



Introduction:

I contacted Jeanelle Austin (Executive Director of GFGM) with desire to use my research funding to support the conservation needs of The George Floyd Global Memorial (GFGM). Jeanelle expressed a need for mold remediation of offerings and with the input of Heather Carroll (Archiving Sacred Spaces Fellow at GFGM), Melissa Amundsen (Associate Preventive Conservator as Midwest Art Conservation Center (MACC)), and Nicole Grabow (Director of Preventive Conservation at MACC) we planned a 5-day visit to GFGM to overlap with the Rise and Remember Celebration of 2023, considering factors such as GFGM's principles, available workspace, necessary materials to purchase, safety precautions, community engagement, and community education.

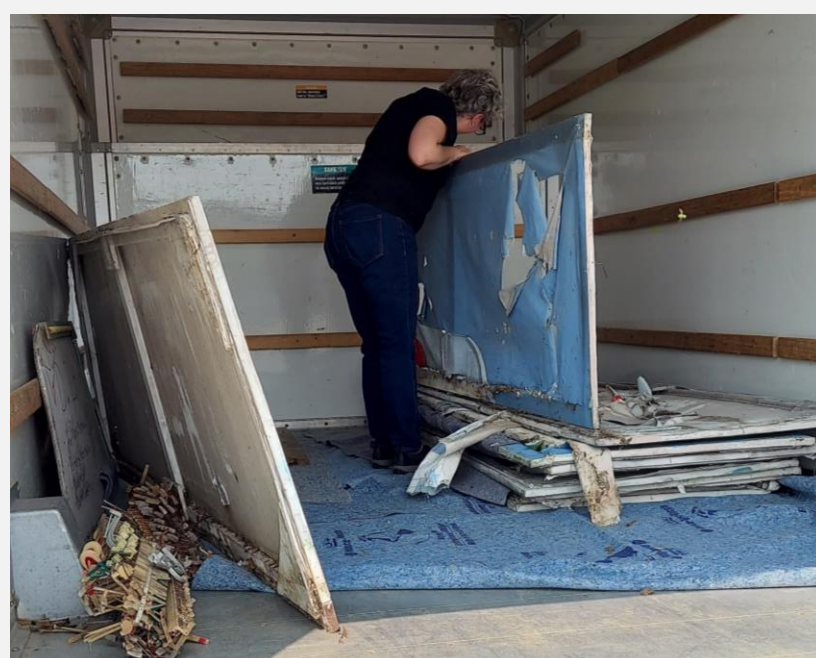
Research Questions:

- How does a community setting impact the conservation process?
- How does 'Street Conservation' differ from 'Art Conservation' ?

Community Participation



The first day of my visit I attended the Monday Meeting that week and went on a Pilgrimage through GFGM lead by Pilgrimage Guide Kia Bible. In addition to introducing myself to the GFGM community I also increased my historical context knowledge of GFGM which felt important to do prior to interacting with the offerings.



I helped relocate damaged paintings to the Pillsbury House and Theater. Heather Carroll and I briefly surface cleaned each painting with a soft bristle brush before bringing them inside mainly to minimize pests on the artwork. While this was not initially part of the plan, it was important for me to be flexible and lend a hand where I could.



I attended the Rise & Remember: Ubuntu Conference on May 25th and 26th as an audience member and as a panelist on the importance of cultural preservation and storytelling. This participation was important not only to continue to be in community but introduce more people to conservation as it pertains to GFGM and collective memory preservation.

I highlight these specific instances that occurred while on site because they felt crucial to my role as a Conservator there. Cultivating trust between the GFGM community and myself was essential to helping ensure the community knew I had no ill intentions and understood the gravity of the offerings I would be working with.

Mold Remediation Set-up and Process



Mold remediation took place in this room in the Pillsbury House and Theater, which is a community arts center that hosts GFGM's office space and archive. GFGM reserved this room for the duration of my visit. The supplies and set up made the best use of this available space.

Project Supplies

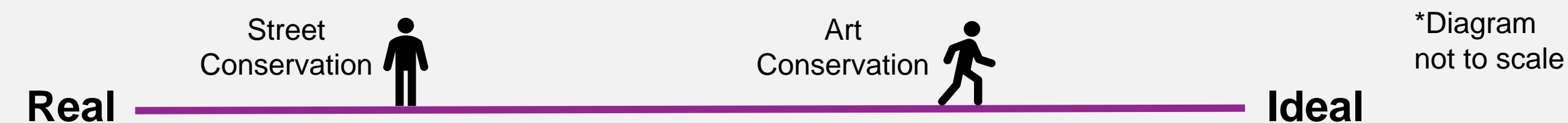
- A. Supply table
- B. Blue board to create custom sized boxes
- C. HEPA filter vacuum for the offerings
- D. HEPA room filter for any airborne mold spores
- E. Boxes for rehousing

Mold Remediation Steps

1. Unwrap the offerings and photograph them with my cell phone
2. Surface clean the mold spores and other surface dirt using the vacuum
3. Place the offerings on the table and mist them with isopropanol
4. Interleave with microchamber paper
5. Rehouse in boxes

Street Conservation and Art Conservation

On the spectrum of "Real" to "Ideal" Street Conservation is more focused on the situational reality while Art Conservation is ever striving for the ideal solution.



The ideal solution would have been a lab setting, fume hood, thorough photo-documentation, and only acid free boxes. However, these are not the realities of GFGM and their resources, so we used the space and materials available and accessible. I am not making a value judgement on one conservation style over the other, but illustrating a different style than what is typically understood as "Conservation" to broaden the definition of "Conservation". There are scenarios (e.g. disaster response situations) where the two conservation styles overlap.

Mold Remediation Pamphlet

This pamphlet was developed to record the process established in an easily digestible manner, and to disseminate the information to other community projects with similar mold remediation needs.

Street Conservation No. 1

Mold Remediation for Protest Art on Paper-based Board

This guide is intended for works on paper-based board that have existed outside for an extended period, therefore have endured the elements.

Mold Formation and Identification

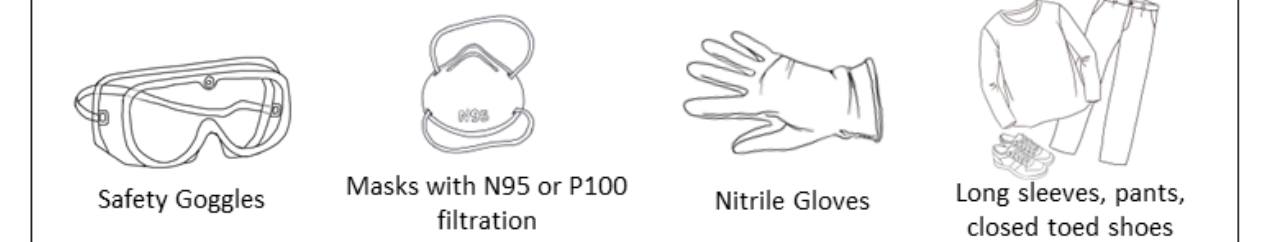
Consistent moisture creates an ideal environment for mold to form. Keep relative humidity below 70% inside and ensure good airflow between works and other surfaces outside to minimize mold formation opportunity.



Images of mold on protest art to help distinguish mold from other surface dirt that may be present

Personal Protective Equipment (PPE)

Wearing proper PPE for handling mold is imperative to protect the body from any adverse effects mold exposure might cause. PPE necessary for mold remediation are:



Establishing a Workspace

Working in a fume hood is ideal for mold remediation. In the absence of a fume hood, working outdoors is the ideal scenario because the vast air exchange will help disperse any mold spores and solvent fumes. If one must work inside, using a respirator with particulate and volatile organic chemical (VOC) filtration is necessary, and increasing airflow in the space with open windows, HEPA filtration, and/or portable fume extraction in the space is recommended.



Mold Remediation Process

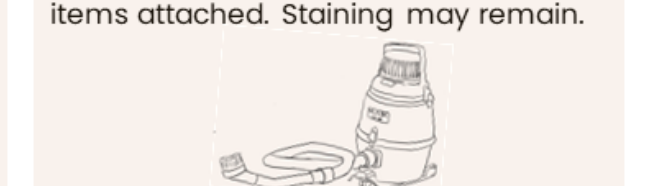
Step 1: Documentation

Ideally, one would take photos of each board before and after treatment. In scenarios with limited time and digital storage space, after treatment photos should be prioritized so one has a reference to check for mold re-growth.



Step 2: Vacuum

Using a HEPA filter vacuum and brush attachment, vacuum the mold with light to moderate pressure. Take care to set suction high enough for spore removal but low enough to leave any unstable pieces of paper, tape, or other items attached. Staining may remain.



Step 3: Isopropanol Mist

The isopropanol used must be at least 25% water to ensure penetration into any remaining mold spores. Using a mist spray bottle or dahlia sprayer, deliver a mist of isopropanol to all sides of the board. Let object dry before returning to storage.



Step 4: Housing

Place boards in boxes separate from non-moldy items with paper interleaving between each board. For long term storage (decades), boxes and interleaving should be acid-free. Non-acid-free materials are acceptable for short term (few years) housing.



Additional Resources

More information on mold and mold remediation can be found here:

- <https://www.conservation-wiki.com/wiki/Category:Mold/Fungi>
- <https://ccha.org/mold-prevention-detection-and-recovery>
- <https://www.nedcc.org/free-resources/preservation-leaflets/3-emergency-management/3.8-emergency-salvage-of-moldy-books-and-paper>

If there are additional questions or concerns, ask a conservator! Email blackartconservators@gmail.com or visit <https://community.culturalheritage.org/expertssearch>