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Abstract

The essay suggests an assembly of ideas (orientation, exhibition, performance) that in integration can cast light on aesthetic experience related to some eminent image-atlases, and on their 'orienting' inherent quality, beyond any didactic or cartographic function. I see in particular the displaying- and performing-power of installation in Aby Warburg's *Bilderatlas* and Gerhard Richter's

*Atlas*

, together with Marcel Broodthaers's iconoclastic pseudo-museums and mixed-medium installations as possible laboratories for activation of extended object-, history-, and self-understandings.