



Thomas Roma's
Untitled, from the series
Come Sunday (1991–1994),
gelatin silver print.

Thomas Roma had a mission, and in 1990 he set it in motion. Hoping to collect enough architectural photographs for a book he would publish under the title *God's Work*, he began photographing the exteriors of a multitude of Brooklyn, N.Y., churches. Then, roughly a year later, when the pastor of a black Christian church invited him to photograph the congregation, his quest took an abrupt turn. "He suggested that I wasn't looking in the right place," says Roma, "that God's work was not in the building itself, but in what was going on inside." Over the next three years, Roma photographed 150 services in fifty-two churches throughout Brooklyn, an eloquent selection of which have been published in *Come Sunday*, the companion book (Museum of Modern Art/Abrams) to an exhibition on display at New York's Museum of Modern Art through June 18. The book contains eighty-seven black-and-white images to contemplate, images rich in the deeply ritualistic experiences of the black Christian church. Speaking in tongues, the holy dance, and the laying of hands are all photographed with inspirational clarity. "If it is true that God is in the details," writes Henry Louis Gates, Jr. in his introduction to *Come Sunday*, "then Roma has shown us God's many guises." Roma himself says he simply set out to "make religious pictures in modern times." Mission accomplished. ■

Sunday Best