



## A Black Jesus

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**Luca Lucchesi**  
**Germany 2020 | 92 min, Colour**

Luca Lucchesi was born in Palermo, Italy, in 1983 and lives in Berlin. After obtaining a BA in Law, he decided to combine his passion for justice and stories into filmmaking. Since 2009 he has been assisting director Wim Wenders as 1st AD, editor and cinematographer. His short documentary "Bachelor Party" (2010) was screened at Cannes Critics' Week 2011. In 2011, he received a Fellowship from Nipkow Programm Berlin and was invited to the Generation Campus Documentary Lab in Saint Petersburg and Moscow. From 2007 to 2017 he was accompanying director Hella Wenders as creative producer and cinematographer. "A Black Jesus" is his first feature-length film.

**Language** English, French, Italian  
**Producer** Wim Wenders, Léa Germain  
**Cinematographer** Luca Lucchesi  
**Editor** Edoardo Morabito, Luca Lucchesi  
**Sound** Francesco Vitaliti **Script** Luca Lucchesi, Hella Wenders **Music** Roy Paci **Contact** Léa Germain, Road Movies GmbH, lea@roadmovies.com, roadmovies.com

In Siculiana, einem sizilianischen Städtchen mit abblätternden Fassaden, wird Religiosität selbstverständlich gelebt. Und selbstverständlich ist die hier verehrte Jesus-Christus-Figur schwarz, schon immer. An die dunkelhäutige Nachbarschaft im Flüchtlingslager können sich manche allerdings nicht gewöhnen. Die Kamera begleitet Einheimische und Gestrandete auf ihren Wegen, die oft zur Kirche, aber nicht unbedingt zusammenführen, und zeichnet dabei eine Art Stadtkarte in Schwarz-Schwarz-Kontrasten.

Es sei still geworden in Siculiana, erzählt ein Ortsansässiger. Die lauten Demonstrationen gegen die zum Auffanglager für Flüchtlinge umgewidmete Villa Sikania meint er nicht. Und schon gar nicht das bunte Treiben, das die Stadt alljährlich erfasst, wenn sich die Gläubigen auf das Fest der Kreuzaufindung vorbereiten. Dann hängt man das „Benvenuti“-Schild auf. Aber für wen gilt dieses Willkommen? Pomp und Circumstance der Feierlichkeiten stehen im Zentrum eines filmischen Gemeinschaftsporträts, in dem das vorgeblich Gemeinsame in Stimm- und Hautfarben zerfällt: zwischen den Schwarzen aus der Fremde und dem Schwarzen am Kreuz, der sich – so eine ältere Dame – zwecks Inkorporation der menschlichen Sünden habe „verdunkeln“ müssen. Zwischen einer zur Kulisse stilisierten, vergreisenden Stadt und Gottes zugereisten, Zukunft versprechenden Kindern, die wieder Leben in die Gassen bringen könnten.

— In Siculiana, a small Sicilian town full of flaking facades, religiosity is lived out as a matter of course. And of course the figure of Jesus Christ worshipped here is black, and always has been. However, some people cannot get used to their dark-skinned neighbours in the refugee camp. The camera accompanies locals and stranded people along their paths, which often lead to the church, but not necessarily together, and draws a kind of map of the city in black-on-black contrasts.

It's become quiet in Siculiana, a local says. He's not referring to the loud demonstrations against the Villa Sikania, now converted into a refugee reception camp. And certainly not to the colourful flurry of activity that grips the city every year as the faithful prepare for the feast of the Finding of the Cross. That's when they hang up the "Benvenuti" sign. But who exactly is welcomed here? The pomp and circumstance of the festivities are at the centre of this filmic portrait of a community in which the alleged common ground is disintegrating into voice and skin tones: between the black people from abroad and the black man on the cross who – according to an elderly lady – was forced to "darken" himself in order to incorporate human sins. Between an aging city stylised to the point of becoming scenery and God's newly arrived children who promise a future and who could bring new life into the alleys. **Sylvia Görke**