

Informasjonsmodell/Information Model
SdA - Strategien der Aufstandsbekämpfung/Counterinsurgency Strategies

28 May – 20 June, 2026

Centralbanken
Brugata 12, 0186, Oslo, Norge

"Information Model" is an exhibition by SdA that answers the question of what art can do. When this question is posed, art is either credited with too much or too little. Either one pretends to believe that works of art could bring about political and social change, when in fact they merely appeal for such change within the institutional rules of art—an overestimation of symbolic action that either ties up real forces or wastes them pointlessly. Or one claims that art is limited to its own realm of purely symbolic meaning-making and has no effect whatsoever in real life. Why, then, is the interest on the part of politics, the military, and the intelligence services in this meaning-making so great that it must be both restricted and censored on the one hand, and promoted and co-opted on the other?

SdA researches the strategies and methods used by the military and intelligence agencies to influence the psychosocial phenomena in the population that they believe they must control. From the concepts derived from this research, SdA develops a radical theory of art. The book "SdA: The Subject of Counterrevolution. Art, War, and the Public," published this year by Gato Negro Ediciones, will be presented in the exhibition alongside new videos.

Works:

„Art in the Face of Counterinsurgency“, HD-Video (loop), 12:29 min, 2026.

SdA goes into the woods to paint a political poster. The voiceover reflects on methods of counterinsurgency, which pose complex challenges to social activism, where organization and representation can come into conflict. This is a video about art, protest, and counterinsurgency.

„Explanatory Video on the Occasion of the SdA Innovation Challenge“, HD-Video, 8:44 min, 2025.

This video offers a brief glimpse into SdA's research on the epistemological conditions of various modes of representation. Here, representation is understood in political and aesthetic terms, and is viewed as both materially and corporeally constituted as well as ideologically effective. Through collectively organized practices of representation, a world is constantly actualized and opened up—a world that is worth questioning as to whom it serves and benefits.

„Oslo Informasjonsmodell Centralbanken“, HD-Video (loop), 6:04 min, 2026.

The audio and video footage in this video was shot at the current Venice Biennale and combined with two U.S. military training videos from the 1940s. The Venice Biennale has always been a place where art is interpreted as a form of national representation, while still having to maintain the appearance of autonomy and criticality. The “mourning” being expressed here this year is typical of an art that considers itself sufficiently detached from both those being mourned and the murderers to believe it can represent them, rather than having to organize against them.

„Untitled (Stand Up for Your Subjugation)“, Baryta print, 35,5 x 43,5 cm, 2026.

„The Subject of Counterrevolution. Art, War, and the Public“, 260 pages, Gato Negro Ediciones CDMX, 2026.