



Pooky Quesnel

Molly Ververs

Life Class

Press Kit



Life Class

Running time:	12m 28s
Format:	DCI 4K Scope (2.39:1)
Writer & Director:	Benjamin Verrall
Producers:	Kate Auster, Ruth Marshall & Amelia Rowcroft
Cinematographer:	Alex Took
Music:	Richard Johnsen
Production company:	Toffee Hammer
Production country:	United Kingdom



Eve is trapped. Celeste is guarded.
In a life-drawing class, they confront
the stories that have held them back.



Synopsis

Creatively stalled and trapped in a controlling relationship, Eve is paired with guarded Celeste in a life-drawing class. A conversation about seeing and being seen forces both women to confront the stories that have held them back.

Life Class explores female mentorship, autonomy, and the moments when change begins



Pooky Quesnel as “Celeste”

Pooky most recently starred as a series regular in MOONFLOWER MURDERS and THE CONFESSIONS OF FRANNIE LANGTON on ITVX.

Other recent credits include BEYOND PARADISE and THE LARKINS.

She also portrayed Louise across three seasons of THE A WORD and reprises the role in the popular BBC spin-off series RALPH AND KATIE.



Molly Ververs as “Eve”

Molly can currently be seen as newcomer Sister Catherine in the BBC series *CALL THE MIDWIFE*. She also stars as series regular Heather Shaw in the Amazon Prime series *THE RIG*, series 2.

Other screen credits include *THE LONG SHADOW* (ITV) and *THE SPANISH PRINCESS* (Starz).

On stage, Molly recently appeared in *THE GIRLS OF SLENDER MEANS* at the Royal Lyceum Theatre, Edinburgh.

She also won the Stage Award for Acting Excellence at the Edinburgh Festival Fringe for her performance in the one-woman duologue *ROSS & RACHEL*. The production subsequently toured the UK, and enjoyed a run in New York and four weeks at London’s Battersea Arts Centre.

Director

Life Class reflects a belief in art as a way of seeing more clearly. Director, Benjamin Verrall, believes film is uniquely capable of paying attention to moments that might otherwise pass unnoticed.

Benjamin's work returns to memory and identity, focusing on how meaning builds through behaviour, conversation, and what remains unspoken.

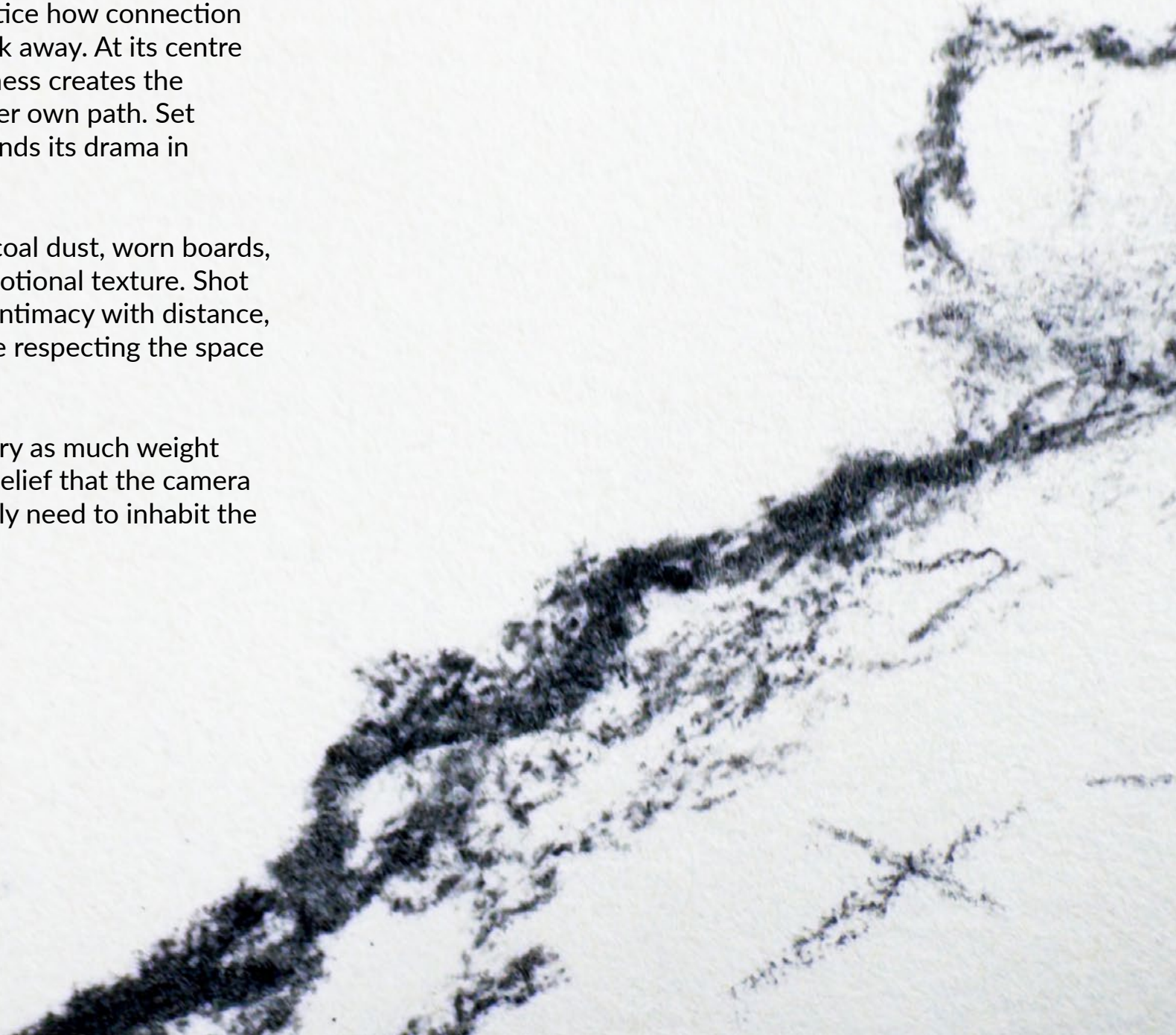


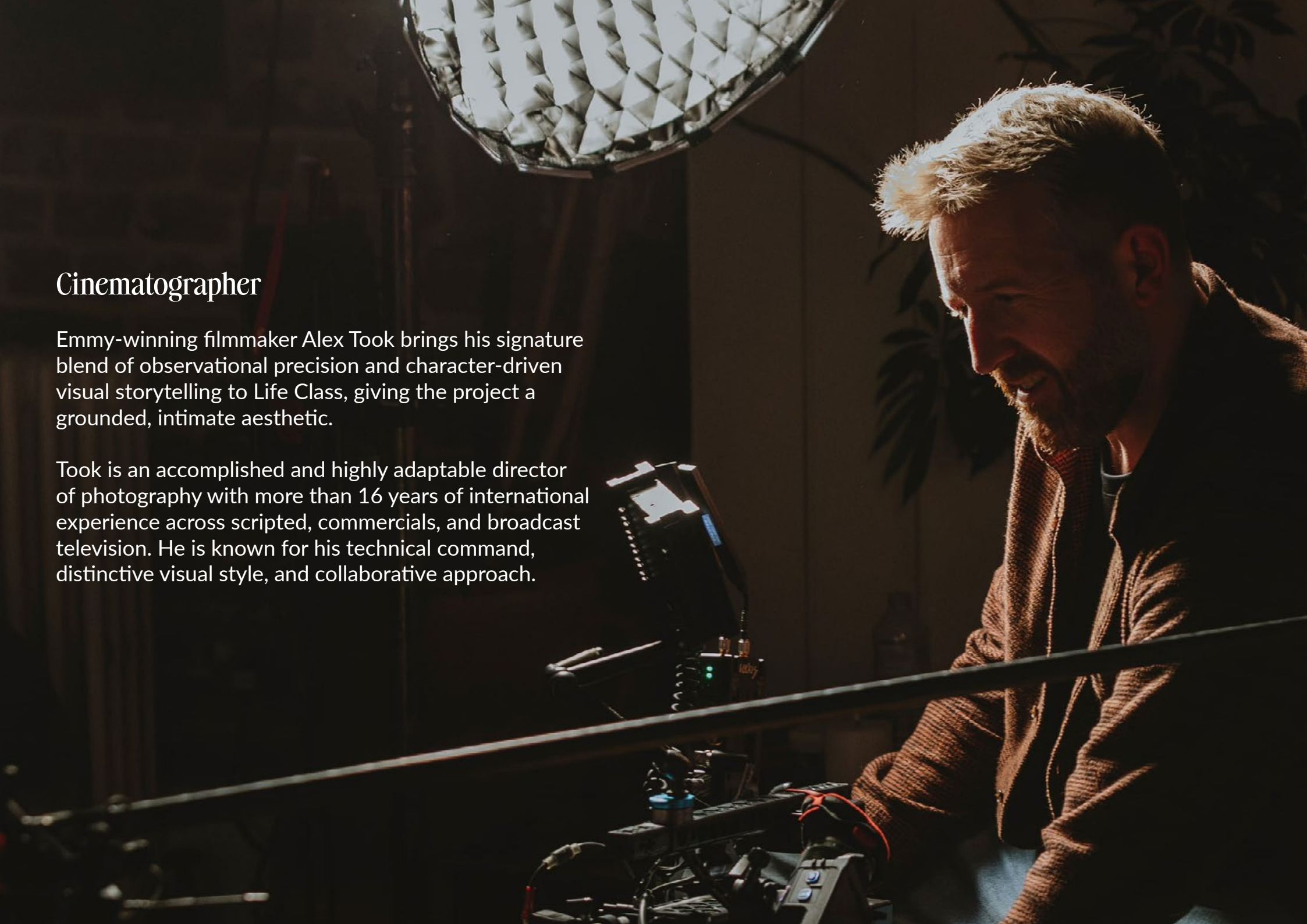
Director's statement

Life Class invites the audience to notice how connection emerges when we choose not to look away. At its centre is an exchange - one woman's openness creates the conditions for the other to choose her own path. Set within a life drawing class, the film finds its drama in attention.

The tactile world of the room - charcoal dust, worn boards, light falling on skin - grounds the emotional texture. Shot anamorphically, the frame balances intimacy with distance, allowing moments of closeness while respecting the space between characters.

Absence, glances, and held looks carry as much weight as dialogue. The film is guided by a belief that the camera finds the emotion, and the actors only need to inhabit the moment.

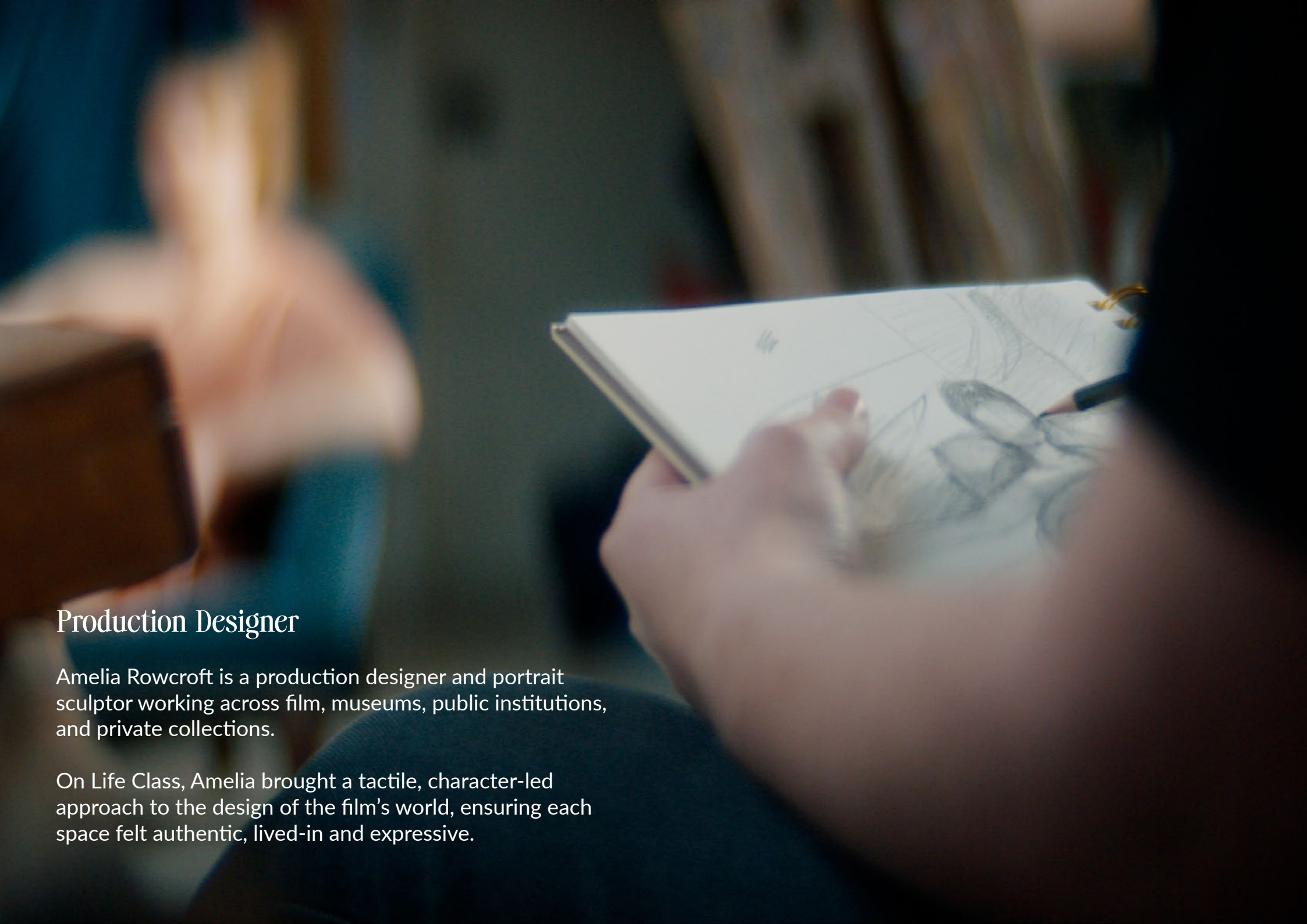


A man with a beard and short hair, wearing a brown jacket, is operating a camera on a set. A large, white, diamond-patterned softbox light is positioned above him, casting a warm glow. The background is dark and out of focus, showing some foliage. The overall mood is professional and focused.

Cinematographer

Emmy-winning filmmaker Alex Took brings his signature blend of observational precision and character-driven visual storytelling to Life Class, giving the project a grounded, intimate aesthetic.

Took is an accomplished and highly adaptable director of photography with more than 16 years of international experience across scripted, commercials, and broadcast television. He is known for his technical command, distinctive visual style, and collaborative approach.

A close-up, shallow depth-of-field shot of a person's hands holding a spiral-bound notebook. The person is using a pencil to sketch a detailed, symmetrical floral or leaf-like design on a piece of paper. The background is heavily blurred, showing the out-of-focus figures of people in what appears to be a public space like a museum or gallery.

Production Designer

Amelia Rowcroft is a production designer and portrait sculptor working across film, museums, public institutions, and private collections.

On Life Class, Amelia brought a tactile, character-led approach to the design of the film's world, ensuring each space felt authentic, lived-in and expressive.



Producers

Kate Auster's portfolio spans animation, digital media, film, and live events. Her background in design, combined with her understanding of the creative process, enables her to approach projects with both strategic insight and artistic originality.

Ruth Marshall is an producer specialising in commissioned content and narrative filmmaking. She brings extensive experience of managing productions, balancing creative ambition with practical realities.

Kate and Ruth have collaborated on several film projects, developing a creative partnership grounded in trust and a shared vision. Their recent BAFTA-qualifying short animation, *Wavelength* is currently on the festival circuit.

Beyond their creative strengths, Ruth and Kate are experienced in the logistical, financial, and stakeholder demands of film production.



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