does not overdetermine but still plays a large role in one’s racial identification.” By examining the nuances of this concept through close readings of fiction, memoir, and the public images of mixed-race celebrities, Dagbovie-Mullins demonstrates how a “black-sentient mixed-race identity reconciles the widening separation between black/white mixed race and blackness that has been encouraged by contemporary mixed-race politics and popular culture.”

A book that promises to spark new debate and thoughtful reconsiderations of an especially timely topic, *Crossing B(l)ack* recognizes and investigates assertions of a black-centered mixed-race identity that does not divorce a premodern racial identity from a postmodern racial fluidity.