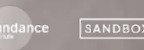
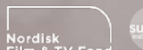


ONLY ON EARTH

A FILM BY ROBIN PETRÉ

HANSEN & PEDERSEN AND POLAR STAR FILMS PRESENT

IN CO-PRODUCTION WITH HBO DIRECTOR: ROBIN PETRÉ DOP: MARÍA GOYA BARQUET EDITOR: CHARLOTTE MUNCH BENGTSSEN COMPOSER: ROGER GOULA SOUND DESIGNER: THOMAS PEREZ-PAPE
PRODUCERS: SIGNE SKOV THOMSEN, MALENE FLINDT PEDERSEN, CARLES BRUGUERAS, MARIEKE VAN DEN BERSSELAAR WORLD SALES: AUTLOOK FILMSALES



PRESS NOTES

ONLY ON EARTH

A FILM BY ROBIN PETRÉ

Denmark, Spain, Sweden / 2025 / 93'

Further press material can be downloaded [HERE](#)

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LOGLINE

An immersive, visually striking journey deep into southern Galicia, one of Europe's most vulnerable forest fire zones, where wild horses have curbed flammable undergrowth for centuries under the watch of local cowboys. During the hottest summer ever recorded, humans and animals alike struggle to cope as inextinguishable fires draw closer.



SYNOPSIS

ONLY ON EARTH is an immersive, visually striking film anchored in moments from a summer marred by extreme heat and drought, where inextinguishable wildfires rage for days. The film is deeply rooted in the mountainous landscapes of Southern Galicia, one of Europe's most vulnerable forest fire zones.

Kilometers of wind turbines extend across these lands as ghostly white behemoths cloaked in mountain mist. Below them graze *las bestas*: the small, hardy European wild horses that have roamed these lands freely for centuries under the watch of local cowboys. They are indispensable when it comes to fire prevention as they keep down the flammable undergrowth. But the horses are becoming fewer and fewer in number, and some

fear they may soon vanish entirely in the clash between human progress and nature. At the same time, the true cowboy lifestyle is becoming a thing of the past.

The film takes on multiple perspectives. Extraordinary firefighter San, who specializes in forest fire analysis, a job taking him to the frontlines of the most dangerous fires; ten-year-old Pedro, an aspiring cowboy; Cristina, who lives a life close to nature, for better and for worse, as both a farmer and a firefighter; warm-hearted vet Eva, who works with horses, both wild and tame, and who's also a genuine cowboy on par with the guys; and the animals, especially the horses, who are always returning our gaze when we look at them.





Robin Petré

Director

Robin Petré is a Danish film director and artist. In her work she explores human-animal relations and our co-existence with nature. Her feature-length debut FROM THE WILD SEA (2021) premiered at the Berlinale and received the Grand Prix at Global Science Film Festival among other awards. The film was nominated for the Danish Film Critics Award and has screened at festivals such as Zürich Film Festival, Krakow Film Festival, Sydney Film Festival, CPH:DOX, and True/False. Her short film PULSE (2016) was awarded the Silver Dove for An Outstanding Artistic Contribution at DOK Leipzig. She holds an MA in Documentary Film Directing from Doc Nomads. She's an alumna of Berlinale Talents, Sundance Institute, Nordic Film Lab, and IDFAcademy.

Her new film ONLY ON EARTH (2025) celebrates its world premiere at the Berlinale. The film previously received the Cannes Marché du Film Docs-in-Progress Award 2024.



Filmography

ONLY ON EARTH (2025)

FROM THE WILD SEA (2021)

WILDLIFE · 2030 (2020)

PULSE (2016)

Director's Notes

BACKGROUND

Nature has always been a crucial source of inspiration for me, and the relationship between humans and nature has been the focal point of most of my projects to date. I grew up in a rural environment in Denmark, with an abundance of animals around, so this is a deeply personal subject matter. For as long as I can remember, I've had a strong connection to, and appreciation of, the natural world. Yet whenever I return to my childhood home, I'm troubled by how rapidly the landscape has been changing. Whether through construction, mass farming, or the extraction of natural resources, humans are leaving their mark. With mass extinction and temperatures rising across the globe, our world is changing at a pace we can hardly fathom. Even the shift from fossil fuels to sustainable energy puts the natural world under pressure, with entire forests of windmills and fields of solar panels. Balancing our future

coexistence with nature is full of complex contradictions and clashing interests.

ARTISTIC VISION

Like with all my projects, I want to avoid an over-saturation of information. ONLY ON EARTH strives to open up a nuanced space for profound reflection. The film should resonate not just on an intellectual level, but by drawing out the audience's own intuition and senses. I want the film to be a visceral experience; you should smell the burning forests, feel the texture of the horses' coats, and tune into the unique chorus of the dry landscape. My hope for ONLY ON EARTH is that the audiences are able to take stock of what's at stake by immersing themselves in the highly sensorial world of the film.

THE FIRES

[Research](#) showed that 2022 – the year we shot most of the film – was the hottest, driest year in 1,200 years in Spain. It was incredibly difficult to witness inextinguishable fires burning for days, some even for weeks, swallowing up houses and entire mountains. It's unfathomable. We humans have been interrupting a delicate natural system for years. Because of inconvenience, we have been putting out smaller fires that naturally occur. This has allowed for undergrowth to build and build, all while our atmosphere is getting more unstable and unpredictable. So now, when a fire does occur, it becomes an explosive giant fire out of our control.

What added to this is the replacement of naturally fire-resistant native tree species with invasive species such as Eucalyptus, which grows incredibly fast and is great for paper production, but is also extremely flammable.

Sadly, these problems are not unique to Galicia, or Europe, as the recent fires in California and other places have shown us. I was told many times during the making

of this film that fires are on the rise across Europe, and over the next 15 years they are expected to dramatically increase in Scandinavian forests too.

As for filming, getting up close to the massive fires was a huge challenge – not only in terms of personal safety but also permissions. With time, we have found trusted allies among the firefighters, without whom this project would have been impossible.

THE HORSES

I first came across the wild horses of Galicia when reading a news article on them, and I was immediately hooked. Like the people I'm filming with, I grew up in the countryside and always with horses around. My lifelong connection with horses has allowed for the Galicians and I to find a common ground in the making of the film. Most significantly through our common wish to preserve the wilderness and Galicia's wild horses, but also through long conversations over coffee, or going riding together.

The wild horses form an important part of the ecosystem

of the Galician mountains. They have adapted over centuries to feed on *toxó*, a sharp, thorny gorse that few other animals can eat. *Toxo* is highly flammable, and I was told it can grow up to four meters tall, but the horses keep it down to 30–40 centimeters. This way, the horses play a crucial role in preventing the outbreak of massive fires. Over the last 70 years, however, the region has seen its population of wild horses decrease from 22,000 to approximately 10,000 today. Many Galicians I talked to fear this steep decline will continue, and that the horses will vanish entirely within the near future.

The horses in Galicia live untamed and freely in the mountains, but are subjected to a traditional management system dating back generations. Each summer, they are gathered for the annual *curro* – an old Galician tradition in which the mane and tail of the horses are cut. In the past, horsehair was used for brushes, mattresses, and other everyday items. Each community has its own annual *curro*, one of the largest being the *Curro de Torroña*, which appears in the film and involves around 700 horses gathered all at once.

IMPACT

ONLY ON EARTH is my second feature-length creative documentary as well as my most ambitious work to date, in terms of both complexity and scale. I hope the film will leave a lasting impression on the audience as an unshakeable, unforgettable experience. Ultimately, it should encourage people to think deeply about how we interact with and impact on the natural world, and to consider how we might stand together to change the course of the future for the better.



Hansen & Pedersen

production (Denmark)

Hansen & Pedersen is a Copenhagen-based Danish production company founded by producer Malene Flindt Pedersen and director Anders Riis-Hansen in 1997.

It is the company's trademark to produce high-end documentaries for a wide audience. Hansen & Pedersen is renowned as one of the staples of Danish documentary and hold a solid position in the Danish market, particularly through the merits of the well-respected CEOs who have more than 25 years' experience in the industry.

In Hansen & Pedersen they aim to create documentary films and series that show the complexity of the world and the people that surround us. They especially engage in films about nature, climate or social issues. Their policy is to be curious, daring, and to seek out directors with serious artistic ambitions, and both established filmmakers and young talents.

Recent titles include: ORGANIZED WILDERNESS (2022), INTO THE ICE (2022), IT IS NOT OVER YET (2021), 70/30 (2021) and FROM THE WILD SEA (2021).

They are present at international co-financing forums and festivals and often co-produce both as major and minor producers. Recent minor co-productions include APOCALYPSE IN THE TROPICS by Petra Costa (Venice and IDFA 2024) and Magnus Gertten's – SOME OF US WALK IN RAGGEDY SHOES (2023).

In Denmark, they work in close association with DR, TV2 Denmark and the Danish Film Institute. Internationally, they have strong connections with all the Nordic broadcasters and Film Institutes, ZDF, VPRO, IKON, ERR, TVP, BBC, and HBO.



Malene Flindt Pedersen – Producer

Malene Flindt Pedersen graduated from the National Film School of Denmark in 1995. In 1997 she co-founded Hansen & Pedersen with her husband, director Anders Riis-Hansen. Malene left the helm for some years in order to become Head of Development of Short and Documentary at The Danish Film Institute from 2006-2012, where she solidified her already strong network in the film business. Since coming back to perform the producer's deed, she has produced and co-produced a number of international documentary films and TV-series. Malene has vast experience from more than 25 years in the business, and has an elaborate network in the film industry all over the world, which she expands and preserves by attending forums, festivals, markets and workshops all over Europe.

Malene is a board member of The Danish Producers' Association and Copenhagen Film Festivals and is spokesperson in Women in Film and Television Denmark.



Signe Skov Thomsen – Producer

Signe Skov Thomsen holds a Master's degree in Comparative Literature from the University of Copenhagen and has a background in publishing. She has worked with documentary film production for nine years – the past 6 years in close collaboration with Malene Flindt Pedersen.

Signe is an alumna of EAVE Producers Workshop and IDFAcademy. Her latest productions include Lars Ostenfeld's INTO THE ICE (opening film CPH:DOX 2022) and Mette Korsgaard's BRAVEHEARTS (2023).



Polar Star Films

production (Spain)

Polar Star Films is an independent film and television production company based in Barcelona, Spain. Established in 1997, they specialize in creating feature films and creative documentaries for global audiences. Passionate about telling powerful, authentic stories, Polar Star Films champions independent filmmaking defined by sharp investigation, bold perspectives, and a commitment to nurturing emerging creative talent.

Their work often ventures into subversive narratives, where the lines between fiction and documentary are blurred, inviting viewers to question and engage with the world in new ways.

Supported by prestigious funders and commissioners like Eurimages, Creative Europe Media, ARTE,

Netflix, HBO, RTVE, ICAA, and Al Jazeera, Polar Star Films has garnered international recognition, with their films winning numerous awards and premiering at top-tier festivals including Berlinale, Hot Docs, IDFA, Sheffield Documentary Festival, CPH:DOX, Visions du Reel, and the Malaga Film Festival.

Their recent titles include MUMS (Ariadna Seuba, 2025), BALOMANIA (Sissel Morell, 2024), THE CLICK TRAP (Peter Porta, 2024), STEVE MCCURRY: THE PURSUIT OF COLOR (Denis Delestrac, 2022), THE BUILDERS OF THE ALHAMBRA (Isabel Fernández, 2022), THE LAST DOLPHIN KING (Netflix original, L. Ansorena & E. Riera, 2022), and DUO (Meritxell Colell, 2022).



Carles Brugueras – Producer

Carles Brugueras founded independent production company Polar Star Films in 1997, and for almost 30 years, he has overseen the production of pioneering feature and short creative documentaries, fiction films and commercial projects.

His hands-on approach involves managing all aspects of production, from fundraising to negotiating co-productions with national and international partners, some of which include: RTVE, TVC, ARTE, BBC, SWR, ALJAZEERA, FRANCE TC and MOVISTAR. In 2023, for the second year running, he received the “Best Producer” honor from ProDocs.

With a keen eye for emerging talent, he actively supports emerging filmmakers, championing women directors in particular. BALOMANIA, by female director Sissel Morrel Dargis, premiered in the main competition at CPH:DOX in 2024. And now, ONLY ON EARTH by Robin Petré is premiering at Berlinale. Polar Star Films, under Carles’ guidance, continues to push boundaries, blending observational documentaries with fiction to lead the way in groundbreaking storytelling.



Marieke Van Den Berselaar – Producer

Executive Producer Marieke joined Polar Star Films 2012 as Head of the Documentary Department, sourcing national and international financing for new projects and supervising the artistic guidance of creative teams.

Over the last decade she has been working with broadcasters and platforms such as Netflix, HBO Max, ARTE France, ARTE/SWR, ARD, TVE, amongst others; she has also secured funds from Creative Europe Media, Eurimages and Spanish national and regional funds. She is credited as a producer on all documentary productions by Polar Star Films since 2013.

Credits

With

Cristina Campero
Manuel 'San' Martínez
Pedro Vázquez
Eva Cobián

Written & Directed by

Robin Petré

Director of Photography

María Goya Barquet

Editor

Charlotte Munch Bengtsen

Composer

Roger Goula

Sound Designer

Thomas Perez-Pape

Producers

Signe Skov Thomsen
Malene Flindt Pedersen
Carles Brugueras
Marieke van den Bersselaar

Executive Producers HBO

Hanka Kastelicová
Alberto Carullo
Antonio Trashorras
David Ocaña

World Sales

Autlook Filmsales

**The film is a Danish-Spanish-Swedish
co-production by**

Hansen & Pedersen
Polar Star Films
HBO

With the support of

Danish Film Institute
Film Commissioner Frank Piasecki Poulsen

Departament de Cultura
Institut Català de les Empreses Culturals (ICEC)

Instituto de la Cinematografía
Ministerio de Cultura y Deporte,
Gobierno de España (ICAA)

Nordisk Film & TV Fond
Karolina Lidin

Beckett-Fonden

In collaboration with

DR / Jytte Bergmann Moll
SVT / Charlotte Gry Madsen

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EURIMAGES
CREATIVE EUROPE MEDIA

Pitched at CPH:FORUM 2023. Winner of
the Eurimages Co-Production Development Award.

Presented at Cannes Docs 2024 as part of
the Five Nordics Showcase. Winner of the IEFTA
Docs-in-Progress Award.

