

Ministry of Culture, the Government of the State of São Paulo through the Secretariat of Culture, Creative Economy and Industry, the Municipal Secretariat of Culture and Creative Economy of the City of São Paulo, the Fundação Bienal de São Paulo, and Itaú present

The 36th Bienal de São Paulo opens with 125 individual and collective artistic positions, and six chapters that propose critical reflections on humanity

Divided into six chapters, the exhibition features mostly immersive artworks that will be activated performatively in the context of the exhibition's 'Conjugations' public programs that connect voices and territories across different geographies

São Paulo, September 4, 2025 – The 36th Bienal de São Paulo opens to the public on September 6, 2025, at the Ciccillo Matarazzo Pavilion, after a year and a half of curatorial engagements and encounters in different parts of the world. The public program began in November 2024 with the ***Invocations*** convened in four locations: Marrakech, Guadeloupe, Zanzibar, and Tokyo. Each stop brought together artists, poets, musicians, and activists in performances, debates, rituals and presentations, discussing and enacting the spectrum of humanity through themes such as belonging, memory, togetherness, emancipation, interdependence, care, technology and transitions. These experiences served as an “initial ritual” that now flows into the exhibition in São Paulo, carrying stories and languages, tastes and sounds, aesthetics and rhythms that have crossed oceans and borders.

With a concept proposed by Bonaventure Soh Bejeng Ndikung, alongside co-curators Alya Sebti, Anna Roberta Goetz, and Thiago de Paula Souza, co-curator at large Keyna Eleison, and strategy and communications advisor Henriette Gallus, this edition is inspired by the poem “Da calma e do silêncio” [Of Calm and Silence] by poet Conceição Evaristo, and has active listening, encounter, negotiations, and respect as foundations of humanity as a practice. The metaphor of the estuary—a meeting place between different currents, site of manifestation and coexistence of different beings, space of exuberance—permeates **an exhibition divided into six chapters**, conceived as fractals and connected by constant flows and dialogues.

Chapter 1 – *Frequencies of Landings and Belongings* draws us to soil, to the potentials of land and the vibrations that sustain life.

"Human" is etymologically related to the word "humus," which is soil. Belonging is evoked here through relation to the earth, to communities, to the subtle pulse of existence. Works made with stones, roots, and natural pigments reflect on the relationship between body, soil, and memory. The idea of belonging appears as an active practice of listening and mutual recognition, involving not only other humans, but also rivers, plants, and animals.

Chapter 2 – Grammars of Defiances brings together works that address different forms of resistance to dehumanization. Artists explore colonial archives, retrieve erased narratives, and propose new languages of struggle. There are videos and installations that address the impact of extractivism, sculptures that reconstruct silenced histories, and sound works that give voice to songs of resistance.

Chapter 3 – Of Spatial Rhythms and Narrations investigates the marks left by displacement, migration, and urban transformation. Maps, photographs, and films record everything from forced migration routes to subtle changes in city architecture. Sculptures and installations reconfigure spaces of passage, while sound and light works recreate the atmospheres of places in constant flux.

Chapter 4 – Currents of Nurturing and Plural Cosmologies presents works that break with colonial and patriarchal models of care, offering other ways of relating to the world. Installations combine elements such as herbs, water, and ritual objects; performances and collective gatherings address Indigenous, African, and Asian healing practices and mythologies, highlighting the interdependence between ecosystems and cultures.

In **Chapter 5 – Cadences of Transformations**, change is seen as a permanent condition. Kinetic works, works in constant alteration, and works that reinterpret cultural traditions explore transformation as creative power. Some works change their form or content over the four months of the exhibition, inviting the public to follow living processes.

Chapter 6 – The Intractable Beauty of the World concludes the journey by celebrating beauty as an act of resistance. Paintings made with earth pigments, photographs of fragmented landscapes, and sculptures made from reused materials show that beauty can also be found in the unfinished, in that which resists and survives.

A total of 120 positions occupy the Ciccillo Matarazzo Pavilion, while another five are part of the **Tributaries** program, held at Casa do Povo

and curated by Benjamin Seroussi and Daniel Blanga Gubbay. Developed in partnership with Cinémathèque Afrique, the *Stream of Images / Imaginaries* screening program, also part of *Tributaries*, is scheduled to take place across two countries. In addition to the Pavilion auditorium, the sessions will be presented at La Friche la Belle de Mai in Marseille as part of the Brazil-France Season.

The public program, entitled **Conjugations**, will include debates, performances, and meetings, most of them held in partnership with institutions from different continents, such as 32° East (Kampala); Africa Design School (Cotonou); Afrotonizar (Salvador); Ajabu ajabu (Dar es Salaam); blaxTARLINES (Kumasi); Center for Art, Research and Alliances (CARA) (New York); Central Bank Museum (Port of Spain); Festa Literária das Periferias – FLUP (Rio de Janeiro); Fondation H (Antananarivo); Jatiwangi Art Factory (Jatiwangi); Kunsthochschule Weißensee (Berlin); Más Arte Más Acción (Chocó); Metro54 (Amsterdam); SAVVY Contemporary (Berlin); Tanoto Art Foundation (Singapore).

Another highlight of this edition is the **Apparitions** project, an unprecedented initiative in the history of the Bienal de São Paulo, developed in partnership with the WAVA platform. Using augmented reality technology, fragments, extensions, and echoes of the works in the Bienal de São Paulo manifest themselves in Ibirapuera Park and specific locations around the world, chosen by the artists themselves – such as the banks of the Congo River, the border between Mexico and the United States, urban parks in São Paulo or cities in Africa and Asia. Through the app, visitors can access the works only at the designated locations, creating a situated and globally accessible sensory experience.

The **publication** program for this edition is one of the most ambitious in the event's history, with four educational publications – each dedicated to an *Invocation* – co-produced with The Center for Art, Research and Alliances (CARA). The publications will be distributed internationally for the first time, with free distribution in Brazil, focusing on teachers and educators. The editorial program also includes the exhibition catalog and a reader, a collection of essays and poems that engage with the concepts mobilized by the show. All publications are available in Portuguese and English.

Beyond the numbers and grandeur of this edition, the 36th Bienal de São Paulo is structured as a crossing: an estuary where voices, memories, and gestures from different shores meet and transform. Walking through the Pavilion, the public is invited to experience

humanity as action, a verb that is conjugated in the plural, and to take with them the certainty that every encounter can be a starting point for new ways of living together.

Access the full program at 36.bienal.org.br/en/events/.

The Fundação Bienal de São Paulo would like to thank its strategic partner Itaú, and its master sponsors Bloomberg, Bradesco, Petrobras, Vale, Citi, and Vivo.

This project is funded by the Culture Incentive Law, the Ministry of Culture, and the Federal Government.

About the Fundação Bienal de São Paulo

Founded in 1962, the Fundação Bienal de São Paulo is a private, nonprofit institution with no party-political or religious ties, whose actions aim to democratize access to culture and foster interest in artistic creation. Every two years, the Fundação holds the Bienal de São Paulo, the largest exhibition of the Southern Hemisphere, created in 1951, and its travelling exhibitions in several cities in Brazil and abroad. The institution is also the custodian of two items of Latin American artistic and cultural heritage: a historical archive of modern and contemporary art that is a standard reference in Latin America (the Arquivo Histórico Wanda Svevo), and the Ciccillo Matarazzo Pavilion, the head office of the Fundação, designed by Oscar Niemeyer and listed as historical heritage. The Fundação Bienal de São Paulo is also responsible for conceiving and producing Brazil's participations at the Venice Biennales of art and architecture, a prerogative bestowed upon it decades ago by the Federal Government in recognition of the excellence of its contributions to Brazilian culture.

36th Bienal de São Paulo – *Not All Travellers Walk Roads – Of Humanity as Practice*

Chief curator: Bonaventure Soh Bejeng Ndikung / Co-curators: Alya Sebti, Anna Roberta Goetz, Thiago de Paula Souza / Co-curator at large: Keyna Eleison / Strategy and communications advisor: Henriette Gallus

Sept 6 2025 – Jan 11 2026
tue – fri & sun, 10am – 6pm (last entry: 5:30pm)
sat, 10am – 7pm (last entry: 6:30pm)
Ciccillo Matarazzo Pavilion
Parque Ibirapuera · Portão 3 · São Paulo, SP
free admission

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Fundação Bienal de São Paulo


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The title of the 36th Bienal de São Paulo, *Not All Travellers Walk Roads*, is formed of verses by the writer Conceição Evaristo.







PROMOTION








STRATEGIC PARTNERSHIP
















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






SUPPORT









MIDIA SUPPORT

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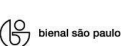













INTERNATIONAL SUPPORT

INSTITUTIONAL SUPPORT

REALIZATION

**36th Bienal de São Paulo
Positions**

Adama Delphine Fawundu

b. New York, 1971. Lives in New York.

This participation is supported by Instituto Sacatar.

Adjani Okpu-Egbe

b. Kumba, 1979. Lives in London.

Aislan Pankararu

b. Petrolândia, 1990. Lives in São Paulo.

Akinbode Akinbiyi

b. Oxford, 1946. Lives in Berlin.

This participation is supported by the Institut für Auslandsbeziehungen - IFA and the British Council, as a part of the UK/Brazil Season of Culture 2025-26.

Alain Padeau

b. Saint-Denis, Réunion, 1956. Lives in Le Tampon, Réunion.

Alberto Pitta

b. Salvador, 1961. Lives in Salvador.

Aline Baiana

b. Salvador, 1985. Lives between Salvador, Rio de Janeiro and Berlin.

Amina Agueznay

b. Casablanca, 1963. Lives and works in Marrakech and Casablanca.

Ana Raylander Mártis dos Anjos

b. 1995. Lives in São Paulo.

Andrew Roberts

b. Tijuana, 1995. Lives in Mexico City.

Antonio Társis

b. Salvador, 1995. Lives and works between Salvador and London.

Behjat Sadr

b. Arak, 1924 – d. Corsica, 2009.

This participation is supported by Institut français within its IF Incontournable program.

Berenice Olmedo

b. Oaxaca, 1987. Lives in Mexico City.

Bertina Lopes

b. Maputo, 1924 – d. Rome, 2012.

Camille Turner

b. Kingston, 1960. Lives in Los Angeles.

This participation is supported by the Canada Council for the Arts.

Carla Gueye

b. 1997. Lives and works in Paris.

This participation is supported by Institut français within its IF Incontournable program.

Cevdet Ereğ

b. Istanbul, 1974. Lives and works in Istanbul.

This participation is supported by SAHA.

Chaïbia Talal

b. Chtouka, 1929 – Casablanca, 2004.

Christopher Cozier

b. Port of Spain, 1959. Lives in Port of Spain.

Cici Wu with Yuan Yuan

b. Beijing, 1989. Lives and works in New York

Cynthia Hawkins

b. New York, 1950. Lives and works in Poughkeepsie.

Edival Ramosa

b. São Gonçalo, 1940 – d. Niterói, 2015.

Emeka Ogboh

b. Enugu, Nigeria, 1977. Lives in Berlin.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Ernest Cole

b. Eersterust, 1940 – d. New York City, 1990.

Ernest Mancoba

b. Turffontein, 1904 – d. Clamart, 2002.

This participation is supported by Institut français within its IF Incontournable program.

Farid Belkahia

b. Marrakech, 1934 – d. 2014.

Firelei Báez

b. Santiago de los Caballeros, 1981. Lives in New York.

Forensic Architecture/Forensis

founded in 2010, London.

founded in 2021, Berlin.

Forugh Farrokhzad

b. Tehran, 1934 – d. 1967.

Frank Bowling

b. Bartica, 1934. Lives and works in London.

This participation is supported by the British Council, as a part of the UK/Brazil Season of Culture 2025-26.

Frankétienne

b. Ravine-Sèche, April 12, 1936 – d. Delmas, 2025.

Gê Viana

b. Santa Luzia, 1986. Lives and works in São Luís.

Gervane de Paula

b. Cuiabá, 1961. Lives and works in Cuiabá.

Gōzō Yoshimasu

b. Tokyo, 1939. Lives and works in Tokyo.

This participation is supported by the National Center for Art Research, Japan.

Hajra Waheed

b. 1980. Lives in Montreal and Jogja.

Hamedine Kane

b. Nouakchott, 1983. Lives in Brussels, Paris, and Dakar.

This participation is supported by Institut français through the IF Incontournable program, Villa Médicis x Fondation Louis Roederer and Instituto Sacatar.

Hamid Zénati

b. Constantine, 1944 – d. Munich, 2022.

Hao Jingban

b. Taiyuan, 1985. Lives in Beijing

Heitor dos Prazeres

b. Rio de Janeiro, 1898 – d. 1966.

Helena Uambembe

b. Pomfret, 1994.

This participation is supported by FAS – Forward Art Stories, Casa Líquida and Legacy.

Hessie

b. Spanish Town, 1933 – d. Pontoise, 2017.

This participation is supported by Institut français within its IF Incontournable program.

Huguette Caland

b. Beirut, 1931–2019.

This participation is supported by Institut français within its IF Incontournable program.

I Gusti Ayu Kadek Murniasih (Murni)

b. Tabanan, 1966 – d. Ubud, Indonesia, 2006.

Imran Mir

b. Karachi, 1950 – d. 2014

Isa Genzken

b. Bad Oldesloe, 1948. Lives and works in Berlin.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Joar Nango with the Girjegumpi crew

b. Alta, 1979. Lives and works in Tromsø.

This participation is supported by the Office for Contemporary Art Norway, the Embassy of Sweden in Brasília and the Royal Norwegian Embassy in Brasília.

Josèfa Ntjam

b. Metz, 1992. Lives in Saint-Étienne.

Juliana dos Santos

b. São Paulo, 1987. Lives in São Paulo.

Julianknxx

b. Freetown, 1987. Lives in London.

Kader Attia

b. Dugny, 1970. Lives in Berlin.

Kamala Ibrahim Ishag

b. Omdurman, 1939. Lives in Sharjah.

Kenzi Shiokava

b. São Paulo, 1938 – Los Angeles, 2021.

This participation is supported by the National Center for Art Research, Japan.

Korakrit Arunanondchai

b. Bangkok, 1986. Lives in New York and Bangkok.

Laila Hida

b. Casablanca. Lives in Marrakech.

This participation is supported by Institut français within its IF Incontournable program.

Laure Prouvost

b. Lille, 1978. Lives in Brussels.

This participation is supported by Institut français within its IF Incontournable program.

Leiko Ikemura

b. Tsu, Japão, 1951. Lives in Cologne and Berlin.

Leila Alaoui

b. Paris, 1982 – d. Ouagadougou, 2016.

This participation is supported by Institut français within its IF Incontournable program.

Leo Asemota

b. Benin City. Lives in London.

Leonel Vásquez

b. Sibaté, 1981. Lives in Bogotá.

This participation is supported by the Embassy of Colombia in Brazil and Casa Hoffmann.

Lidia Lisbôa

b. Terra Roxa, 1970. Lives in São Paulo.

Lynn Hershman Leeson

b. Cleveland, 1941. Lives in San Francisco and New York.

Madame Zo

b. Antananarivo, 1960– d. 2020.

Madiha Umar

b. Aleppo, 1908 – d. Amman, 2005.

Malika Aagueznay

b. Marrakech, 1938. Lives in Casablanca.

Manuara Clandestina

b. Manaus. Lives in São Paulo.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Mansour Ciss Kanakassy

b. Dakar, 1957. Lives in Dakar and Berlin.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Mao Ishikawa

b. Ógimi, 1953. Lives in Tomigusuku.

This participation is supported by the National Center for Art Research, Japan.

Márcia Falcão

b. Rio de Janeiro, 1985. Lives in Rio de Janeiro.

Maria Auxiliadora

b. Campo Belo, 1935 – d. São Paulo, 1974.

María Magdalena Campos-Pons

b. Matanzas, 1959. Lives in Nashville.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Marlene Almeida

b. Bananeiras, 1942. Lives in João Pessoa.

Maxwell Alexandre

b. Rio de Janeiro, 1990. Lives in Rio de Janeiro.

Meriem Bennani

Lives in New York.

Metta Pracutti

founded in 2025, Mumbai.

Michele Ciacciofera

b. Nuoro, 1969. Lives in Paris.

This participation is supported by Institut français within its IF Incontournable program and the Istituto Italiano di Cultura di San Paolo.

Ming Smith

b. Detroit. Lives in New York.

Minia Biabiany

b. Basse-Terre, Guadeloupe, 1988. Lives in Saint-Claude.

This participation is supported by Institut français within its IF Incontournable program.

Moffat Takadiwa

b. Hurungwe, 1983. Lives in Harare.

Mohamed Melehi

b. Asilah, 1936 – d. Paris, 2020.

Moisés Patrício

b. São Paulo, 1984. Lives in São Paulo.

Myriam Omar Awadi

b. Paris, 1983. Lives in Le Tampon, Réunion.

This participation is supported by Institut français within its IF Incontournable program.

Myrlande Constant

b. Port-au-Prince, 1968. Lives in Port-au-Prince.

Nádia Taquary

b. Salvador, 1967. Lives in Salvador.

Nari Ward

Nguyễn Trinh Thi

b. Hanoi, 1973. Lives in Hanoi.

Noor Abed

b. Jerusalem, 1988. Lives between Ramallah and Amsterdam.

Nzante Spee

b. Mbem, 1953 – d. Stockton, 2005.

Olivier Marboeuf

b. Antony, 1971. Lives in Rennes and Paris.

This participation is supported by Institut français within its IF Incontournable program.

Olu Oguibe

Oscar Murillo

b. La Paila, 1986. Lives in London.

Otobong Nkanga

b. Kano, 1974. Lives and works in Antwerp.

This participation is supported by Flanders State of the Art.

Pélagie Gbaguidi

b. Dakar, 1965. Lives and works in Brussels.

This participation is supported by Institut français within its IF Incontournable program.

Pol Taburet

b. Paris, 1997. Lives and works in Paris.

This participation is supported by Institut français within its IF Incontournable program.

Precious Okoyomon

b. London, 1993. Lives in New York.

Raukura Turei

b. Aotearoa, 1987. Lives in Aotearoa.

This participation is supported by Creative New Zealand.

**Raven Chacon, Iggor Cavalera e Laima Leyton, in collaboration with
members of the Etenhiritipa Xavante community**

b. Fort Defiance, Navajo Nation, 1977. Lives in New York.

b. Belo Horizonte, 1970. Lives in London.

b. São Paulo, 1977. Lives in London.

Rebeca Carapiá

b. Salvador, 1988.

Richianny Ratovo

b. Antananarivo, Madagascar, 1995. Lives in Antananarivo.

Ruth Ige

b. Nigeria, 1992. Lives in Auckland.

This participation is supported by Creative New Zealand.

Sadikou Oukpedjo

b. Kéto, 1975. Lives and works in Abidjan.

Sallisa Rosa

b. Goiânia, 1986. Lives and works in Rio de Janeiro.

Sara Sejin Chang (Sara van der Heide)

b. Busan, 1977. Lives in Berlin.

This participation is supported by the Korean Cultural Center, Berlin
Artistic Research Grant Programme, Kunstinstituut Melly and Mondriaan
Fund.

Sérgio Soarez

b. Salvador, 1968. Lives in Salvador.

Sertão Negro

founded in 2021, Goiânia.

Sharon Hayes

b. Baltimore, 1970. Lives in Philadelphia.

Shuinai Ashoona

b. Kinngait, 1961. Lives and works in Kinngait.

This participation is supported by the Canada Council for the Arts.

Simnikiwe Buhlungu

b. Johannesburg, 1995. Lives in Johannesburg and Amsterdam.

Song Dong

b. Beijing, 1966. Lives and works in Beijing.

This participation is supported by Independent Curators International.

Suchitra Mattai

b. Georgetown, 1973. Lives and works in Los Angeles.

Tanka Fonta

b. Buea, 1966. Lives in Berlin.

This participation is supported by the Institut für Auslandsbeziehungen – IFA, Santa Marcelina Cultura and Cultura Artística.

Thania Petersen

b. Cape Town, 1980. Lives and works in Cape Town.

Theo Eshetu

b. London. Lives between Berlin, and Rome.

Théodore Diouf

b. Djigod, 1949. Lives in Zurich.

This participation is supported by Pro Helvetia.

Theresah Ankomah

b. Accra. Lives and works in Accra.

Trương Công Tùng

b. Daklak, 1986. Lives in Ho Chi Minh City.

This participation is supported by Tanoto Art Foundation.

Tuấn Andrew Nguyễn

b. Saigon, 1976. Lives in Ho Chi Minh City and Irvine.

Vilanismo

founded in 2021, São Paulo.

This participation is supported by The Order of New Arts.

Werewere Liking

b. Ngombas Bondé, 1950. Lives in Abidjan.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Wolfgang Tillmans

b. Remscheid, 1968. Lives in Berlin and London.

This participation is supported by the Institut für Auslandsbeziehungen – IFA.

Zózimo Bulbul

b. Rio de Janeiro, 1937– d. 2013.

At Casa do Povo

Alexandre Paulikevitch

b. Beirute, 1982.

Boxe Autônomo

founded in 2015, São Paulo.

Dorothee Munyaneza

b. Kigali, 1982.

Marcelo Evelin

b. Teresina, 1962.

MEXA

founded in 2015, São Paulo.

**The following companies and institutions support the
Fundação Bienal de São Paulo**

Itaú Unibanco – Itaú Unibanco is a digital bank with the convenience of physical service. We are present in 18 countries and serve 70 million clients, including individuals and companies of all segments, to whom we offer the best experiences in financial products and services. Our strategic agenda focuses on customer centrality, guided by two transformations: cultural and digital, both sustained by the diversity of our people. We have been selected for the 24th consecutive year to be part of the Dow Jones Sustainability World Index (DJSI World), being the only Latin American financial institution to be included since its creation in 1999.

Bloomberg – Bloomberg is proud to have been an institutional partner of the Bienal de São Paulo for over 15 years, supporting its essential role in promoting contemporary art and expanding cultural access across Latin America. This partnership reflects Bloomberg's ongoing commitment to investing in the communities where its employees and clients live and work by supporting impactful cultural initiatives.

Bradesco – Bradesco believes in culture as a force for social transformation and continuously works to broaden access to art in its most diverse forms. By sponsoring the 36th Bienal de São Paulo, the bank reaffirms its commitment to valuing artistic diversity and creativity, fostering connections that inspire new perspectives on the world. In addition to supporting cultural events across Brazil, Bradesco maintains the Bradesco Cultura platform (cultura.bradesco), which gathers content and initiatives dedicated to art and culture.

Petrobras – Through the Petrobras Cultural Program, Petrobras strengthens its commitment to art as an instrument of inclusion, reflection, and social transformation. For more than two decades, we have supported initiatives that promote cultural diversity and democratic access to Brazilian culture. Alongside Fundação Bienal de São Paulo, we help amplify voices and expressions that address the challenges of our time.

Vale – Vale believes that experiencing culture allows people to broaden knowledge and worldviews and to create future perspectives. For over two decades, it has invested in and promoted multiple Brazilian cultural

manifestations. Through Instituto Cultural Vale, since 2020 it has sponsored more than one thousand cultural initiatives in the areas of heritage, dance, music, festivities, and circulation; manages four cultural spaces; promotes training programs such as Vale Música; and organizes national and regional public calls for cultural projects.

Citi Brazil – With 110 years of uninterrupted operations in Brazil, Citi is the largest U.S. bank providing credit in the country. With a complete portfolio of financial products and services across all segments in which it operates, it serves governments, investors, large and medium-sized companies, and high-net-worth families. Globally, Citi operates in about 180 countries and jurisdictions. It is a prominent banking partner for institutions with international needs, a global leader in wealth management, and a valued personal bank in its domestic U.S. market.

Vivo – For over 20 years, Vivo has invested in and promoted culture through solid and consistent initiatives across all regions of Brazil. In this biennium, it expanded its role at the Bienal and became a Master Sponsor and technological partner of the institution. Present at the 36th Bienal de São Paulo as well as its itinerant programming, Vivo reinforces its commitment to art and the democratization of culture. Throughout the event, the brand will carry out initiatives to connect the public to experiences that value diversity, inclusion, and artistic expression.

Motiva – The largest mobility infrastructure company in Brazil, Motiva operates in highways, railways, and airports. It manages 37 assets in 13 Brazilian states and has 16,000 employees. Through its Institute, it develops social impact projects in sustainable cities and mobility, culture and education, health, and safety. Since 2014, its Institute's initiatives have benefited more than 18 million people.

Open Society Foundations – Founded by George Soros, Open Society Foundations is the world's largest organization dedicated to privately funding independent groups working for rights, equity, and justice. Our global work focuses on four areas: Rights and Dignity, Democratic Practice, Equity in Governance, and New Ideas. These interconnected elements are vital to open societies and provide the organizational framework for what we do.

Alupar – Alupar is one of the largest private companies in the electricity sector in Brazil, operating in transmission and generation. In the transmission segment, it has more than 9,000 km of lines across Brazil,

Chile, Peru, and Colombia. In power generation, it has nearly 800 MW of installed renewable capacity distributed across Brazil, Colombia, and Peru. With robust management and continuous investments, the company maintains a strong commitment to sustainable growth and value creation for its shareholders, communities, and all regions where it operates.

Iguatemi – For more than five decades, Iguatemi São Paulo, the first shopping mall in Latin America, has offered unique experiences that combine fashion, culture, gastronomy, and lifestyle. An icon of the city, it is a reference in trends and maintains a close connection with its audience and São Paulo’s cultural scene. It stands out for supporting the Bienal de São Paulo, as well as institutions such as Pinacoteca, MASP, SP-Arte, and Teatro Cultura Artística. It is also a partner of national fashion, being one of the supporters of São Paulo Fashion Week (SPFW), the largest fashion event in Latin America.

Rolex – For more than half a century, Rolex has established partnerships with some of the most talented artists and leading cultural institutions worldwide to celebrate excellence and foster the transmission of artistic heritage, creating a connection between the past, present, and future. Through the Rolex Perpetual Arts Initiative, a broad portfolio of artistic activities covering architecture, cinema, dance, literature, music, theater, and visual arts, the brand reaffirms its long-term commitment to global culture. In all these initiatives, Rolex supports excellence in the arts and the transmission of knowledge to future generations, who in turn perpetuate the cultural legacy of the world.