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Roland Barthes's 1980 book *Camera Lucida* is perhaps the most influential book ever published on photography. The terms *studium* and *punctum*, coined by Barthes for two different ways of responding to photographs, are part of the standard lexicon for discussions of photography; Barthes's understanding of photographic time and the relationship he forges between photography and death have been invoked countless times in photographic discourse; and the current interest in vernacular photographs and the ubiquity of subjective, even novelistic, ways of writing about photography both owe something to Barthes. *Photography Degree Zero*, the first anthology of writings on *Camera Lucida*, goes beyond the usual critical orthodoxies to offer a range of perspectives on Barthes's important book.

Photography Degree Zero (the title links Barthes's first book, *Writing Degree Zero*, to his last, *Camera Lucida*) includes essays written soon after Barthes's book appeared as well as more recent rereadings of it, some previously unpublished. The variety of perspectives included in *Photography Degree Zero*, and the focus on *Camera Lucida* in the context of photography rather than literature or philosophy, servetoreopen a vital conversation on Barthes's influential work.