



PRESS KIT

DUMPSTER DUCHESS

A FILM BY / UN FILM DE
**LIANA PARÉ +
RAPHÉ**

Nadia Kessiby
[Actor]

Raphé
[Director & Actor]





GENERAL INFORMATION

Original Title	Dumpster Duchess
Year	2025
Duration	30 minutes
Audio	2.0 Stereo + 5.1 Surround
Language	French + English
Subtitle	English, German, French [Canada], French [France], Hindi, Russian, Spanish & Simplified Chinese
Country of Origin	Canada [Québec]
Genre	Shortfilm
Rating	PG-13

[Official Trailer](#)

[Website](#)

[IMDb](#)

Contact informations

For screenings or festival submissions, please contact:

Raphë

Director & Producer

Email: raphe.raphe.raphe@gmail.com

Website: raphe.ca



SYNOPSIS

Four Montrealers search for their path within their failing metropolis, mirroring the deterioration of their deepest ambitions. *Dumpster Duchess* unfolds as a cinépoetic journey through Montréal—both modest and morose—woven together by the sounds of small, insignificant things. *Dumpster Duchess* drags you through the cracked asphalt and shadowed alleys, in a cinépoetic collision of grit and grace, fragmented dreams, visceral imagery, and the amplified hum of the overlooked and discarded. This is survival in its rawest form: dirty, defiant, and unapologetically queer.

Dumpster Duchess exists at the intersection of waste, beauty, and queerness, challenging societal norms by elevating what is deemed disposable—objects, spaces, and identities alike—to the center of its narrative. Set against Montréal's urban wastelands, the film transforms landscapes of decay into sites of potential, revealing the overlooked power and poetry within discarded terrains. Through this lens, *Dumpster Duchess* becomes a story of queer resilience, reclaiming sovereignty over spaces and identities left to erode.

Liana and Raphaë's filmmaking approach thrives on collaboration and unpredictability, guided by an open script that invites instinct and improvisation. Eschewing rigid preconceptions, the directors create a space where trust and spontaneity shape the narrative. With minimal direction, the actors are free to embody their roles organically, capturing raw, unrehearsed moments that lend authenticity to the film's layered textures. This process transforms the act of filmmaking into a shared, intuitive exploration.

The music of Erik West-Millette and Olaf Gundel pulses with the contemplative rhythm of Montréal, blending nostalgic melodies with the relentless noise of urban life. A rich soundscape of overlapping monologues, silences, and industrial echoes amplifies the film's atmosphere. Visually, *Dumpster Duchess* merges stark realism with dreamlike abstraction, painting its post-industrial canvas with metallic grays, rusted tones, and flashes of vivid, unexpected color—crafting an aesthetic that is as haunting as it is hypnotic.

"THERE'S NO POINT IN LEAVING,
WE'LL NEVER ARRIVE."



RAPHĚ DIRECTOR

www.raphe.ca
[@raphe.ca](https://twitter.com/raphe.ca)

RaphĚ is a boundary-pushing queer artist and filmmaker whose work challenges conventional narratives and redefines cinematic expression. With over 15 years of experience in the cultural sector, RaphĚ weaves together a powerful tapestry of art, language, and subversive queer imagery. Known for their cinĚpoetry, their films transcend traditional storytelling, using haunting visuals, evocative soundscapes, and experimental forms to explore the complexity of identity and desire. A rebel with a camera, RaphĚ's art disrupts, engages, and demands a deeper look into the overlooked, the unseen, and the unspoken.

RaphĚ
[Director & Actor]



LIANA PARÉ DIRECTOR

www.lianatheghost.com
[@lianatheghost.photography](https://www.instagram.com/lianatheghost.photography)

Liana Paré (Liana Theghost) is a Montréal-based videographer, editor, and visual alchemist whose work thrives on the raw and uncharted. A self-taught rebel, her filmmaking journey began in smoky jazz clubs, capturing the pulse of big bands with her musician father. From the underground folk scenes of Melbourne to the vibrant chaos of African circus tours, Liana's lens has captured it all. Her films are a testament to authenticity, transforming overlooked moments into striking visual narratives. With a fearless approach, she breathes life into gritty performances and intimate artist portraits, always pushing the boundaries of conventional storytelling. A true nomad, Liana seeks beauty in the untamed and the unconventional, crafting visual worlds that are as unpredictable as they are powerful.

Liana Paré
[Director & Actor]



Raphé
[Director & Actor]

CONVERSATION WITH THE DIRECTORS LIANA PARÉ & RAPHÈ

Origins: how did you both meet, and how did your artistic bond and collaboration start?

"Liana [TheGhost] and I first crossed paths in a place that felt more like a dreamscape than reality—*Le Réacteur Nucléaire*, a communal house tucked away on Sainte-Catherine Street, east of the Village [in Montréal, Canada]. It was a living organism, constantly in flux, pulsating with the chaotic energy of young idealists who believed in the transformative power of art. Imagine a house brimming with red string, mismatched macramé cushions, and overgrown [and slightly dead] plants—roots spilling out of cracked pots claiming the space for themselves."

"*Le Réacteur* wasn't just a home; it was an ecosystem. We would dive into dumpsters for discarded food and craft feasts for anyone who walked through the door. Our lives were entangled—ripped jeans streaked with paint stains, makeshift beds separated by organza curtains, and nights spent in the hum of our roommates' love-making, Dionysian and unfiltered. Even the shower, with its numerous jets [like a car wash], felt like a shared performance."

"In this raw, fertile chaos, Liana and I connected. She hosted a cine-club, unearthing obscure, haunting films that burrowed into your soul. I think that's where we recognized each other's artistic language—a shared obsession with the overlooked, the discarded, the unspoken. Then, our friendship and collaboration solidified during the years we spent backpacking together."

Is this your inspiration for *Dumpster Duchess*?

"Absolutely. The spirit of *Dumpster Duchess* is steeped in those lives we lived at *Le Réacteur*. It's not a direct retelling, but the ethos is there—this idea of creating beauty and meaning from what society deems worthless. The film is a cinépoem, a visceral experience carried by saturated imagery [and through ambient sounds of mundane objects] that captures our Montréal—not the postcard-perfect version, but a modest and morose city, alive with its own kind of poetry."

Why is the theme of transit so present in the film?

"Montréal is a city of eternal transit. Whether you're biking, taking the metro, or riding a bus, [or car even,] so much of our lives is spent moving from one place to another. And often, the transit itself feels longer than the destination—the waiting, the journey, the return. This endless movement toward something, only to realize that the movement itself is the thing it's a perfect metaphor for life as depicted in our film."



The film's aesthetic draws from post-industrial textures, blending stark realism with dreamlike abstraction. The color palette is rich with metallic grays, rust tones, and the occasional burst of vibrant, unexpected hues.

Silence and words: why the dichotomy in the film?

"We were drawn to the tension between silence and verbosity, between presence and absence. Our main characters, all artists in their own way, are almost voiceless, as if they are secondary characters in their own lives. They're surrounded by communities, bound to others through friendship and shared spaces, yet they remain profoundly lonely. In contrast, the secondary characters—the ones orbiting them—overflow with words, noise, and expression. It's a reflection on a form of loneliness that doesn't necessarily come from isolation but from feeling unheard, even in a crowded room"

A broken self in a broken city?

"Montréal is a fractured city. [Its streets are full of potholes; its buildings are weathered and patched together.] But in its brokenness, it manages to breathe. I like to remind myself that we too, have the right to be broken—to be as fractured, if not more, than of the places we inhabit."

"*Dumpster Duchess* captures the soul of a faltering metropolis and the resilience of those who navigate it. It's not just a film; it's an ode to the art of survival, the poetry of imperfection, and the radical act of reclaiming what has been cast aside."

[Image on the left]
Liana Paré & Raphè
Editing Session at VIDÉOGRAPHE
March, 2022 – Montréal, Canada

"THE PRICE OF GAS IS HIGHER
THAN MILK. I DON'T GET IT:
MAKE COWS THAT PRODUCE GAS.
DO SOMETHING!"

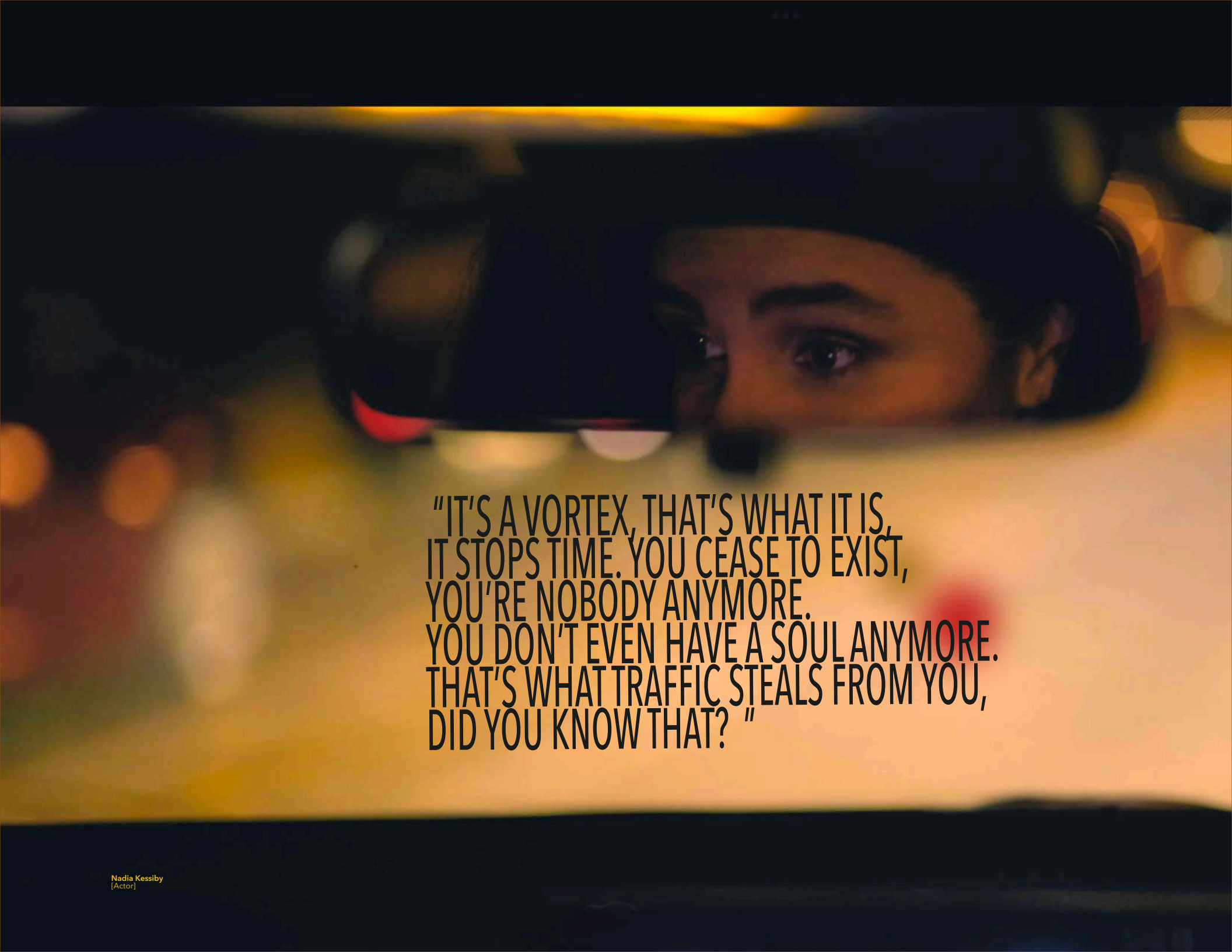
26

Princesse E. Feussouo [Actor]
Aunerade Beaucaige [Actor]





Lucas Jolly
[Actor]



"IT'S A VORTEX, THAT'S WHAT IT IS,
IT STOPS TIME. YOU CEASE TO EXIST,
YOU'RE NOBODY ANYMORE.
YOU DON'T EVEN HAVE A SOUL ANYMORE.
THAT'S WHAT TRAFFIC STEALS FROM YOU,
DID YOU KNOW THAT? "



BOUBOULE

Bonjour, aidez-nous moi à retrouver Bouboule
Bouboule est un chat gris à poil long
dernière fois au 3464 rue Montparnasse
beaucoup!! "Beaucoup"

Toutes informations, appelez au 06 12 34 56 78



BOU

Bonjour, aidez-nous moi à retrouver
Bouboule est un chat gris à poil
dernière fois au 3464 rue Montparnasse
beaucoup!! "Beaucoup"

Toutes informations, appelez au 06 12 34 56 78

DUMPSTER DUCHESS

A FILM BY / UN FILM DE
LIANA PARÉ
RAPHÉ

Contact informations

For screenings or festival submissions, please contact:

Raphé

Director & Producer

Email: raphe.raphe.raphe@gmail.com

Website: raphe.ca

PRODUCED BY / PRODUIT PAR
RAPHÉ

SCRIPTWRITING / SCÉNARISATION
LIANA PARÉ

SCREENPLAY COLLABORATORS / COLLABORATION AU SCÉNARIO
NADIA KESSIBY
RAPHÉ
PADMA

ORIGINAL MUSIC / MUSIQUE ORIGINALE
ERIK WEST-MILETTE
OLAF GUNDAL

SOUND SUPERVISOR / SUPERVISEUR SONORE
PABLO DUBERGEY

WITH / AVEC
PRINCESSE E. FEUSSOUO
LUCAS JOLLY
NADIA KESSIBY
RAPHÉ
LIANA PARÉ
PADMA
AUNERADE BEAUCAGE
GURGULGLURG

DIRECTOR OF PHOTOGRAPHY / DIRECTION DE LA PHOTOGRAPHIE
LIANA PARÉ

ART DIRECTOR / DIRECTION ARTISTIQUE
RAPHÉ

CAMERAWOMAN
LIANA PARÉ

EXTRA CAMERAS / CAMÉRAS ADDITIONNELLES
RICHARD BASTARACHE
AKI PAGRATIS
ELIAS KARAGKIOZOPOULOS
RAPHÉ

LIGHTING / ÉCLAIRAGES
PABLO DUBERGEY

LIGHTING ASSISTANCE / ASSISTANCE ÉCLAIRAGE – CABARET
MATVA HUGUET

MACHINIST / MACHINISTE – CABARET
ÉTIENNE LAPIERRE

EXTRA MUSIC / MUSIQUE ADDITIONNELLE
LIANA PARÉ
PABLO DUBERGEY
CHARLES BICARI

SOUND EDITING, RECORDING AND FOLEY /
MONTAGE SONORE, PRISE DE SON ET BRUITAGE
PABLO DUBERGEY

RECORDING AND FOLEY ASSISTANCE /
ASSISTANCE À LA PRISE DE SON ET BRUITAGE
RICHARD BASTARACHE
SIMON-JULIEN LACROIX

SOUND MIXER / MIXAGE SONORE
PHILIPPE ROCHEFORT

EDITOR / MONTAGE
LIANA PARÉ

COLORIST / COLORISTE
CLAIRE DERUELLE

VISUAL EFFECTS / EFFETS VISUELS
KEVIN DELAMOURD

FILMED IN / TOURNÉ À MONTRÉAL / TIOHTIÁ:KE / MOONIYANG, QUÉBEC, CANADA

A FILM MADE WITH THE SUPPORT OF /
UN FILM RÉALISÉ AVEC LE SOUTIEN DE

VIDÉOGRAPHE

ALL RIGHTS RESERVED / TOUS DROITS RÉSERVÉS – 2025