WE NOW ENCLOSE HEREWITH PROOF OF LOSS.

NO LONGER ART:
SALVAGE ART INSTITUTE

CURATED BY
ELKA KRAJEWSKA AND MARK WASIUTA

DESIGNED BY
ADAM BANDLER, ELKA KRAJEWSKA AND MARK WASIUTA

FROM NOVEMBER 30TH OF 2018 TO MARCH 24TH OF 2019

MUSEUM HOURS:
TUESDAY – FRIDAY: 10 to 18 H
THURSDAY: 10 TO 22 H
MUSEUM@ZAPOPAN.GOB.MX
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CENTRO HISTÓRICO 45100
ZAPOPAN, JALISCO, MÉXICO
NO LONGER ART:
SALVAGE ART INSTITUTE

DRAWN FROM THE ART INSURANCE LEXICON, THE TERM “SALVAGE ART” REFERS TO WORKS REMOVED FROM ART CIRCULATION DUE TO ACCIDENTAL DAMAGE. SALVAGE PIECES ARE SUBJECT TO A PECULIAR AND TRANSFORMATIVE ACTUARIAL LOGIC. ONCE “TOTAL LOSS” STATUS HAS BEEN DECLARED AND INDEMNIFICATION HAS BEEN PAID, SALVAGE ART IS CONSIDERED OFFICIALLY DEVOID OF VALUE. ITS OBJECTS ARE CAST INTO ART’S NETHER WORLD, NO LONGER ALIVE FOR THE MARKET, GALLERY OR MUSEUM SYSTEM, BUT OFTEN STILL RELATIVELY INTACT. SALVAGE ART IS LIBERATED FROM THE BURDEN OF CONSTANT VALUATION AND THE OBLIGATION OF EXCHANGE, YET ABANDONED TO THE INVISIBILITY OF PERPETUAL STORAGE.

FOUNDED BY ELKA KRAJEWSKA, THE SALVAGE ART INSTITUTE (SAI) SUPPLIES A REFUGE FOR SALVAGED ART PIECES. THE SURVIVAL OF SALVAGE ART EVEN PAST ITS TOTAL DEVALUATION CONFRONTS OUR COMMON UNDERSTANDING OF WHERE ART ENDS, DISTURBING THE DISTINCTION, ORGANIZATION, AND SEPARATION OF ART FROM NON-ART. THE SALVAGE ART INSTITUTE OFFERS A PLATFORM FOR EXPOSING, VIEWING AND ENCOUNTERING THE CONDITION OF SALVAGE ART AND PROVIDES A FORUM FOR ENGAGING THE REGULATION OF ITS FINANCIAL, AESTHETIC AND SOCIAL VALUE.

IN SPRING 2012 THE SALVAGE ART INSTITUTE ACCEPTED A GIFT OF ITS FIRST SALVAGE ART INVENTORY, WHICH COMPRISES THE CORE OF THE EXHIBITION. THE SALVAGED WORKS IN NO LONGER ART: SALVAGE ART INSTITUTE ARE IDENTIFIED BY THEIR SAI ACQUISITION NUMBERS. A NUMERICAL INDEX RELATES EACH PIECE TO ITS INSURANCE CLAIM, AND TO THE PROCESS OF EVALUATION AND JUDGMENT THROUGH WHICH IT HAS BEEN MADE SALVAGE AND TRANSMUTED INTO “NO LONGER ART.” WHERE AVAILABLE DOCUMENTATION DESCRIBING THE DAMAGE AND THE STEPS TOWARD TOTAL LOSS DESIGNATION IS DISPLAYED.

THE SALVAGE ART INSTITUTE’S MANDATE IS TO MAINTAIN THE SEPARATION OF VALUE FROM ITS NO LONGER ART INVENTORY. NO LONGER ART: SALVAGE ART INSTITUTE, THE FIRST PUBLIC APPEARANCE OF THE SAI, FOLLOWS THIS OBJECTIVE, SIMULTANEOUSLY OPENING THE INVENTORY TO SCRUTINY WHILE ATTEMPTING TO MOMENTARILY SUSPEND THE FORCE OF ATTRACTION BETWEEN ITS OBJECTS AND VALUE.
EMPLOYEES HEREBY AGREES TO INDEMNIFY AND HOLD FREE AND HARMLESS AXA ART, ITS OFFICERS, DIRECTORS, AGENTS AND EMPLOYEES, FROM ALL THIRD PARTY CLAIMS, INCLUDING, BUT NOT LIMITED TO ANY AND ALL CLAIMS FOR PROPERTY DAMAGE AND/OR PERSONAL INJURIES, AND THE LOSSES, DAMAGES, LIABILITIES, JUDGEMENTS OR SETTLEMENTS IN CONNECTION HEREWITH, INCLUDING ATTORNEYS’ FEES, COSTS AND EXPENSES, ARISING FROM, RELATING TO, OR IN ANY WAY CONNECTED WITH THE SALVAGE ART INSTITUTE’S USE OF THE SALVAGE DONATED BY AXA ART. THIS HOLD HARMLESS AND INDEMNIFICATION OBLIGATION SHALL SURVIVE INDEFINITELY.

IN THE EVENT AXA ART MAY, FROM TIME TO TIME, HEREAFTER GIVE, DONATE, AND CONVEY TO THE SALVAGE ART INSTITUTE ADDITIONAL SALVAGE, TITLE TO SUCH SALVAGE SHALL PASS TO THE SALVAGE ART INSTITUTE UPON THEIR DELIVERY, AND ALL THE PROVISIONS OF THIS INSTRUMENT OF GIFT SHALL BE APPLICABLE TO SUCH ADDITIONAL SALVAGE. A DESCRIPTION OF THE ADDITIONAL SALVAGE SO DONATED AND DELIVERED SHALL BE PREPARED AND ATTACHED HERETO AND INCORPORATED HEREIN AS ADDITIONAL EXHIBITS.


AXA ART INSURANCE CORPORATION
(SIGNATURE)
CHRISTIANE FISCHER
PRESIDENT & CEO

SALVAGE ART INSTITUTE
PROGRAM
(SIGNATURE)
ELKA KRAJEWSKA
PRESIDENT AND FOUNDER

CURATORS: ELKA KRAJEWSKA AND MARK WASIUTA
EXHIBITION DESIGN: ADAM BANDLER,
ELKA KRAJEWSKA AND MARK WASIUTA

CONCEIVED BY ELKA KRAJEWSKA AND MARK WASIUTA AND PRODUCED BY GSAPP EXHIBITIONS (COLUMBIA UNIVERSITY GRADUATE SCHOOL OF ARCHITECTURE PLANNING AND PRESERVATION) AND SAI (SALVAGE ART INSTITUTE), THE EXHIBITION NO LONGER ART: SALVAGE ART INSTITUTE WAS FIRST SHOWN AT THE ARTHUR ROSS ARCHITECTURE GALLERY IN NEW YORK IN 2012.

SALVAGE ART INSTITUTE

1. SAI IS A HAVEN FOR ALL ART OFFICIALLY DECLARED AS TOTAL LOSS, REMOVED FROM ART MARKET CIRCULATION AND LIBERATED FROM THE OBLIGATION OF PERPETUAL VALUATION AND EXCHANGEABILITY.

2. SAI CLAIMS STEWARDSHIP OVER ALL TOTAL LOSS INVENTORIES AS THEY ARE DECLARED, WHEREVER AND WHENEVER, WITH OR WITHOUT PHYSICAL TRANSFER.

3. SAI CONSIDERS THE FORMAL DECLARATION OF TOTAL LOSS AN ACT OF TRANSFORMATION AND SUBSEQUENTLY REFERS TO THE TRANSFORMED PROPERTY AS “NO LONGER ART.”

4. SAI SEeks TO MAINTAIN THE ZERO-VALUE OF NO LONGER ART AND RECOGNIZES ITS RIGHT TO REMAIN INDEPENDENT AND DIVORCED FROM THE DEMANDS OF FUTURE MARKETABILITY.

5. SAI ASPIRES TO MAKE THE NO LONGER ART INVENTORY ACCESSIBLE TO PUBLIC VIEW. SAI PROVIDES AN AUTONOMOUS YET ACCESSIBLE SPACE FOR NO LONGER ART TO REVEAL ITS QUALITIES VIA INTER-DISCIPLINARY DEBATE.

6. SAI APPROACHES THE NO LONGER ART INVENTORY THROUGH A NON-HIERARCHICAL SYSTEM AND AIMS AT DEMOCRATIC PRINCIPLES. EACH ITEM OF SAI INVENTORY CAN POTENTIALLY DELIVER EQUALLY VALID REVELATIONS.


8. SAI ESCHEWS THE AESTHETICS AND THE SENSATIONALISM OF DAMAGE. RATHER, IT IS DEVOTED TO EXAMINING THE STRUCTURAL IMPLICATIONS OF TOTAL LOSS ACROSS ART’S CONCEPTUAL, MATERIAL, LEGAL, ACTUARIAL AND FINANCIAL IDENTITIES.

9. SAI IS CENTERED ON THE TACTILE OBJECTHOOD OF NO LONGER ART, ON ITS OBODURATE SURVIVAL, AND ON ITS TRANSFORMED PHYSICALITY. SAI CONFRONTS VIEWERS WITH THE MATERIAL SIGNS OF ALTERATION AND THE LEGIBLE TRACES OF EACH PIECE’S HISTORY.

SAI APPROACHES THE NO LONGER ART INVENTORY THROUGH A NON-HIERARCHICAL SYSTEM AND AIMS AT DEMOCRATIC PRINCIPLES. EACH ITEM OF SAI INVENTORY CAN POTENTIALLY DELIVER EQUALLY VALID REVELATIONS.
HAVE EXECUTIVE THIS DEED OF GIFT AS
IN WITNESS WHEREOF, THE PARTIES
ADDITIONAL EXHIBITS.
INCORPORATED HEREIN AS
AND ATTACHED HERETO AND
AND DELIVERED SHALL BE PREPARED
ADDITIONAL SALVAGE SO DONATED
SALVAGE. A DESCRIPTION OF THE
APPLICABLE TO SUCH ADDITIONAL
INSTRUMENT OF GIFT SHALL BE
ALL THE PROVISIONS OF THIS
INSTITUTE UPON THEIR DELIVERY, AND
SALVAGE ART INSTITUTE ADDITIONAL
DONATE, AND CONVEY TO THE
HARMLESS AND INDEMNIFICATION
DONATED BY AXA ART. THIS HOLD
FEES, COSTS AND EXPENSES, ARISING
SETTLEMENTS IN CONNECTION
LIABILITIES, JUDGEMENTS OR
AND THE LOSSES, DAMAGES,
INCLUDING, BUT NOT LIMITED TO ANY
FROM ALL THIRD PARTY CLAIMS,
DIRECTORS, AGENTS AND EMPLOYEES,
INDEMNIFY AND HOLD FREE AND
EMPLOYEES HEREBY AGREES TO
SAI 0026 PAINT, WOOD 96"x48" 1/28/2010
SAI 0025 OIL, CANVAS, FRAME 30"x36" 03/05/2007
SAI 0032 INK, PAPER (3) 30"x22" EACH UNKNOWN WATER STAINED
SAI 0033 SEWN PHOTOGRAPHS, PAPER, GRAPHITE, THREAD 47"x37½" UNKNOWN

DEED OF GIFT

AXA ART INSURANCE CORPORATION
LOCATED AT 3 WEST 35TH STREET,
11TH FLOOR, NEW YORK, NY 10001,
(“AXA ART”), HEREBY DONATES THE
ITEMS DESCRIBED IN THE ATTACHED
EXHIBIT A WHICH AXA ART HAS
DEEMED TO BE TOTAL-LOSS OBJECTS
WITHOUT ANY VALUE (THE “SALVAGE”)
TO THE SALVAGE ART INSTITUTE
PROGRAM AT THE ARTHUR ROSS
ARCHITECTURE GALLERY AT THE
GRADUATE SCHOOL OF ARCHITECTURE
PLANNING AND PRESERVATION,
COLUMBIA UNIVERSITY LOCATED AT
1172 AMSTERDAM AVENUE, NEW YORK,
NY 10027
(THE “SALVAGE ART INSTITUTE”).

WHEREAS, BY EXECUTION OF THIS
DEED OF GIFT, AXA ART EXPRESSLY
REPRESENTS AND WARRANTS TO THE
SALVAGE ART INSTITUTE THAT IT IS
THE SOLE LAWFUL OWNER OF TITLE TO
THE PROPERTY AND IT HAS THE RIGHT
TO TRANSFER THE SALVAGE.

AXA ART FURTHER REPRESENTS AND
WARRANTS THAT THERE ARE NO
CLAIMS, JUDGEMENTS, LIENS
OR OTHER ENCUMBRANCES OF
ANY KIND WHATSOEVER AGAINST THE
SALVAGE, ANY PORTION
OF THE SALVAGE, OR TITLE TO IT.

THEREFORE, AXA ART BEING THE SOLE
AND ABSOLUTE OWNER OF THE
SALVAGE DESCRIBED IN EXHIBIT A
ATTACHED HERETO DOES HEREBY GIVE,
ASSIGN, AND TRANSFER OVER TO THE
SALVAGE ART INSTITUTE ALL RIGHTS,
TITLE, AND INTERESTS IN AND TO SAID
ITEMS, INCLUDING ANY AND ALL
RIGHTS TO COPYRIGHT, AND USE
INTEREST THEREIN, IF ANY,
ABSOLUTELY AND FOREVER.

WHENEVER POSSIBLE, THE SALVAGE
WILL BE DELIVERED WITH ACCESSORY
DOCUMENTS WHICH MAY INCLUDE, BUT
ARE NOT LIMITED TO, CONDITION
REPORTS, DAMAGE RECORDS AND
HISTORICAL INFORMATION ON THE
VARIOUS PIECES. HOWEVER, NOT ALL
SALVAGE GIFTED HAS SUCH
ACCESSORY DOCUMENT-
ATION AND IN ALL INSTANCES
SENSITIVE CLIENT INFORMATION WILL
BE REDACTED PRIOR TO
DELIVERY TO THE SALVAGE ART
INSTITUTE SO AS TO PROTECT CLIENT
INFORMATION.

AXA ART ACKNOWLEDGES THAT UPON
EXECUTION OF THIS DEED OF GIFT AND
DELIVERY OF THE
SALVAGE, THE SALVAGE IRREVOCABLY
BECOMES THE PROPERTY OF THE
SALVAGE ART INSTITUTE. THE SALVAGE
SHALL BE ORGANIZED, AND MADE
AVAILABLE FOR EDUCATION AND
RESEARCH IN ACCORDANCE WITH THE
SALVAGE ART INSTITUTE’S INTERNAL
POLICIES. THIS DONATION IS MADE
WITHOUT RESTRICTION, INCLUDING
DISPLAY; PRESERVATION, RETENTION,
OR DISPOSITION
OF THE SALVAGE BY THE SALVAGE
ART INSTITUTE EITHER NOW OR
IN THE FUTURE.

THE SALVAGE ART INSTITUTE, ITS
OFFICERS, DIRECTORS, AGENTS AND

<table>
<thead>
<tr>
<th>ITEM</th>
<th>MATERIALS</th>
<th>SIZE</th>
<th>DAMAGE</th>
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<tbody>
<tr>
<td>SAI 0010</td>
<td>OIL, LINEN, WOOD</td>
<td>84&quot;x97&quot;</td>
<td>07/06/2009 TORN IN TRANSIT</td>
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<tr>
<td>SAI 0011</td>
<td>OIL, CANVAS</td>
<td>57&quot;x70&quot;</td>
<td>07/06/2009 CUT IN TRANSIT</td>
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<tr>
<td>SAI 0012 (DIPTYCH)</td>
<td>GUNPOWDER, GRAPHITE, PAPER, WATER STAIN</td>
<td>60&quot;x60&quot; each</td>
<td>11/4/2007, 12/16/2007, 11/15/2008 WATER STAINED, SMEARED BY HAND</td>
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<tr>
<td>SAI 0013</td>
<td>PAPER, INK</td>
<td>27&quot;x18&quot;</td>
<td>07/03/2007 PUNCTURED IN TRANSIT</td>
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<tr>
<td>SAI 0014</td>
<td>OIL, LACUER, WOOD, CANVAS</td>
<td>12&quot;x14&quot; 52&quot;x43&quot;</td>
<td>6/23/2009 ONE ELEMENT OF TRIPTYCH LOST IN TRANSIT</td>
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<tr>
<td>SAI 0015</td>
<td>ALUMINUM, PORCELAIN</td>
<td>10&quot;x10&quot;x3&quot;</td>
<td>12/24/2008 SHATTERED IN FALL</td>
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<tr>
<td>SAI 0016</td>
<td>OIL, CANVAS, WOOD</td>
<td>52&quot;x35&quot;</td>
<td>3/16/2010 TORN IN TRANSIT</td>
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<tr>
<td>SAI 0017</td>
<td>WOOD</td>
<td>15&quot;x15&quot;x38&quot;</td>
<td>12/13/2006 BROKEN IN TRANSIT</td>
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<tr>
<td>SAI 0018 (DIPTYCH)</td>
<td>GLASS</td>
<td>22&quot;x15&quot;x5&quot; 22&quot;x15&quot;x6&quot;</td>
<td>5/16/2008 CHIPPED, BROKEN</td>
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<tr>
<td>SAI 0019</td>
<td>3 COLOR DYE, PHOTO PAPER (4)</td>
<td>11&quot;x16&quot; CADA UNO</td>
<td>6/9/2009 DENTED IN TRANSIT;</td>
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<tr>
<td>SAI 0020</td>
<td>POTTERY, CHINA, GLASS, GLAZING</td>
<td>VARIAS DIMENSIONES</td>
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<td>SAI 0021</td>
<td>STONE OR EBONIZED WOOD</td>
<td>33&quot;x6&quot;x2&quot;, 16&quot;x6&quot;x3&quot;</td>
<td>12/19/2006 SHATTERED IN TRANSIT</td>
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<tr>
<td>SAI 0022</td>
<td>WATERCOLOR, GRAPHITE, PAPER</td>
<td>14&quot;x18&quot;</td>
<td>RIPPED</td>
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<tr>
<td>SAI 0023</td>
<td>BICHROMATED GELATIN, PHOTO PAPER</td>
<td>18&quot;x24&quot;</td>
<td>04/30/2008 SCRATCHED IN TRANSIT</td>
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<tr>
<td>SAI 0024</td>
<td>BRASS, LEAF PATTERN, CRYSTALS</td>
<td>17&quot;x14&quot;</td>
<td>6/23/2009 SCRATCHED BY FALLEN MIRROR</td>
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<tr>
<td>SAI 0025</td>
<td>OIL, WOOD, WRAPPING</td>
<td>14&quot;x3 5/9&quot;x2</td>
<td>UNKNOWN WRAPPING STUCK TO PAINTING WHEN WET</td>
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<tr>
<td>SAI 0026</td>
<td>PAINT, WOOD</td>
<td>96&quot;x48&quot;</td>
<td>1/28/2010 FRACTURED BY IMPACT IN TRANSIT</td>
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<tr>
<td>SAI 0027</td>
<td>3 COLOR DYE, PHOTO PAPER (6)</td>
<td>21&quot;x16&quot; EACH</td>
<td>10/29/2010 SCRATCHED IN TRANSIT</td>
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<tr>
<td>SAI 0029</td>
<td>OIL, CANVAS, FRAME</td>
<td>30&quot;x30&quot;</td>
<td>03/05/2007 TORN AT EXHIBITION</td>
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<tr>
<td>SAI 0032</td>
<td>INK, PAPER (3)</td>
<td>30&quot;x22&quot; EACH</td>
<td>UNKNOWN WATER STAINED</td>
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<td>SAI 0033</td>
<td>SEWN PHOTOGRAPHS, PAPER, GRAPHITE, THREAD</td>
<td>47&quot;x37½&quot;</td>
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<td>CLAIM</td>
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<td>ARTIST</td>
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<td>7/10/2009</td>
<td>8/18/2009</td>
<td>2007</td>
<td>MIGUEL FLORIDO</td>
</tr>
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<td>7/10/2009</td>
<td>7/10/2009</td>
<td>2008</td>
<td>ANNE MORGANSTERN</td>
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<td>PETER AMBROSE</td>
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<td>1870</td>
<td>JACOB SPIN</td>
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<td>04/30/2008</td>
<td>05/21/2008</td>
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<td>MCDERMOTT &amp; MCGOUGH</td>
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<td>1992</td>
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<td>1/29/2010</td>
<td>3/02/2010</td>
<td>2007</td>
<td>PIPO BROCKMAN</td>
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<td>UNKNOWN</td>
<td>ROBERT ARTHUR GOODNOUGH</td>
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<td>CHARLIE HEWITT</td>
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<tr>
<td>SAI 0036</td>
<td>VINTAGE PRINT</td>
<td>40&quot;x 27 1/4&quot;</td>
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<td>SAI 0038</td>
<td>COLOR INK, PARCHMENT, WATER STAIN</td>
<td>35½&quot;x33&quot;</td>
<td>UNKNOWN WATER DAMAGE</td>
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<tr>
<td>SAI 0039</td>
<td>SEVENTEEN COLOR INKS, HANDMADE SEKISHU KOZO PAPER, FRAME</td>
<td>29¾&quot;x22&quot;</td>
<td>UNKNOWN FRAMED WITH NO PROTECTION, SHARDS IN FRAME</td>
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<td>SAI 0041</td>
<td>PINE, PAINT</td>
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<td>SAI 0050</td>
<td>FLUID ACRYLIC, WOOD PANEL, MOLD</td>
<td>24&quot;x24&quot;</td>
<td>10/22/2012 WATER DAMAGE, MOLD</td>
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<td>SAI 0062</td>
<td>INK, GEORGETTE SHEER</td>
<td>90&quot;x 60&quot;</td>
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</table>