



Walk with Artist's Eyes: Ingrid Hernández: Memory Map

Art Education Project by Brenda Andrews



Ingrid Hernández (Tijuana, México) addresses urban shifts and transformation, focusing on the relationships between individuals and domestic spaces. Grounded in her training as a sociologist and visual artist, Hernández has focused her work on settlements autonomously constructed by migrants, deportees, and displaced people along the US-Mexico border, often utilizing materials discarded in the US and from maquiladoras on the Mexican side. Her artistic investigations find form as long term participative projects that include photography and engagement with collective memory,

Project: Memory Map Textiles: The Life in A Day of Materials

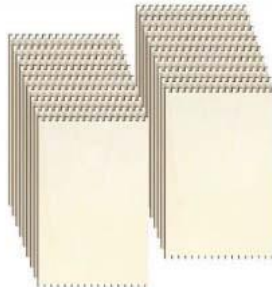
Ingrid Hernandez practice centers on: Personal and collective memory, the immigrant experience, and identity formation using handcrafted or tactile materials that emphasize care and labor.

Grade Level: 3–5

In this lesson, students take discarded materials from One Day in Their Life and create a woven textile.

Big Idea

Every object we touch carries memory. By collecting materials from one day, students create a textile that reflects identity and lived experience.



Essential Question

How do objects and materials carry memory and stories across generations? How does visual | storytelling shape the way you see the world?



Class Time: 60-90 minutes

Option A: • 20 min discussion + exploration • 45 min construction • 15 min reflection

Option B (Extended Version): • Prep for installation: Exploration + material preparation • Exhibition setup

Learning Objectives: Student will learn to:

weaving

Collage layering – rolling damp paper

Pattern creation

Narrative writing

Geographic mapping

Oral storytelling

Cultural awareness

Create original artwork by rolling scraps of paper into long fibers for weaving (water)

Use design structure (layout, balance, proportion) intentionally.

Reflect on how visual media influences culture.

Possible Materials

Students collect safe, clean items they interact with in one day: (bring old photograph copies, candy wrappers, straws, bags, paper products, images)

Individual: Candy wrappers, Paper scraps, Grocery bags, Straws, Photocopies of family photos, Notes, tickets, packaging

Class Collective Guiding Questions: How do objects remind us of people? What makes a place feel like home? What stories do our materials tell? How does fabric connect generations? (favorite sweater, blanket, shirt) Why do families move from one place to another?

Connect to Ingrid Hernandez approach: How might an artist question how object carry meaning and biographical stories?

Lesson Structure

1. Introduction and Exploration

a. Guiding Questions: How do objects remind us of people? What makes a place feel like home? What stories do our materials tell? How does fabric connect generations? (favorite sweater, blanket, shirt) Why do families move from one place to another?

b. **Connect to Ingrid Hernandez approach:** How might an artist question how object carry meaning and biographical stories?

2. Constructions: Students will create a textile mat that is your Life in a Day of Materials. Combine individual squares into a collaborative quilt

Arrange by color, geography, or theme

Map family origins with labeled paper strips

3. Reflection and Completion Community Display

. Exhibit as "The Quilt of Our Stories; A Day in My Life - SD ART PRIZE | OCEANSIDE MUSEUM OF ART"

. Include student artist statements

. Add a migration map backdrop(?)



TEACHER TIPS

• Emphasize voluntary sharing of personal stories. • Avoid asking about immigration or legal status. • Use inclusive language when discussing families. • Encourage process over perfection. • Model rolling fibers slowly and safely. • Reinforce that small scraps can hold big meaning. • Provide alternatives for students uncomfortable sharing personal materials. • Celebrate diversity without tokenizing experiences.

Adapted for elementary understanding:

- . Objects hold personal meaning (inspired by ideas like “biographical objects”).
 - . Cloth has been used throughout history to tell stories and preserve culture.
 - . Textile traditions often reflect care, labor, and community work.
- These frameworks support empathy, identity formation, and respect for diverse histories.

CALIFORNIA STANDARDS ALIGNMENT (Grades 3–5)

Visual Arts Creating (VA:Cr1–3)

- . Generate ideas based on personal experiences.
- . Develop artistic techniques in collage, weaving, and stitching.
- . Refine artwork to communicate meaning clearly.

Presenting (VA:Pr4–6)

- . Analyze how display affects interpretation.
- . Share artwork with clear explanation of intent.

Responding (VA:Re7–9)

- . Interpret subject matter and materials.
- . Explain how art connects to personal and cultural experiences.

Connecting (VA:Cn10–11)

- . Create art reflecting community, family, and self-identities.
- . Relate artistic ideas to migration and geography.

English Language Arts (CCSS)

- . W.3–5.3 – Write narratives about real or imagined experiences.
- . SL.3–5.1 – Engage in collaborative discussions.
- . RI.3–5 – Interpret informational texts (migration, geography).

STEAM Integration

Science: Material durability, decay, and properties of textiles

Geography: Mapping family origins and migration routes

Technology: Photocopying archival images; optional digital storytelling

Engineering: Textile construction (weaving, stitching structures)

Math: Patterns, symmetry, measurement, grid systems

Trauma-Informed Facilitation Notes

Create a classroom environment where all student’s ideas and experiences are valued. Encourage open-ended responses and avoid evaluating artwork as “right” or “wrong.” Offer multiple ways for students to participate, including speaking, writing, drawing, or simply observing. Use inclusive language that welcomes diverse identities, cultures, and experiences, and recognize that wearable artwork may represent deeply personal memories or imaginative ideas. Emphasize that the goal is exploration, creativity, and self-expression rather than perfection.



Brenda A. Andrews is a multimedia artist, educator, curator, and arts advocate whose work connects art, education, and community engagement. Through interdisciplinary projects and educational programs, she creates accessible opportunities for people to experience and participate in the arts, encouraging curiosity, critical thinking, experimentation, and new ways of seeing and making meaning.

About Walk with Artist's Eyes

Walk with Artist's Eyes is an educational initiative developed by artist, Brenda Andrews for the San Diego Visual Arts Network in partnership with the San Diego Art Prize and Oceanside Museum of Art. Through artist-inspired lessons, students develop creative thinking, visual literacy, and interdisciplinary connections while exploring the work of contemporary artists.

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