



Cade Tompkins Projects

relationship with her father, who had been viciously bullied at the boarding school to which he had been sent to learn English. Heyman depicts her in the act of telling her story, looking confidently forward and gesturing animatedly. The roughly chiseled lines of the woodcut emphasize her assertiveness. The layers of ink meld seamlessly, especially on the impressions printed on paper made from mulberry and flax fiber indigenous to North Dakota, and reflect the complexity of her storytelling. Much of the negative space is filled with text—deftly selected phrases from the narrative such as her description of picking berries as a child for \$1.50 a day to avoid being whipped.

The impact is heightened when seen alongside Ganje's broadsides. Printed in the same colors as the image, the sitter's detailed account covers the page. Together, the woodcut and broadside provide both source material and interpretation. They comprise a historical document and a sensitive portrait of both the sitters and their tenacious culture.