



— PEACHES GOES BANANAS

A Film by Marie Losier



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— PEACHES GOES BANANAS

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16MM AND ARCHIVES

ENGLISH

SCREENINGS IN VENICE

THU. AUG 29th, 10:00 PM @ SALA CORINTO
(PRESS & INDUSTRY)

SUN. SEP 1st, 11:30 AM @ SALA PERLA
(CASINO PALACE) (WORLD PREMIERE)

TUE. SEP 3rd, 4:30 PM @ CINEMA ROSSINI E
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— SYNOPSIS

For the past 17 years, Marie Losier has captured the dynamic and provocative essence of Peaches, the trailblazing feminist queer icon.

This intimate portrait offers a deep dive into the life of an inspiring, taboo-shattering artist. Discover Peaches' electrifying concerts, her close bond with her sister and how her boundless energy, fearless exploration on and off stage has transformed every phase of her life into a captivating work of art.



A CONVERSATION WITH MARIE LOSIER AND PEACHES



How and when did you two meet?

MARIE: It was 2006, and I was about to start filming Genesis P-Orridge with my 16mm camera, for what would become, years later, *The Ballad of Genesis and Lady Jay*. I lived in New York City at the time, and Gen was touring with *Psychic TV*, in Brussels...

PEACHES: ... And we met there, at the Botanical garden, right?

MARIE: Yes! I was super jet-lagged. You were in the hallway, dressing up in this incredible costume and you asked me: « What are you doing? » And you immediately welcomed me! My first roll of film was actually of you, even before Genesis.

PEACHES: Yeah, I remember that. We just clicked. You seemed so friendly and passionate, and I related to that. I was excited to see Genesis again, and since Marie was a friend of Genesis, she was a friend of mine too.

MARIE: I had no idea what I was doing back then, but I sent you the footage as soon as I got back in New York. And you were surprised because no one usually sends footage like that. Then we met again in New York when you came to visit.

How many encounters like this have there been over the 17 years of filming this project?

MARIE: Seventeen years with many gaps of course... I'm not sure. We met several times in New York, where Peaches would visit, and I also went to Toronto and Berlin. I filmed in Paris and in Geneva when Peaches was performing there.

PEACHES: You also filmed me in Brussels, and in Amsterdam... There were many small encounters over the years.

Peaches, how did Marie convince you to trust her.

PEACHES: It wasn't really a question of trust. It just evolved naturally. We had our bumps along the way, but we worked through them.

MARIE: Like any relationship, it's about learning how each other works and managing each other's timing, energy, and emotions. Over time, we built a relationship based on mutual understanding and respect.

PEACHES: Marie and I understood each other's needs. We both like to relate to people through collaboration and work, so it was a natural fit.

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Peaches, it never felt strange to have someone following you?

PEACHES: No, because Marie made it easy. Our relationship wasn't about my work; it was about our friendship.

MARIE: It's great that you say that because, for me, it's the friendship that drives the process of creating. Through editing and spending time together, I became enamored with Peaches' music and her way of creating. I would never just knock on someone's door and say I want to make a film about them. It always starts with a friendship, which then becomes a film. I relate to people through my camera, and I think that's what makes the process organic.

Both organic and erratic — in a good way. It seems like you go with the flow, you don't have a plan, and it's only in the editing room that the sense appears, right?

MARIE: I always work on multiple projects simultaneously because of budget constraints. In all these years, I made *The Ballad of Genesis* and *Lady Jay*, *Cassandro the Exotic*, *Felix in Wonderland*, plus a lot of short films... But it's ok: I believe time in itself is a good storyteller, although it makes the editing particularly challenging. The footage was sometimes difficult to match, especially since I didn't know how to film properly, how to pick up sound 17 years ago. It was a mess at first, but with time, I improved, and it all came together.

Marie, how did you develop this approach to filmmaking? When did you realize it was your artistic process?

MARIE: It became clear after *The Ballad of Genesis* when people started noticing my work. Before that, I was just making films in the New York underground scene. Over time, I understood the process better and how it resonated with others.

How do you balance capturing the glamour of an artist like Peaches with their everyday routines?

MARIE: Again, time is essential. It gives you access to the person, allowing you to be close enough to capture personal moments naturally—like making juice or going to bed. These moments become part of the narrative of their life and our encounter. I don't decide ahead of time to film someone doing mundane tasks like vacuuming, but when those moments happen, I love how fiction and reality blend. For example, Genesis loved vacuuming in her best outfits and high heels, and capturing that on film was fascinating to me. These little moments become like a ballet for me, or like little paintings of life.

From what I see in Marie's work and yours, Peaches, it feels like you've found a midpoint between your two universes. The movie reflects both your personalities and obsessions, making it a rare and authentic film about the encounter between two artists, rather than a classic documentary about someone.

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PEACHES: I agree this movie is very much a portrait of Marie as well. It's not like in a documentary where one tries to capture the artist's style. Marie's style is always present in everything she does, and that's comforting. That's the safe space where you know you'll always be held in that « Marie way. »

MARIE: Peaches is very colorful in daily life and on stage. The way she embodies her art and lives her life is very comfortable and natural. For me, as I age, it's inspiring to see her body remaining beautiful and active, always experimenting and communicating with the audience. The body is always central to my films, and with Peaches, it was a significant gesture to meet a woman artist who deals with both intimacy and performance on stage.

Indeed, the film starts with a conversation about Peaches' ageing body, setting the tone. Peaches, how important this question is, in your life and in your art?

PEACHES: My body is central to my livelihood, mental health, and self-expression. As my body changes, I change too, and the film captures that evolution over the years.

MARIE: The film is also about all kinds of bodies, which I have a very comfortable relationship with, shaped by my life experiences and where I come from. I was lucky to meet Suri, Peaches' sister, whom I immediately loved and whose body is "defective". Filming her never felt static; she was always welcoming. Even when someone can't do much physically, their presence and aura are still powerful.

PEACHES: Marie, if you want to talk about your relationship with your own body...

MARIE: I don't usually discuss this, but when I was very young, I was very sick and almost died. My body stopped growing, and I went through a lot—losing life and then regaining it. That experience made my body central to

my life and energy. Since then, I've always had the will to live life fully, to devour life. I think that's why I'm attracted to all kinds of bodies—broken, beautiful, every kind. I have a love-hate relationship with my own body, but I have a lot of love for other bodies. Through the arts and dance, I've seen and experienced many different forms of body expression. Genesis, for example, explored physical transformation through surgery, scarification, tattoos—things that play with the body's form.

And the costumes— they are also a significant part of this movie and both of your artistic universes...

MARIE: Yes, Peaches has a passion for fantastic costumes!

PEACHES: Costumes help to enrich that larger-than-life feeling when I'm on stage. They also speak to the absurdities of our world, bringing those absurdities to life. If you think my costumes are absurd, then you should also consider how absurd real life can be. I'm juxtaposing the two—art and reality.

MARIE: And your costumes change the shape of your body in clever ways. They're not just a layer of color or fabric.

PEACHES: Yes, exactly. It's important to me that my costumes are active, not just something I wear. They come with an action, something to make you think, whether it's about the shape of the body, movement, or something else.

When you were filming the concert, Marie, did you follow any principles, or did you just go with the flow?

MARIE: I always go with the flow. For me, energy is everything. When I look at the footage, I realize how much Peaches' energy on stage affects me when I'm filming. Her performance energy transfers to me, and I'm dancing with

the camera, trying to capture it. I often couldn't hold a shot for more than three seconds because I was so immersed in that energy. One of my favorite memories was filming Peaches at the Webster Hall in New York City, and Peaches said I could go on stage however I wanted. I dressed to be more invisible, but I was allowed to film from below, from above, from aside, I could dance and really get into the energy of the performance. Instead of being stuck in a corner or filming from a balcony. I was participating, and I think these are some of the most beautiful concert images I've captured.

Peaches, how was it having Marie on stage with you?

PEACHES: It felt more like a party on stage, so it was easy for Marie to move around and be a part of it.

Marie, you always shoot in 16mm? How does that impact your aesthetics? You don't have an unlimited amount of footage, so every shot has to count. Especially when filming something like a concert, how do you balance improvisation with the constraints of filming on 16mm?

MARIE: Shooting on 16mm is like creating with your life. Every shot is calculated—you know how many rolls you have, how many you can dedicate to each part. But that limitation also creates movement and makes the process very alive. It's almost like a dance, where you're deeply engaged with every shot. I remember every image vividly; it's all printed on my eyes. I puts me in a trance. Since I'm filming alone, without a crew, it's very intimate. I can focus solely on the image without worrying about sound. And then later, in the editing room, I can build the world with sound and visuals. It's a process that allows for much more invention and excitement in post-production.

Let's talk about editing. Do you edit along the way, or do you wait until you have all the footage before dedicating time to it?

MARIE: I know when it's time to edit. With Peaches, we were shooting until the last moment, always thinking about what might be missing. But to be honest, with Peaches, I could keep filming forever—there's always something new and exciting. The editing process begins when I feel ready, and we secure the budget to work with an editor. I've worked for three films with someone I adore, Aël Dallier Vega, who is not just a technician but an artist herself. She knows how to take my collection of sounds and visuals and bring it all together without judgment. We started editing without the archive footage, focusing on the structure, and then incorporated the archives.

Tell us about the archives?

MARIE: I had seven terabytes of archives that Peaches let me go through. It's a lot so we had to find a method to categorize it. Aël and I edited the film's structure first, then incorporated the archive footage. I was amazed

to discover that Peaches had documented her entire life. We found footage of Peaches from when she was really young, doing crazy things in laundromats or backstage at concerts. She's been creating performance art for years, and she kept everything.

PEACHES: Yes, often the camera was like a friend or a witness to what was happening to me. That's why I filmed so much. For me, this new film is like a time capsule. It captured so many important moments—my father passing away, my sister passing away. These beautiful relationships are now preserved in a way I could never have imagined.

At one point in the movie, Peaches, you describe your art as "being yourself and going to dark, dirty depths to find your real love." Can you elaborate on that?

PEACHES: I don't remember saying that, but it sounds right. When you're committed to being yourself, you have to be accountable for that, and it takes you to some dark and dirty places. It's about understanding yourself and learning through those experiences. But it's also about finding a way to bring joy through that openness.

How has your definition of punk evolved over the years? What does being punk mean to you now?

PEACHES: It's the same as it's always been—being true to yourself, standing by what you believe in, and doing what you want to do without worrying about unrealistic standards. It's about being real and raw.

You were ahead of your time in starting conversations about gender and queerness. Do you feel like you've won a battle, or are we seeing a backlash now?

PEACHES: Everything grows exponentially

in every direction. While there's more visibility, there's also more backlash. There's more to draw from, but there's also more to be afraid of. But we have to keep pushing forward.

Marie, when did you come up with the title Peaches Goes Bananas?

MARIE: this goes back a long time. I was filming Genesis and was in Williamsburg, Brooklyn, with my friend Jonathan Caouette. We were eating banana ice cream, and I was thinking, « I need to find a title for this project. » For me, having a title helps to solidify the project in my mind. As we were eating, Jonathan and I both said at the same time, "Peaches Goes Bananas." And just like that, the title was born in that moment in Brooklyn.

PEACHES: I thought it was because I always carried the banana bag.

MARIE: Yes, that too! Peaches always has banana-related stuff—a banana bag, diverse yellow things... And backstage, musicians always have bananas to eat, so it all made sense.

PEACHES: It's easy energy!



— BIOGRAPHY MARIE LOSIER

Marie Losier (France, 1972), is a filmmaker who's worked in New York City for 23 years and has shown her films and videos at museums, galleries, biennials and festivals. She has made a number of film portraits on avant-garde directors, musicians and composers, such as the Kuchar brothers, Guy Maddin, Richard Foreman, Tony Conrad, Genesis P-Orridge, Alan Vega, Peter Hristoff and Felix Kubin. Whimsical, poetic, dreamlike and unconventional, her films explore the life and work of these artists.

Marie's films have been shown at prestigious venues such as Cannes Film Festival, Le Jeu de Paume, Berlinale, Rotterdam Film Festival, IDFA, The Tate Modern, MoMA, Le Palais de Tokyo, Le Centre Georges Pompidou.

She had a retrospective of her films at MoMA - Museum of Modern Art in 2018 in NYC, and a retrospective at Le Jeu De Paume - the Museum of Contemporary Art in Paris in 2019.

Her latest film, *Cassandra The Exotico!*, premiered at Cannes Film Festival in 2018 (ACID CANNES).

Her work is also represented by Anne Barault's Galerie in Paris. Marie Losier is preparing two solo exhibitions for Le Creux de L'Enfer in Thiers for October 2024, and at the Contemporary Museum/Transpalette in Bourges for 2025.



— FILMOGRAPHY MARIE LOSIER



2019	<i>Felix in Wonderland</i> – Locarno
2018	<i>Cassandra El Exotico!</i> – ACID Cannes
2011	<i>The Ballad of Genesis and Lady Jaye</i> – Berlinale, Teddy Award & Caligari Award, Indielisboa Film Festival, Grand Prize, Cinema du Reel, Prix Louis Marcorelles and Prix des Bibliothèques



— CREW

Director	Marie Losier
Director of Photography	Marie Losier
1st Assistant Director Shoot Paris & production manager	Raquel Garcia Lopez
Editing	Ael Dallier Vega
-1st Assistant Editor	Didier Furlan D'Abreu
Sound	Marie Losier
Sound Edit/Mix	Rémi Gerard
Color Grading	Paul Millot
Graphic Design	Alice Maître
Post-production	Thomas Lavergne
Production	Tamara Films, Michigan Films
Producers	Carole Chassaing, Sébastien Andres & Alice Lemaire
Development consultant	Ann Carolin Renninger
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