



Summer Edition
MOUNTAINS

ON STAGE



SUMMER EDITION 2026

THE MAG

THE SPEEDGOAT QUEST

HOKA

MISSION: THE SPEEDGOAT QUEST EUROPEAN TOUR

TERRAIN 01: THE SPEEDGOAT 7 FLY DOME

TERRAIN 02: THE HOKYARD LOOP RUN TEST

FINAL TERRAIN: HOKA BACKYARD ANNECY

LOCATION 01: PARIS - MAY 01/02

LOCATION 02: LONDON - MAY 09/10

LOCATION 03: SNOWDONIA ULTRA TRAIL BY UTMB® - MAY 15/16/17

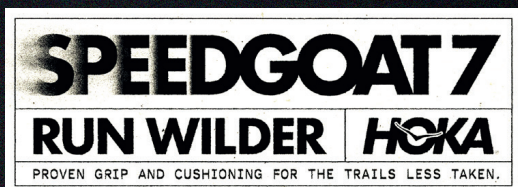
LOCATION 04: BERLIN - MAY 23/24

LOCATION 05: MILAN - MAY 30/31

LOCATION 06: ZUGSPITZ ULTRA TRAIL BY UTMB® - JUNE 18/20

LOCATION 07: HOKA VAL D'ARAN BY UTMB® - JULY 1/2/3/4/5

LOCATION 08: ANNECY - JULY 10/11





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Editorial

MOUNTAINS ON STAGE
SUMMER 2026

Hello and welcome to the 16th edition of Mountains on Stage!

This year, we are coming back to our roots, with films that are first and foremost inspiring and focused on human adventures. From Cerro Torre to Yosemite and Greenland, the most beautiful mountains in the world are an endless source of challenges that are a great pretext to unforgettable adventures with friends. Because in this edition, it's teamwork that is celebrated more than individual exploits. A display of camaraderie and adventure that we hope will light the fire of your next adventures in the mountains.

Enjoy the show!

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10-31-1404 / Cette entreprise a fait certifier sa chaîne de contrôle / pefc-france.org



Tous les produits Infosnews s'intègrent dans une démarche éco-responsable, respectueuse de l'environnement.

Patagonian Chimeras

DIRECTOR
GUILLAUME BROUST

LENGTH : 35 MIN
ORIGINAL VERSION,
WITH ENGLISH SUBTITLES

Lise Billon's adventure with Fanny Schmutz and Maud Vanpouille lies at the crossroads of history, dream and reality. Their goal: the first all-female ascent of the Southeast Ridge of Cerro Torre in Patagonia. This legendary line, on the world's most beautiful mountain, is full of exploits and controversies. While this movie reveals an extraordinary achievement, it also explores questions about the place of women in mountaineering and the dreams they are entitled to pursue. Are there still gender-related limits in a discipline where everyone risks their life ?



INTERVIEW

Athlete

Lise
Billon

What is the importance of the rope team in an ascent like this? Does it make a difference to have an all-female rope team?

For me, the rope team is everything. Personally, what I'm looking for up there isn't the sporting performance itself, but rather a way of connecting with people. All those shared moments create that connection, and that's what matters to me—the chance to engage with the human side of people, whether they are men or women.

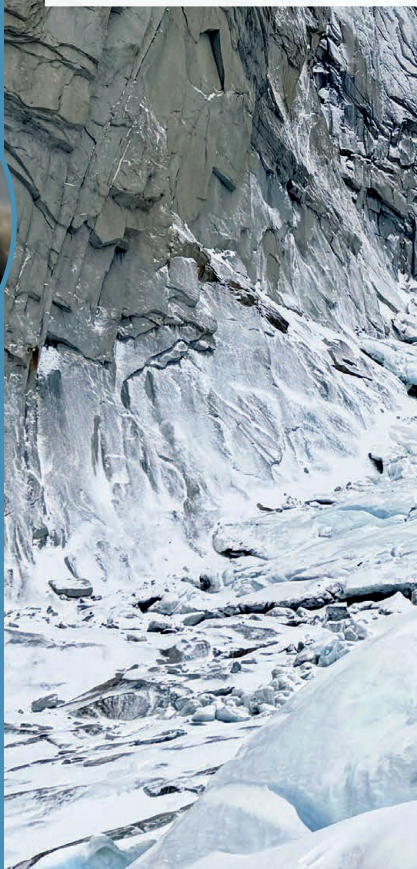
When I started my career, I was always climbing with men, and little by little I found myself in rope teams with women. There are differences. Society is organized in a very binary, highly gendered way, which means we are not subject to the same dynamics—and that's also true in the world of mountaineering. When you find yourself in a rope team with women, you end up sharing different things and confronting different fears. When I climb in a rope team with men, it allows me to develop in other ways. Today, I find both experiences really wonderful, and I think that diversity is enriching for everyone.


What attracted you to Cerro Torre, and how did it feel to return there 13 years after Jérôme Sullivan's accident?

My connection with Patagonia goes back to my adolescence. When I was 12, I wanted to become a mountain guide; I've always been drawn to wide open spaces and the spirit of adventure. The first time I went to El Chaltén and Cerro Torre was in December 2012, but we had to turn back. Two months later, in February 2013, we returned—and that's when the accident with Jérôme happened. That accident was extremely traumatic and affected me for a long time. Even today, every time I go into the mountains, I have to manage my fear. But when I look back on that period, I realize that I was heading into the mountains very naively and that my ambitions were a bit reckless. I wanted to return to Cerro Torre when I was truly ready and able to really enjoy the climbing. It was a conscious decision to surround myself with people I felt I could trust.

How did you deal with the changing terrain, from hard ice to very difficult rock pitches?

The difficulty of this route lies precisely in being able to adapt—to change style quickly and to be strategic in your choices. That's what determines whether you succeed or not; it makes all the difference. And that adaptability is a strength for all three of us. Each of us has a strong technical background, and although we're not world champions, we're very resourceful. It was important for us that each of us climbed a difficult section of the route, so that we could all feel capable of doing it. So we divided up some of the route's iconic sections so that each of us would be satisfied. It was also a matter of affinity with the different types of terrain: Maud was more eager to take on the ice section, while Fanny and I preferred the rock pitches of the headwall. But if necessary, we were all capable of climbing any section and swapping roles.





“What I’m going up there to find isn’t athletic performance in itself, **but rather a way to connect with people.**”

Do you think you reached your limits on this ascent?

No, not at all. I don’t really like the expression “pushing your limits” or the concept of self-transcendence. I’m not there to push my limits—I’m there to explore myself and to encounter myself. Of course, I went deep within myself, I pushed hard, I was scared on the final pitches, and I had to face myself. But if I have to push my limits, then I’m in a place that doesn’t suit me, where I’m putting my life in danger—and that’s not my goal. What I’m really looking for is to be in the right place, at the right time. And there, I had the feeling I had reached that point of balance, and I find that idea much more accurate. When great athletes like Usain Bolt achieve their feats, at the moment they break their records they are in harmony with themselves—they’re not trying to go beyond themselves. If you are below or beyond yourself, you’ve missed the mark.

Was it important for you to have an impact on the community of female climbers with projects like this?

Yes, but I’m actually a bit more ambitious. I want to reach the mountaineering community as a whole—that is, to have an impact on women but also on men. I think that today we’re still stuck in rigid social frameworks, shaped by a system that is completely outdated. The question is: what comes next?

I think we need to redefine the notion of performance, and the place of women is essential in that process because they bring a different kind of balance. It’s not only women who need to question themselves—men also need to reflect on their practices. The idea isn’t necessarily to propose a specifically “female” form of mountaineering, but rather to ask ourselves: how can we redefine all these concepts together?

FILM N°2

Cherry on the Cake

BASED ON THE ORIGINAL WORK
BY JOSH LOWELL (REEL ROCK),
DIRECTED BY LÉOPOLD RENÉ
AND CYRIL SALOMON

LENGTH : 55 MIN
ORIGINAL VERSION,
WITH ENGLISH SUBTITLES

Embark on the Kamak ship, bound for Greenland and its pristine cliffs, following our favorite Belgians: Sean Villanueva O'Driscoll, Nicolas Favresse, Jean-Louis Wertz, and their newest Swedish recruit, Aleksej Jaruta. After 2 weeks of sailing between storms and icebergs, the quartet sets up their base camp at the foot of the Mythic Cirque, a unique spot surrounded by rocky towers rising from the sea. Their goal: establish dream lines on these untouched summits, armed with their musical instruments. An ode to adventure and friendship!



INTERVIEW

Athlete

Sean
Villanueva
O' Driscoll

How did you get the idea of going to Greenland, and more specifically to the Mythic Cirque?

We discovered the Mythic Cirque and its incredible cliffs mainly through photos by Mike Libeck, an American adventurer passionate about expeditions who had already been there. It's a place located in a remote fjord in Greenland, and our goal was also to travel there by sailboat. So we contacted the crew of the Kamak, who were keen to take us there. The place was simply mythical! The base camp felt like the Garden of Eden: patches of grass, streams, the sea with icebergs... All surrounded by untouched walls—basically a climber's paradise.

What do you like about this sailboat approach?

First of all, not having to take a plane. The ascent itself isn't the only thing that matters—the journey to reach the objective is also an experience that is part of the adventure. Crossing the Atlantic on a sailboat isn't always easy, but it's truly magical: whales, dolphins, sunrises, sunsets... It's a slower approach that allows you to see things and experience moments you would never otherwise encounter.

How did you manage to maintain your level during the crossing?

An Atlantic crossing is exhausting, especially because of seasickness. So you have to establish daily routines to help stay in shape: using a hangboard to activate your fingers, doing pull-ups or push-ups, setting little challenges together... In the end, you arrive less fresh than if you had taken a plane, but the experience is far more intense. And sometimes taking a break from climbing actually increases your motivation; when you arrive, you're even more eager to climb.

How did your rope team form with your new recruit, Aleksej Jaruta?

We met him at Camp 4 in Yosemite, around a campfire. We hit it off, trusted our instincts, and invited him to join the adventure. Once you commit to an expedition, either it goes well or it doesn't—but in any case, it will be memorable. With Aleksej everything lined up perfectly; he was really one of us. Always up for anything, humble, very strong, and with a great attitude—he's kind of like a Buddha! Even though he's younger, we didn't really feel the generational gap, except for the fact that he recovers faster than we do.

You were the first to open a route on the Siren Tower. Can you tell us about it?

Siren Tower is the most impressive spire in the cirque, steep right from the start. It had never been climbed before, so it was obvious that it would be our main objective. On the first day, we went to the base to observe crack systems through binoculars. Some question marks appeared because in certain sections we weren't sure whether we would be able to link the cracks. But at some point you just have to commit. In the end it went through, even though on some pitches the protection is small and you have to be very precise with your feet and fingers because it really comes down to micro-techniques. We graded the route 8a; the difficulty lies in its unpredictability—sometimes you can slip repeatedly, and other times you can climb it perfectly.

What do you enjoy about this kind of ascent, where you use a portaledge?

It's magical to be suspended on a wall in an incredible place with a simple objective: climb and reach the top. When you're at home in your everyday life, you're always busy, whereas here you're forced to slow down. You have time to think, to talk about philosophical topics with your friends. You can truly be present in the moment.

After this kind of expedition, how do you experience the return to civilization?

Sometimes it's not easy, even though it's always great to see friends and family again. You also realize how comfortable everyday life can be: being able to drink and eat as much as you want, having hot water... When you come back, you truly appreciate those things. Personally, before leaving again I need time to reflect and recover in order to recharge my batteries. For this kind of expedition, it's very important to really want it, because you give a lot of yourself and it's dangerous. I'll start organizing the next expedition when I feel that little flame ignite again—it's almost like a calling. When you receive that call, you decide whether you answer the phone or not.

“

There's something magical about being suspended on a wall, in an incredible place, with a simple goal: **to climb and reach the top.**

”

FILM N°3

Why I Fly

DIRECTOR
JEAN-BAPTISTE CHANDELIER

LENGTH : 4 MIN
ORIGINAL VERSION,
WITH ENGLISH SUBTITLES

With a nod to E.T. and Peter Pan, JB Chandelier offers an intimate and moving film, a true visual ode to freedom. Renowned for his impressive proximity flights, the paraglider reveals, through a highly poetic style, the sensations he experiences while flying. But above all, he reflects on the wounds that have shaped his life choices. An invitation to listen to our inner voice, the one that pushes us to achieve our dreams and live our lives to the fullest!



INTERVIEW

Athlete

*Jean-Baptiste
Chandelier*

“ It was worth opening up if it meant someone else might have that spark **and start to fly.** ”



What made you want to make a video about the origin of your passion?

I think there are several reasons. First of all, age: turning 40 probably makes me ask myself more questions. For years I was quite reserved about my personal story, and I eventually wondered whether opening up a little more might help us connect more with others. I think we understand people better when we understand their story. The older I get, the more I enjoy going deeper into things. I hate easy talk—this way of chatting about nothing in particular, about the weather and trivialities. So I thought it was worth opening up if it could help someone have a moment of realization and start flying.

What led you toward proximity flying, and what does it involve technically?

I think it comes from my childhood dream. When I was a teenager, in my mind I would take off from the schoolyard and fly over the old town, weaving between the bell towers. All that imagination led me to try to recreate what I had pictured in my head before I even started paragliding.

From a technical standpoint, what's difficult in paragliding is the ground. You really have to anticipate everything that's going to happen, both the air mass and the trajectory of the wing. All of this requires a lot of automatism and training. And once you've accumulated all that experience, then the magic opens up to you.

How do you perceive accidents and risk in your sport?

For ten years, I was convinced that if you did things in the right order, you could practice this sport without too much risk. I started to feel invincible, and I think that when you begin to believe you're a bit too strong and start playing with the limits of your level, you put yourself in greater danger.

I did have an accident in very strong conditions during a dust devil, which is a kind of swirling column of dust. I broke my tibia, my elbow, and five vertebrae. After that accident, I realized that our level of commitment can fade with age. As you get older, you become more afraid, and that fear is connected to the body, which becomes more fragile. Now I'm aware that I can hit the ground, so I leave myself a bit more margin.

Looking at the evolution of paragliding, have there been major technical developments in recent years?

The technical developments have been enormous, especially in the light equipment market. A few years ago we managed to create single-surface wings, and today wings weigh less than a kilo! I think paragliding remains the lightest means of transportation in the world, and it allows people to move more easily in outdoor environments.

Today there's a crossover of sports in the mountain world, and paragliding can be combined with other activities such as mountaineering, skiing, or climbing. Athletes are now more versatile and have many different skills. Opening doors for people is what I enjoy the most—this idea of sharing.

What is your creative process for a video like Why I Fly?

The first step is coming up with ideas. Once things start taking shape, I begin working on the storyboard, which is then shown to partners in order to secure funding. After that, we spend a lot of time on filming and editing. I really keep only the very best material, and I spend a lot of time re-editing.

Later on, what I'd really like to do is perhaps create stories. Imagination can convey desires, messages, and emotions by building an entire universe that doesn't yet exist. Maybe with AI, tomorrow everyone will be able to do that. It's true that for Why I Fly, many people thought it was AI-generated, even though it wasn't. At the time, very few people were making those kinds of effects, and now everyone can do it, which makes the feat much less impressive. But I think what really matters is bringing an idea to life.

I think there are both very positive and very negative aspects to AI. It remains a tool that comes with new risks but also new opportunities. For example, it can allow young people from less privileged backgrounds to create extraordinary films. From a creative perspective, it also levels the playing field a bit by allowing people to see the work of those with the most talent—not just those with the most resources.

The Queen Swing

DIRECTOR
THIBAUT MAROT

LENGTH : 53 MIN
ORIGINAL VERSION,
WITH ENGLISH SUBTITLES

In speed climbing, it's all about timing. 24 hours is the time Kate Kelleghan and Laura Pineau gave themselves to complete the Triple Crown, the three major big-walls of Yosemite: El Capitan, Half Dome and Mount Watkins. An insane bet: three big walls, over 2,000 meters of extremely difficult climbing. For this challenge, never before attempted by an all-female team, risk-taking, determination and complicity will be the keys to success!



INTERVIEW

Athlete

Laura
Pineau

Can you tell us about how you met Kate Kelleghan?

I had been following Kate on social media for two or three years, and in April 2024 I learned that she was looking for a partner to attempt the Triple Crown: linking the three major big walls of Yosemite in under 24 hours—El Capitan, Half Dome, and Mount Watkins. It was the perfect opportunity to climb with someone who had already inspired me! At that point, I knew nothing about speed climbing; it's really a discipline specific to certain places, especially Colorado and Yosemite. Kate started climbing quite late, at 21, and began doing speed climbs on the Naked Edge in Boulder. When she discovered Yosemite, she joined the YOSAR (Yosemite Search and Rescue) team. These are climbers who sometimes have to rescue people stranded 400 or 600 meters up, so speed climbing is closely tied to their job: they have to learn to climb efficiently and quickly.

What do you think are each of your strengths and weaknesses, and what makes your partnership complementary?

Kate and I have very different strengths. Her main asset is speed climbing and the logistics around it, which she has practiced for years. My particular strength is that I climb harder in free climbing once I've figured out the placements and the gear. So we complemented each other really well and functioned very well as a team. Kate wanted a strong partner, but also someone she could laugh with and enjoy good times on the cliff! For her, that was even more important than climbing level. Of course, we still had ups and downs, moments when we were scared, but we always managed to talk about it so we knew exactly what each of us needed. You inevitably learn a lot about yourself and about what you expect from your climbing partners. I think it was essential to go through those challenges together in order to be a solid team on the big day.

What psychological challenges does such a feat involve? How did you prepare for it?

The first time I climbed each big wall, mentally it was very difficult. In speed climbing, the most dangerous moment is when you leave each anchor and end up with 10 to 30 meters of slack in the rope. Until the protection is placed, you're not protected at all. I think you end up developing a bit of a free soloist mindset—the mentality of someone climbing without a rope, fully aware that falling is not an option.

Climbing on-sight is one of my weaknesses, but once I've finished a route I have a very good memory, which allows me to remember the moves to make and the gear to place. Between my first and second attempts, I would almost cut my time in half because I could optimize everything. And with Kate, after descending the routes, we would spend two to three hours analyzing and reworking the topos to reach perfection and save precious minutes. Everything was calculated, even the approach hikes between each route. On the big day, the logistics were almost military-level, but we also had a huge support team—around twenty people—to whom we owe our success. Without them, we would never have completed the Triple Crown in under 24 hours!



What particularly attracted you to speed climbing?

When you love climbing, being able to climb continuously for more than three hours without stopping is an incredible feeling. For example, El Capitan is 1,000 meters high, and we each climbed roughly 500 meters non-stop. It's quite an addictive discipline because you climb a huge number of pitches in a very short time, without needing to belay your partner. But that doesn't mean you're rushing—you're just moving faster because you place fewer protections, and therefore fewer pieces of gear.

Can you tell us about your current projects?

At the moment I'm working on a project with Elsa Pozzo. We were inspired by the guidebook by Nicholas Armstrong: The 100 Most Beautiful Multi-Pitch Routes in Provence. Our goal is to climb them in 50 days. So far, we've done six days of climbing non-stop, with between 500 and 1,300 meters of climbing per day. It's still a very intense and exhausting challenge. Some days we finish at 2 a.m. because we end up climbing late in the evening, especially in the Calanques where abseiling is endless.



“ Being able to climb without ever stopping for over three hours, **it's an amazing feeling!**

”

The stories of ...

CHARLES DUBOULOZ

Can you explain the outline of your trilogy project?

The idea behind the trilogy project was to climb one route in the Mont Blanc massif, one in the Écrins massif, and one in the Pyrenees. The goal was to link these three iconic faces in solo, in the middle of winter, and connect them by bicycle. It was a project I had had in mind for a very long time, with the objective of going beyond a simple ascent and experiencing a long-term adventure. This trilogy imposed a different style of mountaineering, one we're no longer used to: nowadays we like to go fast and keep moving. Solo in winter, you have to approach the process differently and accept going slowly. I was waiting for the right moment to start because you still need to be driven by a certain inner fire to embark on this kind of adventure.

How did your departure and your first ascent go?

I left on a Sunday in the rain, by bike from Annecy to Chamonix. It was quite an epic start, mixed with a very particular feeling. When I arrived, there were many doubts and a large element of unknown. But that was also what I was looking for. I went on foot to the Torino hut with my friend Antoine, going up the Mer de Glace, without using the ski lifts. What would be the point of taking a cable car that gets me up there in ten minutes, knowing that I want to spend more or less the whole winter outside? At that moment, it was the very beginning of December, during the annual closures, and there was nobody around, no tracks. It was incredible. I headed to one of the most remote places in the massif, Divine Providence, which is known as the Himalayan face of Mont Blanc. And I told myself it would feel like those expeditions where you're at the other end of the world. That first day was one of the defining moments of my project.

What happens psychologically when you find yourself alone again?

When you're solo, something very powerful happens inside you that I almost never experience elsewhere, because it's tied to solitude, the environment, and the harsh winter conditions. All of that creates a sort of incredible and addictive cocktail. People tend to see solo mountaineering as something rather neurotic. Maybe there is some inner tension, but there are also moments, right in the middle of the action, when I'm simply happy to be there. And that's a very joyful kind of mountaineering.

You have to know how to enjoy it without overdoing it. My goal today is to stop these solitary winter ascents, and that was also the purpose of this trilogy. This kind of mountaineering—hard, austere, and demanding—I love it deeply, and I have loved it deeply. But I think it's a love that shouldn't be cultivated too much because it's very risky and dangerous. And there are other things I love in the mountains. I will keep going to the mountains all my life, that's obvious, but in a different way.





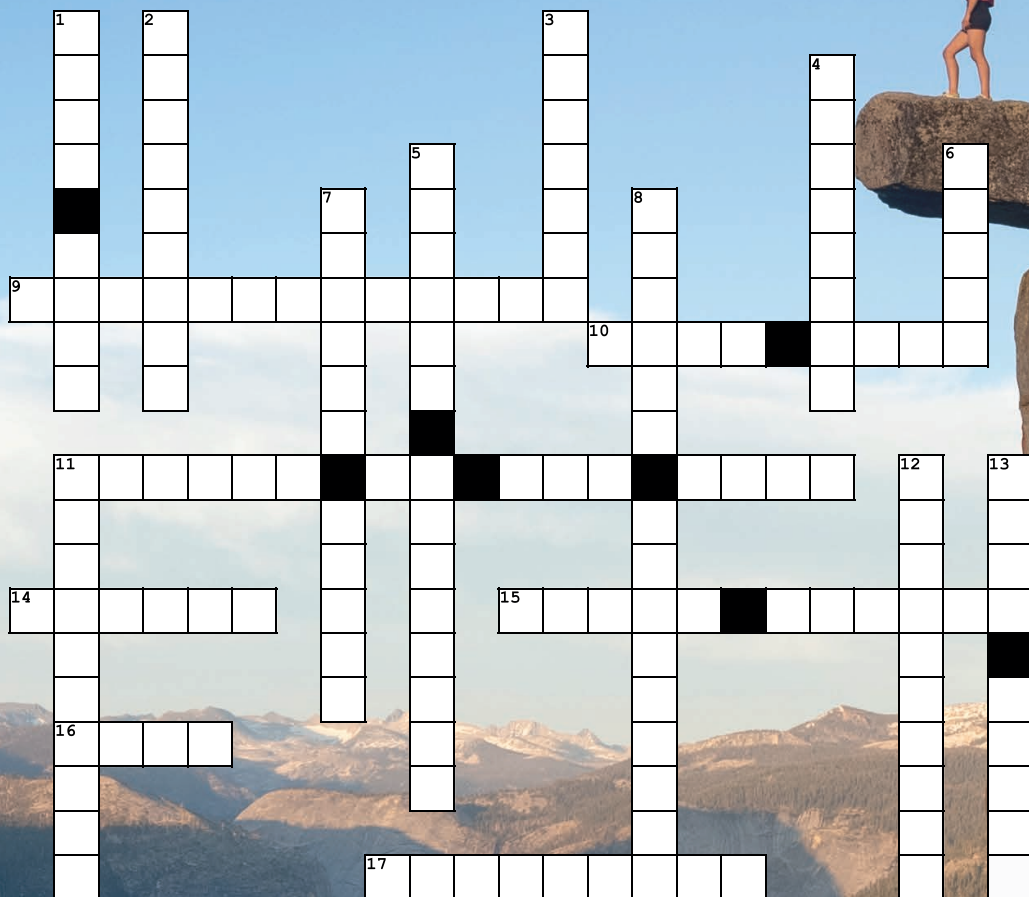
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See you out there

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CROSSWORDS



VERTICAL

- Country that won 2 medals in ski mountaineering at the 2026 Milan-Cortina Winter Olympics
- Animated film released in 2021 and adapted from the manga by Jirō Taniguchi, offering a mountaineering adventure
- Eighth-highest mountain in the world, rising to 8,163 meters and located in Nepal
- Expression describing a strong whirlwind dangerous for paragliders (hint in JB Chandelier's interview)
- Climber nicknamed "The French Spider-Man," specializing in urban free solo climbing (first and last name)
- Flagship ski mountaineering race held every year in March in Arêches-Beaufort
- Pyramid of stones created and maintained by hikers as a landmark and marker of their passage
- Japanese-American climber who became the youngest climber to complete a route graded 9a/9a+ (first and last name)
- Swedish ultratrail runner who set the first women's record on Mont Blanc for a round trip from Chamonix (first and last name)
- Iconic forest featured in the Audience Award of the Montagne en Scène Summer Edition 2024
- Extreme running discipline usually practiced above 2,000 meters of altitude

HORIZONTAL

- In ski touring, technique used to move from one side of a slope to the other while progressing toward the summit in a zigzag
- Mountain range where the ski resort of Cortina d'Ampezzo is located, which hosted the 2026 Olympic Games
- Animated film released in 2021 and adapted from the manga by Jirō Taniguchi, offering a mountaineering adventure
- The winter sports equivalent of kitesurfing
- Winter Olympic event whose name comes from its U-shaped snow structure
- Title of the American documentary film recounting climber Alex Honnold's ascent of El Capitan
- Accumulation of snow that tends to harden and can give rise to a glacier
- Secondary summit located below the main summit, at a lower altitude

1 FRANCE / 2 THE SUMMIT OF THE GODS / 3 MANASLU
 4 DUST DEVIL / 5 ALAIN ROBERT / 6 PIERRA MENTA / 7 CAIRN
 8 ASHIMA SHIRAIISHI / 9 KICK TURN / 10 DOLOMITES
 11 EMILIE FORSBERG / 11 FONTAINBLEAU / 12 SKYRUNNING
 13 SNOWKITE / 14 HALFPIPE / 15 FREE SOLO / 16 NÈVE
 17 FORESUMMIT

FUN FACTS

4 000

Number of kilometers covered in 80 days by glaciologist Heidi Sevestre and explorer Matthieu Tordeur during their kite-ski crossing of Antarctica.

5

Number of years it took Chris Sharma to establish the route Alasha (9a+), more than 20 meters high and considered one of the most difficult deep-water solo routes in the world.

508

Height (in meters) of Taipei 101 Tower in Taiwan, climbed in its entirety by Alex Honnold on January 23, 2026, without any rope or safety equipment.

42

Number of routes graded in the ninth degree completed by Italian climber Laura Rogora.

37 min 08 sec

Women's speed record on the route The Naked Edge in Colorado, set by the Franco-American duo Laura Pineau and Kate Kelleghan.

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