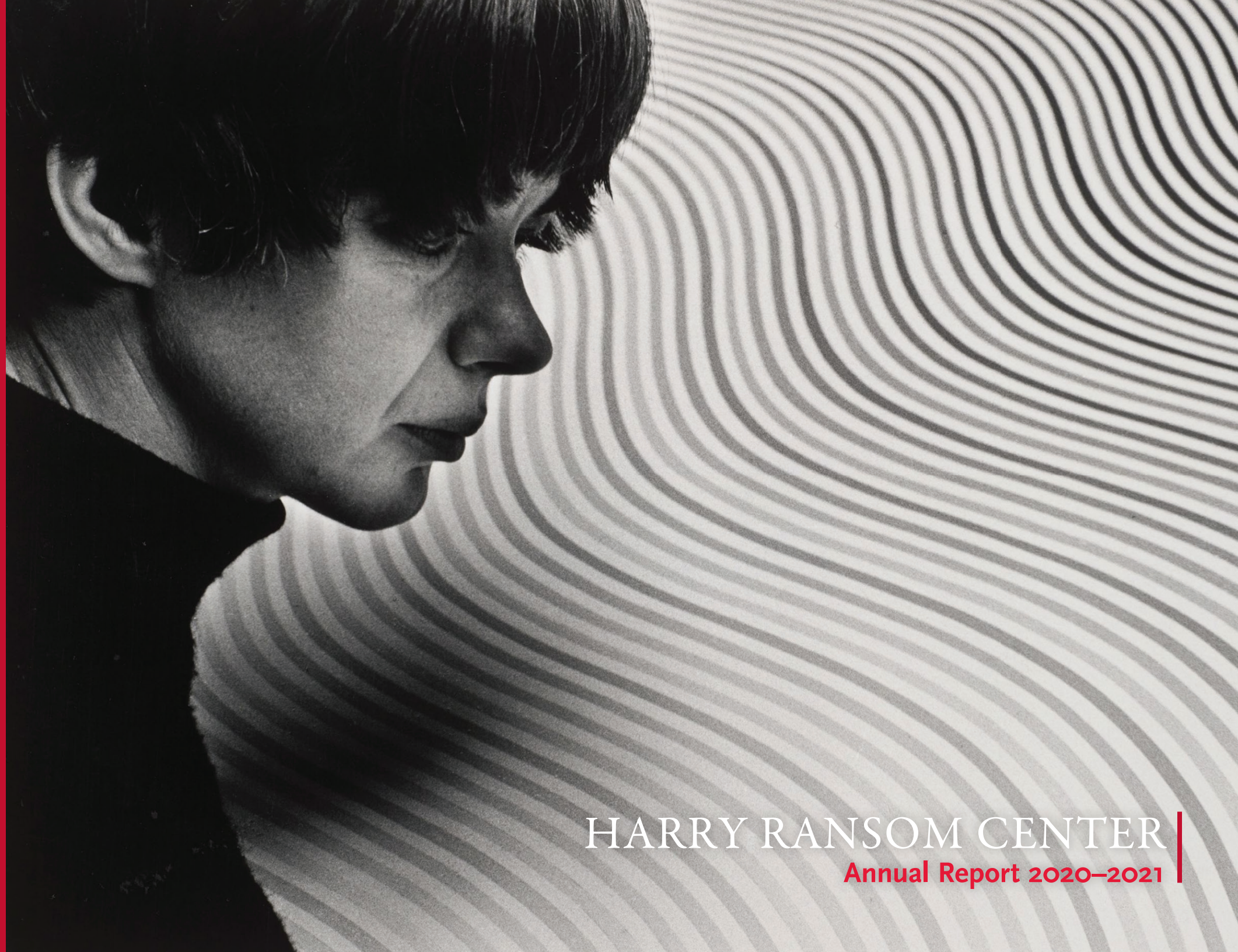




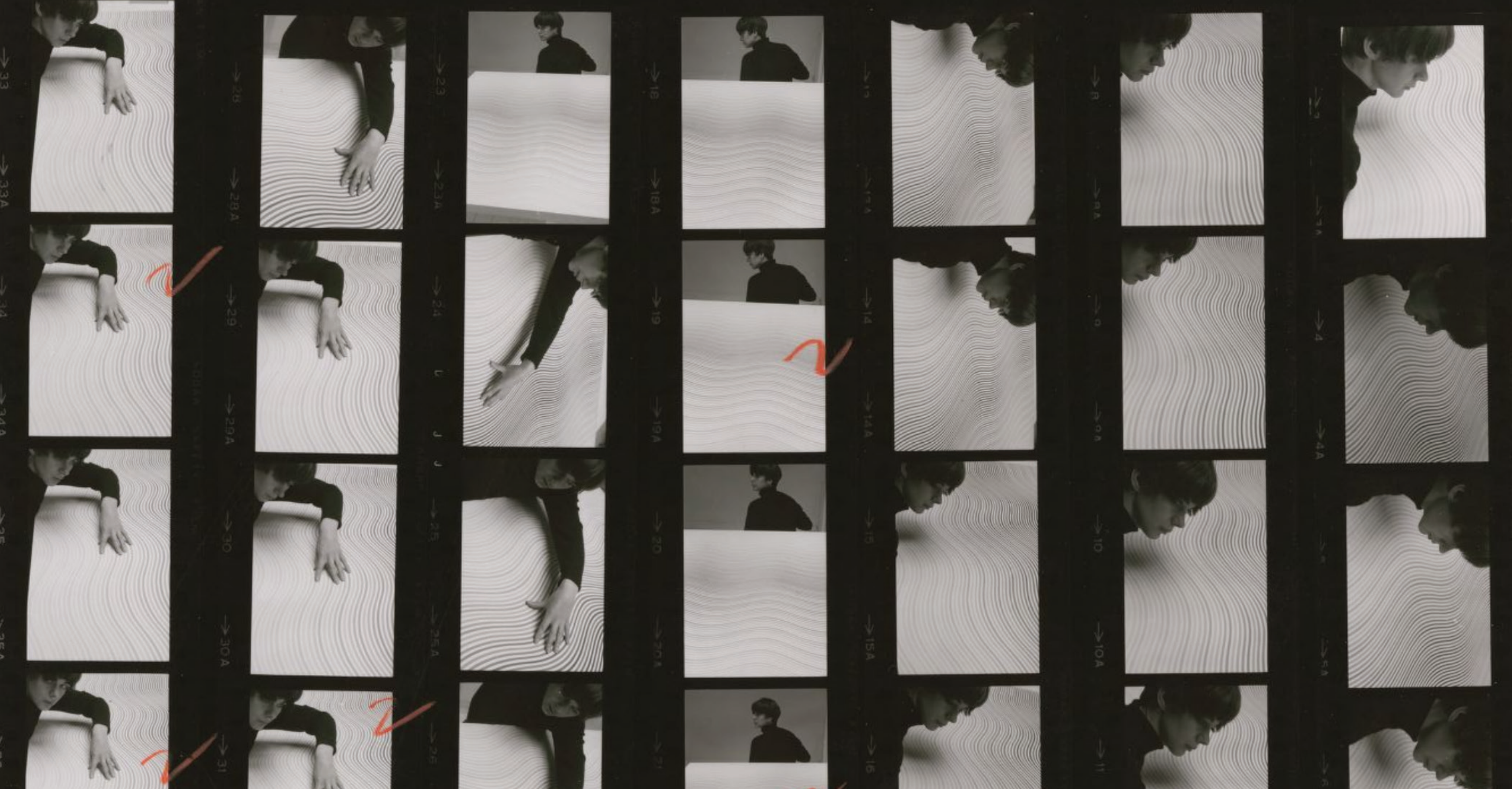
HARRY RANSOM  
CENTER

The University of Texas at Austin

P.O. Drawer 7219 Austin, TX 78713-7219 [hrc.utexas.edu](http://hrc.utexas.edu)



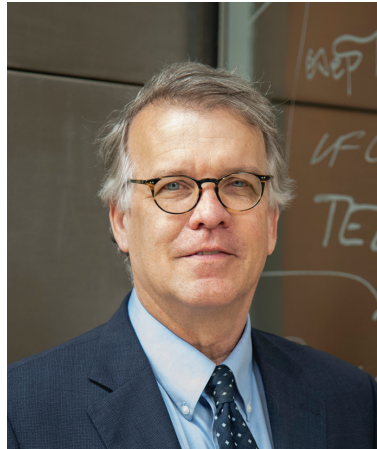
HARRY RANSOM CENTER  
Annual Report 2020–2021



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ON THE COVER and AT LEFT: Arnold Newman (American, 1918–2006), [Bridget Riley, London, England] (detail), 1966. Gelatin silver print (contact sheet), 27.7 x 21.6 cm. Arnold Newman Papers and Photography Collection, purchased with funds provided by the Charles and Elizabeth Prothro Endowment in Photography, the Clara Pope Willoughby Centennial Fund for Humanities, and the Albert and Ethel Herzstein Charitable Foundation of Houston, Jewish Literature and Culture Fund, Box 76, Folder 18. Arnold Newman Properties/Getty Images.



## A NOTE FROM THE DIRECTOR

The past year was a remarkably productive one, despite the continuing hardships imposed by the global pandemic. The Ransom Center's reading room, classrooms, and exhibition galleries remained dark for most of the year with staff working remotely and providing services entirely online. The emergency authorization of vaccines early in

2021 made possible a return to onsite work mid-summer. After a long sixteen months, the Ransom Center reopened its reading room on July 12, while continuing to suspend group gatherings in our classrooms and theater.

Many of the traditional measures of the Center's work understandably look different this year, but what readers of this report will be gratified to see is just how creative and productive staff have been under extraordinarily challenging circumstances.

Staff continued to field a high volume of online inquiries from those unable to travel to Austin and served hundreds of students with innovative online experiences. We collaborated with Swansea University to make the writings of the Welsh poet Dylan Thomas accessible online to students and researchers everywhere. Catalogers working remotely reviewed and enhanced catalog records, finding aids, and databases, while also planning for the implementation of a collection management system that will bring new efficiencies to our work.

The Center continued to offer creative and engaging public programs to online audiences far beyond Austin, including collaborations this year with numerous academic departments, the LBJ Presidential Library, and Houston's Alley Theatre.

The research community whom we serve made good use of this disconnected time and saw into print more than 40 groundbreaking books that draw heavily on the Center's collections, a record of publication that underscores the vital role the Center plays in advancing the university's research mission.

Even as we were adapting to new modes of service, we also made great strides in advancing longer-range strategic plans. In November 2020, the Office of the Provost concluded a Framework Study of the Ransom Center's building needs that envisions essential enhancements to building systems and collection storage areas. That renovation will require the relocation of the collection to a temporary location during construction, and the Office of the Provost provided funding to begin preparing the most fragile collection items for that future move. While we were advancing these plans, the university also began planning for the construction of expanded campus-wide library storage, to provide a temporary space to house the Center's collection during construction and then serve broader university needs. These are all necessary and essential investments in the preservation and long-term care of the university's most valuable asset, investments that will ensure this irreplaceable collection remains a vital resource for future generations.

In other noteworthy developments, the Preservation and Conservation Division completed a multi-year treatment of Joan Blaeu's stunning 1648 world map, and launched a major new initiative to leverage the Center's conservation expertise to support the collection care needs of the University Libraries, Briscoe Center for American History, Blanton Museum of Art, and other campus collections. At the same time, the Center's own collections grew in exciting ways. A highlight of the year was the generous donation of the James M. Vaughn, Jr., Vaughn Foundation Fund Collection of rare books and manuscripts in the history of mathematics, which includes a rare copy of the 1687 edition of Isaac Newton's *Principia Mathematica*, which Newton himself presented to a close associate.

I am grateful to the Ransom Center's many friends and supporters who have generously supported this work, and I am grateful to my colleagues for their professionalism and their commitment to this remarkable institution.

**STEPHEN ENNISS**  
Betty Brumbalow Director  
ennis@austin.utexas.edu

## AT A GLANCE 2020–2021



### TEACHING

ONE THOUSAND,  
FOUR HUNDRED,  
AND FIFTY-THREE

Students attending virtual classes

93

Courses taught online



### RESEARCH



FOURTEEN

Research fellowships awarded

83,015

Free copies of collection items provided to support remote research

185

Onsite researcher visits



### ONLINE PRESENCE

22,047

Online views of programs



151,390

Online digital collection items

TWO MILLION,  
ONE HUNDRED  
TWENTY-SIX  
THOUSAND, AND  
SIX HUNDRED  
FIFTY-SEVEN

Website pageviews

163,817

Social media followers



### FUNDRAISING AND MEMBERSHIP

\$679,510

Funds received in 2020–2021

\$41,797,685

Campaign total through August 31, 2021

771

Members

*Research begins with passion. A passion to understand and, if we are lucky, to connect with the research in some personal way. I believe that this passion fuels all scholars, writers, and artists.*

—Daniel Arbino, Researcher at the Ransom Center and Head of Collection Development at the Nettie Lee Benson Latin American Collection



## RESEARCH

For much of the 2020–2021 academic year, staff continued to work offsite, providing images of collection material whenever possible to researchers unable to visit the closed Ransom Center. In early 2021, staff began to return to the Center, and we deployed a new Virtual Access Services Team (VAST). VAST members and other staff answered hundreds of remote researcher questions and provided tens of thousands of free images of collection items to support research.

The Reading and Viewing Room reopened on July 12, 2021, and we supported 185 in-person visits during the late summer by researchers from ten states and the District of Columbia, as well as from Mexico and the United Kingdom. We are delighted to be back in our building assisting onsite researchers. And with new service models successfully tested for remote research support, we are in a stronger position to meet both onsite and offsite researcher needs in new ways.



### MOST FREQUENTLY CIRCULATED COLLECTIONS

- PEN Records
- Kazuo Ishiguro Papers
- Carlton Lake Collection of French Manuscripts
- John Steinbeck Collection
- Alfred A. Knopf, Inc. Records
- J. M. Coetzee Papers
- David Foster Wallace Papers
- David O. Selznick Papers
- Gabriel García Márquez Papers
- Sanora Babb Papers
- Mary Hutchinson Papers
- Nancy Cunard Collection
- Jessica Mitford Papers
- Warren Skaaren Papers
- William A. Bradley Literary Agency Records

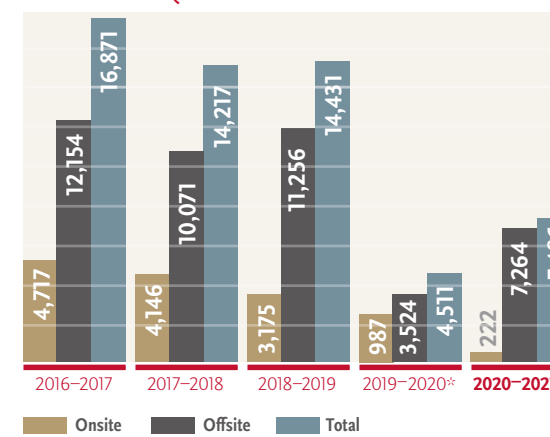
 FREE RESEARCH COPIES OF COLLECTION IMAGES PROVIDED: **83,015**

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 RESEARCHERS SUPPORTED WITH FREE COLLECTION IMAGES: **1,065**

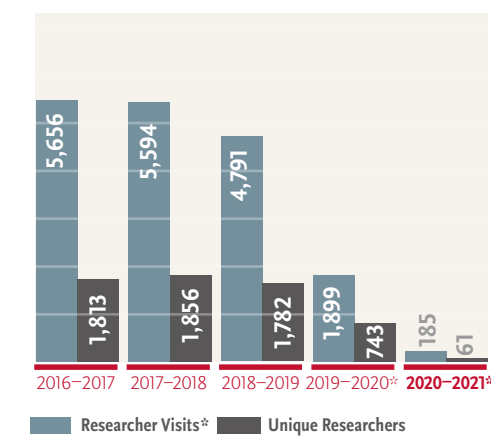


### REFERENCE QUERIES



\* Reflects Center closure during pandemic.

### ONSITE RESEARCHER USE OF COLLECTIONS



\* Denotes the cumulative number of days all researchers spent in the Reading and Viewing Room \* Reflects Center closure during pandemic.

## FELLOWSHIPS

During 2020–2021, our Virtual Access Services Team (VAST) supported fellows who wished to continue their research remotely during our closure. We also extended our fellowship deadlines. The Center welcomes all current fellows disrupted by the pandemic to complete their residences before the end of the 2022–2023 fiscal year, when we hope to welcome our next cohort of new fellows. This year we launched our first UT Fellows program, awarding nearly \$40,000 to 14 graduate students and faculty members on campus to support their research with the Center's collections. Through new outreach to our local fellows and renewed outreach to our remote fellows, we are working to support and build community among everyone receiving Ransom Center fellowship awards.

*It was a career changing moment for me.*

—**Alexis Weedon**, University of Bedfordshire, recipient of a Fleur Cowles Endowment Fund Fellowship



### FELLOWSHIPS AWARDED

FACULTY: 5

GRADUATE STUDENTS: 9

TOTAL: 14

### FELLOWSHIP FUNDING AWARDED

\$39,000

## FELLOWSHIP RECIPIENTS

**Kyrie Bouressa**, MA student, Department of Musicology  
*Indexing and Cataloguing Chant Manuscripts of the Harry Ransom Center: The Spanish Manuscripts\**  
Supported by the Carl H. Pforzheimer Endowment

**Joshua Crutchfield**, PhD student, African and African Diaspora Studies Department  
*Imprisoned Black Women Intellectuals*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Kaitlyn Farrell Rodriguez**, PhD student, Department of English  
*“Visible Signs”: Pregnancy, Contraception, and Reproductive Anxiety in Modern Drama*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Kathleen Field**, PhD student, Program in Comparative Literature  
*Debt, Fugitivity, and Environment in the Circum-Caribbean*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**George Flaherty**, Associate Professor and Director of the Center for Latin American Visual Studies, Department of Art and Art History  
*Mexico to Harlem and Back: Race, Revolutionary Art, and Cross-Border Renaissance*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Noah Isenberg**, Chair and Professor, Department of Radio-Television-Film  
*Billy Wilder, Some Like It Hot, and the Making of the Great American Sex Comedy*  
Supported by the Warren Skaaren Film Research Endowment

**Cody Jarman**, PhD student, Department of English  
*A Nation Once Again?: Cultural Revivalism in the Black and Green Atlantic*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Sheyda Khaymaz**, PhD student, Department of Art and Art History  
*Disenchanting the Archives: Confronting Exoticism, Primitivism, and Infatuation with Blackness in Nancy Cunard’s Collection of African Artefacts*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Andrea Klassen**, PhD Student, Department of Musicology  
*Indexing and Cataloguing Chant Manuscripts of the Harry Ransom Center: The German Manuscripts\**  
Supported by the Carl H. Pforzheimer Endowment

**Caroline Straty Kraft**, PhD Student, Program in Comparative Literature  
*The Cry of the Southern Plains: Sanora Babb, the Dust Bowl, and Ecological Catastrophe*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

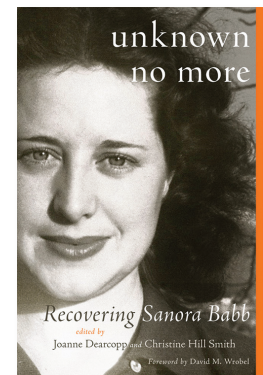
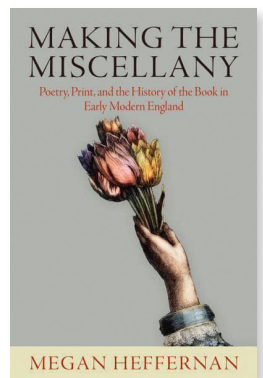
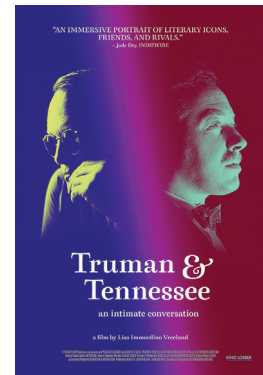
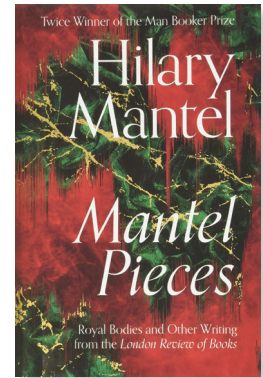
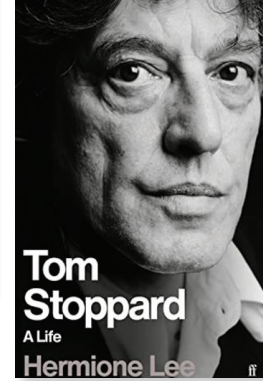
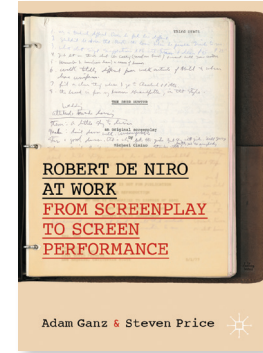
**Luisa Nardini**, Associate Professor, Butler School of Music  
*Indexing and Cataloguing Chant Manuscripts of the Harry Ransom Center: The Italian Manuscripts\**  
Supported by the Carl H. Pforzheimer Endowment

**John Pipkin**, Lecturer and Director of Undergraduate Creative Writing, Department of English  
*The Beautiful Distance: A Novel*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Sara Simons**, Assistant Professor of Instruction, Department of Theatre and Dance  
*Incorporating HRC Student Research into Proposed UGS Signature Course Art @ The Epidemic*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

**Eric Vera**, PhD student, Department of Theatre and Dance, Performance as Public Practice  
*Negotiating Latinidad in Popular Performance*  
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

\* Collaborative fellowship



## RESEARCHER PUBLICATIONS

During 2020–2021, scholars and writers produced more than 41 books and 83 articles based on their research with the Ransom Center's collections. These works advance scholarship while sharing the Center's collections with audiences around the world. Some of the notable publications include:

*Sex, Love, and Letters: Writing Simone de Beauvoir*, by Judith G. Coffin (Cornell University Press, 2020)

*Christine Brooke-Rose and Post-War Literature*, by Joseph Darlington\* (Palgrave Macmillan, 2021)

*Unknown No More: Recovering Sanora Babb*, edited by Joanne Dearcopp and Christine Hill Smith (University of Oklahoma Press, 2021)

*Empire, Early Photography and Spectacle: The Global Career of Showman Daguerreotypist J. W. Newland*, by Elisa DeCourcy\* and Martyn Jolly (Routledge, 2020)

*Arnold Wesker: Fragments and Visions*, edited by Anne Etienne\* and Graham Saunders (Intellect Ltd., 2021)

*J. M. Coetzee and the Archive: Fiction, Theory, and Autobiography*, edited by Marc Farrant\*, Kai Easton\*, and Hermann Wittenberg\* (Bloomsbury, 2021)

*Robert De Niro at Work: From Screenplay to Screen Performance*, by Adam Ganz\* and Steven Price\* (Palgrave Macmillan, 2020)

*Modernist Short Fiction and Things*, by Aimée Gasston\* (Palgrave Macmillan, 2021)

*Sybil Bedford: An Appetite for Life*, by Selina Hastings\* (Chatto & Windus, 2020)

*Making the Miscellany: Poetry, Print, and the History of the Book in Early Modern England*, by Megan Heffernan\* (University of Pennsylvania Press, 2021)

*Prison Writing and the Literary World: Imprisonment, Institutionalization and Questions of Literary Practice*, edited by Michelle Kelly\* and Claire Westall (Routledge, 2020)

*Tom Stoppard: A Life*, by Hermione Lee (Faber & Faber, 2020)

*Ghosts, Holes, Rips and Scrapes: Shakespeare in 1619, Bibliography in the Longue Durée*, by Zachary Lesser (University of Pennsylvania Press, 2021)

*Mantel Pieces: Royal Bodies and Other Writing from the London Review of Books*, by Hilary Mantel (4th Estate, 2020)

*George Bernard Shaw: Playlets*, edited by James Moran\* (Oxford University Press, 2021)

*And This is My Friend Sandy: Sandy Wilson's The Boy Friend, London Theatre and Gay Culture*, by Deborah Phillips\* (Bloomsbury, 2021)

*The Fetters of Rhyme: Liberty and Poetic Form in Early Modern England*, by Rebecca M. Rush (Princeton University Press, 2021)

*Authorship's Wake: Writing After the Death of the Author*, by Philip Sayers\* (Bloomsbury, 2020)

*Truman and Tennessee: An Intimate Conversation*, a film by Lisa Immordino Vreeland (Kino Lorber, 2020)

*London's Women Artists, 1900–1914: A Talented and Decorative Group*, by Mengting Yu\* (Springer, 2020)

\* Ransom Center fellowship recipient

*I bring students to the Ransom Center because I want to humanize the past by putting them into close contact with items from the historical events and transformations we are learning about in class... I hope to demystify the process of scholarly research and empower them to ask their own questions and tell their own stories about the past.*

— Lauren Jae Gutterman, Associate Professor of American Studies, The University of Texas at Austin

## TEACHING WITH THE COLLECTIONS

The Ransom Center's instructional team refined its virtual teaching during the 2020–2021 academic year and offered hundreds of students the opportunity to engage with the collections despite the pandemic. Class sessions highlighted skills such as virtually annotating a primary source, comparing sources from two different moments in history, and analyzing a primary source relative to the themes of the course. We supported students in a class on “Global Environmental Literature and Film” who formulated questions about a protest sign that was created for a PEN Writers in Prison Committee event. We helped students formulate questions about privacy, ethics, and access to digital information for their class on “Fan Mail, Haters & the Literary in What We Love to Hate.” There are several new practices we learned during this year of digital pedagogy that we are excited to employ in our in-person instruction. Sharing digital surrogates with students ahead of time, real-time chat during a class session, and collaborative, virtual annotation of primary sources all enhanced the teaching and learning experiences in our classes.

### COURSES TAUGHT AT THE RANSOM CENTER INCLUDE

AFRICAN AMERICAN EXPERIENCE IN ARCHITECTURE

AMERICAN WOMEN WRITERS

ARCHIVING EMBODIMENT

COMPOSITION AND CONVERSATION

IMMIGRANT STUDENTS IN U.S. SCHOOLS

INTRODUCTION TO LITERATURES AND CULTURES

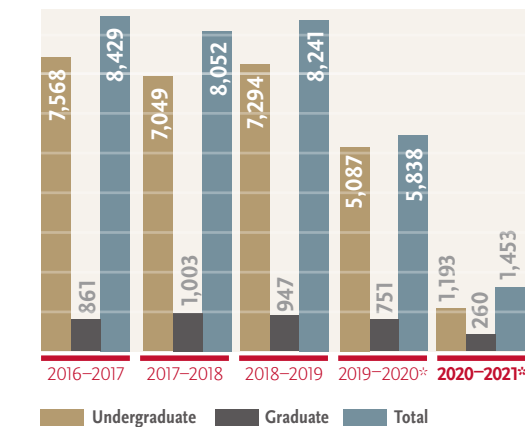
LIFE CHANGE THROUGH TRAVEL

THE MAGIC OF THE REAL

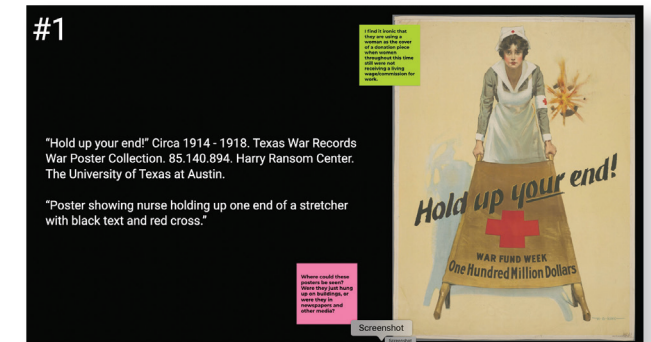
MULTICULTURAL MESSAGES AND AUDIENCE

TECHNOLOGY FOR THE HUMANITIES

### STUDENT CLASSROOM ATTENDANCE



\* Reflects Center closure during pandemic.



Screenshot of online class session, with students annotating questions and thoughts about primary source materials.

Working with the Ransom Center and teaching students how to critically engage the archival record and primary resources has been one of the most enriching experiences of my graduate career.

—Nathan Alexander Moore, Graduate student educator working with the Center's Instructional Services team



## INTERNSHIPS

The Ransom Center provided more internship opportunities for graduate students than ever before during 2020–2021. Interns contributed to a broad range of activities, from teaching virtual classes on subjects as varied as Victorian Literature and ethical metadata in digital collections, to developing research guides in such areas as Women's and Gender Studies and Latin American Studies; from engaging in research for a digital humanities project on modern publishing archives, to serving as an assistant instructor for an intensive seminar about what we can learn from early printed books. The Center's staff closely mentors interns, helping them gain important professional experience and inviting them to contribute in meaningful ways to the Center's mission and activities.

We are grateful to The University of Texas at Austin's Graduate School, School of Information, and Texas Career Engagement; the HBCU Library Alliance; the Winterthur/University of Delaware Program in Art Conservation; and the Carl H. Pforzheimer Endowment for helping support these internship opportunities.

### UNDERGRADUATE INTERN:

Joy Watson—English, Elizabeth City State University, HBCU Library Alliance–Winterthur/University of Delaware HBCU Internship in Conservation

### GRADUATE INTERNS:

Abigail Adams—English, The University of Texas at Austin  
 Brittany Bratcher—Information Sciences, The University of Texas at Austin  
 Danielle Dye—English, The University of Texas at Austin  
 Hartlyn Haynes—American Studies, The University of Texas at Austin  
 Emma Hetrick—English and Information Sciences, The University of Texas at Austin  
 Nathan Alexander Moore—African and African Diaspora Studies, The University of Texas at Austin  
 Bethany Radcliff—English and Information Sciences, The University of Texas at Austin  
 Adrienne Sockwell—History, The University of Texas at Austin  
 Bahar Tahamtani—American Studies, The University of Texas at Austin  
 Kristen Wilson—American Studies, The University of Texas at Austin

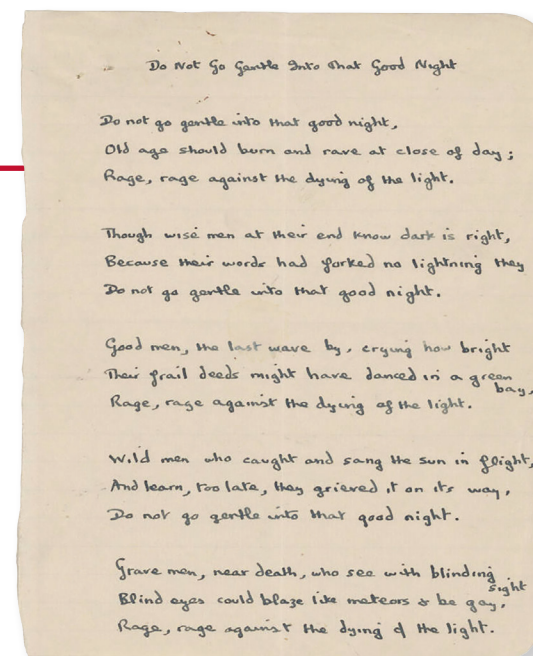
The digitized archive will help people to further understand the meticulous craft that my grandfather put into his work.

—Hannah Ellis, Dylan Thomas's granddaughter and Manager of the Dylan Thomas Trust

## DIGITAL COLLECTIONS

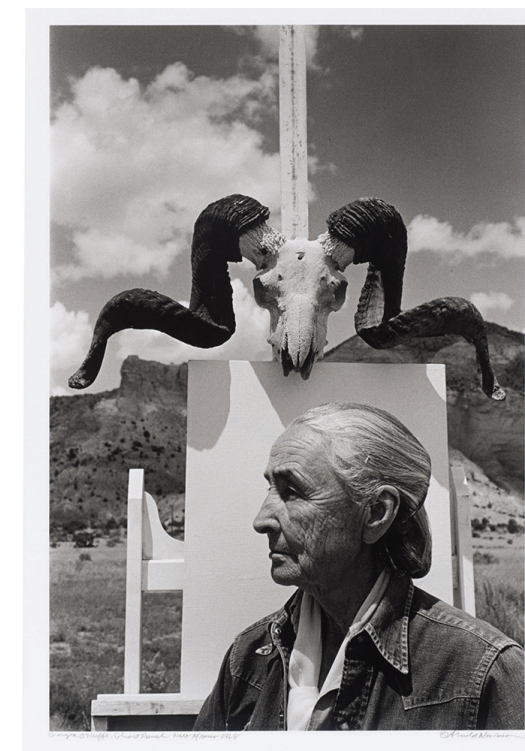
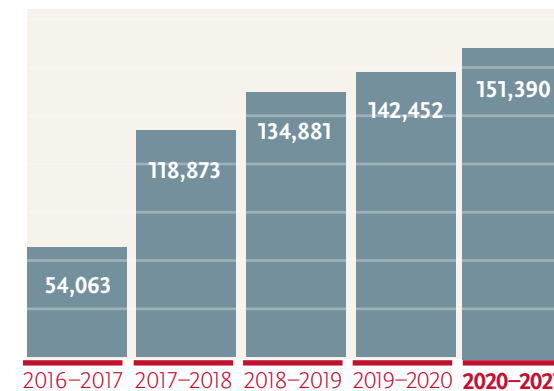
Digital services and digital programming of all types became increasingly important during our closure due to the pandemic. Over the course of the year, our newly created Virtual Access Services Team (VAST) provided over 1,000 researchers with more than 83,000 images of items from our collections. In addition to this service, we continued to launch new, free digital resources on our website.

In collaboration with Swansea University and the Dylan Thomas Trust, the Dylan Thomas Collection of digitized manuscripts, correspondence, and photographs was made accessible for the first time through our digital collections portal on International Dylan Day (May 14, 2021). We also launched the Arnold Newman Collection, a selection of 100 photographs and associated contact sheets by the American photographer. A new and growing resource is the Theatre 2020 Collection, which seeks to document the impact of the pandemic on theatre professionals and organizations. A new tool for searching our sound recordings was also launched this year after we completed work on the NEH-funded audio preservation project *Unlocking Sound Stories: Preserving and Accessing the Harry Ransom Center's Audio Collections*.



LEFT: Dylan Thomas's manuscript of "Do Not Go Gentle Into That Good Night," ca. 1947. Dylan Thomas Collection, 2.13. RIGHT: Arnold Newman (American, 1918–2006), *Georgia O'Keeffe, Ghost Ranch, New Mexico*, 1968; printed later. Gelatin silver print, 32.3 x 22.1 cm. Arnold Newman Papers and Photography Collection, purchased with funds provided by the Charles and Elizabeth Prothro Endowment in Photography, the Clara Pope Willoughby Centennial Fund for Humanities, and the Albert and Ethel Herzstein Charitable Foundation of Houston, Jewish Literature and Culture Fund, 2006.0018.0060. © Arnold Newman Properties/Getty Images.

### DIGITAL ITEMS AVAILABLE ONLINE:



### MOST FREQUENTLY VIEWED DIGITAL COLLECTIONS

Movie Posters Collection  
 Gabriel García Márquez Collection  
 Mike Wallace Interview Collection  
 Posters from the First World War Collection

WEBPAGE VIEWS: 1,083,545

UNIQUE VISITORS: 123,201



It's actually endlessly inspiring. It pushes you to go further as a writer.

—Author Edward Carey speaking about viewing materials by other writers and artists at the Ransom Center

## PROGRAMS

Public programs for 2020–2021 moved entirely online, and we were able to expand our reach to viewers from around the state, country, and world. A focus on virtual programming also enabled us to forge partnerships and collaborate with such arts and educational organizations as Houston's Alley Theatre, Swansea University in Wales, the LBJ Presidential Library, and UT's Landmarks, among others.

Conversations with Pulitzer Prize–winning journalist Bob Woodward and poet Billy Collins were followed by a close curatorial look at Frida Kahlo's iconic *Self-Portrait with Thorn Necklace and Hummingbird*. A new series of virtual conversations called *Collection Connections* addressed such topics as authors and presidential inaugurations, an early Arthur Miller radio play adaptation of Jane Austen, works by James Turrell, and a celebration of poet Dylan Thomas to mark the launch of a collaborative digital collection of his manuscripts. In *Wordplay*, a new poetry series created in partnership with the Alley Theatre in Houston, actors gave voice to the words of renowned poets connected with the Center's collections. For this year's Pforzheimer Lecture, scholar Sarah Neville spoke about "Herbals 'Grete' and Small: Commodifying Botany in Early Modern England." And curator Eric Colleary highlighted the work the Center is doing to document the impact of the pandemic on the theatrical profession through the Theatre 2020 Collection.

Many of these engaging programs remain available online for viewers from around the world to enjoy.



ONLINE VIEWS OF PROGRAMS: 22,047



NUMBER OF ONLINE PROGRAMS OFFERED: 17

LEFT: Bunny Adler, [Dylan Thomas at the White Horse Tavern], ca. 1952. Dylan Thomas Literary File Photography Collection, 957-0157-0029. Harry Ransom Center.  
RIGHT: Backstage fire exit at London's Savoy Theatre, 2020. Photo by Nina Dunn



## COLLECTION LOANS

The Ransom Center regularly shares collection materials with audiences at national and international museums and institutions through collection loans. As a result of the pandemic, museums across the globe experienced closures and exhibition delays. Many of the Center's outgoing loans scheduled for 2020–2021 were either canceled, went online as virtual exhibitions, or were rescheduled. Working closely with our colleagues around the world, we found innovative ways to keep our active loans safe, our patrons engaged, and our collections accessible through virtual exhibitions online. When it was not possible to send original materials, we sent high-quality facsimiles for exhibitions, and when travel was prohibited, we implemented staff "virtual couriers" to oversee the safe installation and deinstallation of loaned items via live video platforms.

During 2020–2021, the Center extended the loan of 87 items to the four museums listed here and participated in four exhibitions either virtually or with facsimiles.

Highlights include the loan of Frida Kahlo's *Self-portrait with Thorn Necklace and Hummingbird* for the traveling exhibition *Fantastic Women: Surreal Worlds from Meret Oppenheim to Louise Bourgeois*, at the Louisiana Museum of Modern Art in Humlebæk, Denmark. They welcomed a remarkable 184,745 visitors during the course of the exhibition.

Curators and staff at the Amazwi South African Museum of Literature worked with the Ransom Center for over two years to produce the exhibition *J. M. Coetzee: Scenes from the South* to celebrate the author's lifetime of achievements and mark his eightieth birthday. The exhibition was enjoyed by visitors in person in South Africa and transitioned to an online version during the museum's closures.

Letters, scripts, playbills, and other items from the Adrienne Kennedy Papers were on loan to Artists Space in New York City for the exhibition *She Who Is: Adrienne Kennedy and the Drama of Difference*. In addition to a virtual presentation during pandemic-related closures, Artists Space was able to reopen the exhibition for two weeks in September 2020 to welcome 450 visitors in person.



### LOANS OF ORIGINAL COLLECTION ITEMS:

**Amazwi South African Museum of Literature**, Makhanda (Grahamstown), South Africa  
*J. M. Coetzee: Scenes from the South*  
February 10–March 26, 2020;  
extended to August 2021

**Artists Space**, New York City, New York  
*She Who Is: Adrienne Kennedy and the Drama of Difference*  
February 21–March 17, 2020;  
reopened September 4–19, 2020

**Louisiana Museum of Modern Art**, Humlebæk, Denmark  
*Fantastic Women: Surreal Worlds from Meret Oppenheim to Louise Bourgeois*  
July 25–November 8, 2020

**Los Angeles County Museum of Art**, Los Angeles, California  
*Acting Out: Cabinet Cards and the Making of Modern Photography*  
July 8–November 7, 2021

### LOANS OF FACSIMILE COLLECTION ITEMS:

**Minnesota Historical Society**, St. Paul, Minnesota  
*Sinclair Lewis: 100 Years of Main Street*  
April 10, 2021–January 2, 2022

**New York Historical Society**, New York, New York  
*Cover Story: Katharine Graham, CEO*  
May 21–October 24, 2021

**Smithsonian National Portrait Gallery**, Washington, D.C.  
*One Life: Will Rogers*  
June 25, 2021–January 30, 2022

**Espacio Fundación Telefónica**, Madrid, Spain  
*The Great Imagination. Histories of the Future*  
October 28, 2021–April 17, 2022

ABOVE: Honoring Nobel laureate J.M. Coetzee, *Scenes from the South* was the first major exhibition of papers and artefacts from the J.M. Coetzee archives at the Ransom Center and Amazwi South African Museum of Literature in Makhanda.





A selection of Lily Tuck's books, 1991–2020. Lily Tuck Papers.

## ACQUISITIONS

The Ransom Center is committed to enhancing its collections to support research, teaching, and community engagement with rare and unique materials. A few of the Center's many notable acquisitions made during 2020–2021 are highlighted below.

### Kevin Adams Papers

Four-time Tony Award–winning lighting designer and UT alum Kevin Adams donated his papers to the Ransom Center. The collection includes designs, annotated scripts, and publicity relating to such productions as *Spring Awakening* (2007), *The 39 Steps* (2008), *American Idiot* (2010), and *Hedwig and the Angry Inch* (2014), along with records relating to his work as a filmmaker.

### Oscar Cásares Papers

The papers of author and UT professor Oscar Cásares document the creative process behind his award–winning books *Brownsville: Stories* (2003), *Amigoland* (2009), and *Where We Come From* (2019), among other writings. The archive includes notebooks, annotated drafts, research materials and notes, professional and editorial correspondence, early writings, photographs, and other materials.

### Mary Ladd Gavell Papers

Papers pertaining to the life and literary works of Mary Ladd Gavell—an early-twentieth-century short story writer from Texas whose works were published posthumously—were donated to the Center. Her story “The Rotifer” was selected by John Updike for *The Best American Short Stories of the Century* anthology he edited in 1999.

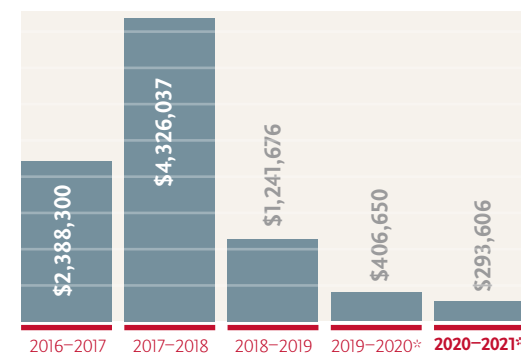
### Susan G. Hadden Collection of Early Maps of India

Assembled by the former UT professor, the collection includes 60 maps and prints. Ranging from a 1540 woodcut of Asia—often described as the earliest European map to depict the whole continent based on data from exploration—to engravings from the second half of the nineteenth century, materials in the collection document in striking visual terms the rise of trade, exploration, and colonization in India and the surrounding region.

### Deborah Hay Papers

The papers of Deborah Hay reveal the life and career of the pioneering postmodern dance choreographer from her early days with the Judson Dance Theater to the present. Included in the collection are journals, dance scores, interviews, and manuscripts for her published books, letters, recordings, production files, and other materials.

### ACQUISITION EXPENDITURES



\* Reflects Center closure during pandemic.

2020 was a year without theatre, and yet it gave many of us a chance to soul-search a great deal about it... what are the lasting beauties of this antique art, where is it headed, how equitable is the field, and how does live performance nurture the public good? Fascinatingly enough, the year yielded some surprising revelations.

—Pulitzer Prize–winning playwright **Doug Wright** about the Ransom Center's Theatre 2020 collecting initiative

### Photographs by Bea Nettles

The Ransom Center acquired 20 works by Bea Nettles (American, b. 1946), known for dreamlike, autobiographical imagery that combines photographs with drawing, stitching, bookmaking, and collage elements. These acquisitions include three stitched collage works made in 1972 and eight unique gum bichromate prints, made between 1976 and 1979, that trace feminine rites of passage. Also included are six limited edition artist's books made between 1973 and 1975.

### Harvey Schmidt Papers

The estate of musical theatre composer and UT alum Harvey Schmidt donated Schmidt's personal and career papers to the Center. The archive covers such iconic works as *I Do! I Do!*, *110 in the Shade*, and *The Fantasticks* through scripts, sheet music, production files, recordings, correspondence, photographs, and other materials.

### Janet Sternburg Papers

Author and photographer Janet Sternburg donated her papers relating to her groundbreaking book *The Writer on Her Work* (1980) and its follow-up volume, *The Writer on Her Work: New Essays in New Territory* (1991). Both books bring together a range of literary voices—including Margaret Atwood, Anita Desai, Rita Dove, Diane Johnson, Maxine Hong Kingston, and Alice Walker, among others—in essays about their experiences as contemporary women who write.

### Theatre 2020 Collection

More than 250 individuals and organizations have submitted over 3,000 digital files—including journals, emails, performance recordings, interviews, photographs, and other materials—that help document the impact of the COVID-19 pandemic on theatre professionals and organizations. Oral history interviews are regularly being added to the Center's online digital collections portal, and selections of other submitted materials will be added after the collecting period ends.

### Lily Tuck Papers

The papers of the National Book Award–winning author of *The News from Paraguay* (2004), *The Double Life of Liliane* (2015), and other novels and story collections document Lily Tuck's full literary career. Included are manuscripts and drafts, unpublished stories, notes, research materials, and correspondence with such authors and editors as Roger Angell, Elizabeth Hardwick, and Gordon Lish.

### James M. Vaughn, Vaughn Foundation Fund Collection

The collection brings together approximately 125 printed books and manuscripts in the history of mathematics. Notable in the collection is an important presentation copy of Isaac Newton's *Philosophiæ Naturalis Principia Mathematica* (1687). Other highlights include landmarks in the development of number theory and non-Euclidean geometry. Authors range from Euclid, Ptolemy, and Sacrobosco to Adrien-Marie Legendre, János Bolyai, and twentieth-century mathematicians such as Srinivasa Ramanujan and Carl Ludwig Siegel.



### Additions to Collections

The Ransom Center also made additions to its collections relating to **Lee Blessing, Gabriel García Márquez, Denis Johnson, Robert Lowell, Norman Mailer, Nancy Wilson Ross, Paul Schrader, Anne Sexton, Tennessee Williams, and Gayle Young, among others, and to the Dean F. Echenberg War Poetry Collection.**

ABOVE: Bea Nettles (American, b. 1946), *Moon Portrait*, 1976. Gum bichromate print with applied color, 17 7/8 x 15 in. Photography collection, purchased with funds provided by the Charles and Elizabeth Prothro Endowment in Photography, and by the David Douglas Duncan Endowment for Photojournalism, 2021:0005:0006. © Bea Nettles.

*It will be a game changer for us to have the expertise and treatment offered by the Campus Conservation Initiative as we plan our exhibitions and prepare objects to be on view.*

—Holly Borham, Associate Curator of Prints, Drawings and European Art, Blanton Museum of Art

## PRESERVATION AND CONSERVATION

Conservators and preservation technicians completed a variety of priority projects in 2020–2021, most notably the treatment of a rare 10' x 7' map titled *Nova totius terrarum orbis tabula*, commonly known as the Blaeu World Map. This grand map, printed in 1648 and held uniquely in North America by the Ransom Center, will be on display in the Center's galleries in 2022.

Preservation and Conservation staff also undertook a range of important documentation projects, including one that provides a new management tool for tracking the amount of light exposure collections receive during exhibition and loan. Proper planning and lighting can prolong the life of sensitive materials by rationing light exposure over time and slowing the rate of change (e.g., fading in photographs and color shifting in inks), ensuring that collection materials can be exhibited and studied long into the future.

In the spring of 2020, the university's Office of the Executive Vice President and Provost provided funding to the Ransom Center to prepare collections to move offsite for an anticipated future renovation of the Center's collection storage areas. Preservation and Conservation staff undertook a number of tasks to define workflows and procure conservation-grade materials to construct protective enclosures for fragile collection items, including thousands of glass-based photographic negatives, books and scrapbooks, and objects ranging from theatre stage sets to film props. The Center hired additional preservation technicians to assist in fabricating enclosures, using a new, computerized box and mat cutter to expedite production.



### CAMPUS CONSERVATION INITIATIVE

In 1982, the Ransom Center opened purpose-built laboratories for the treatment of books, paper, and photographs in its collections, creating the largest research library conservation operation in the United States outside the Library of Congress. Beyond the Ransom Center, however, no programmatic infrastructure to address the conservation needs of UT Austin's cultural collections, the vast majority of which are in the form of rare books, works on paper, and photographs. This past year, UT Austin took a big step forward to build upon the Ransom Center's conservation leadership—and knowledge base in support of campus-wide collection care.

In the fall of 2020, the university committed to funding a two-year partnership between the Ransom Center, the Blanton Museum of Art, the Briscoe Center for American History, and the UT Libraries to create and test an expanded UT Austin conservation program. During this first phase, the Center hired a paper conservator in September 2021 to treat a range of paper-based items from across the university's collections—from expansive archival holdings, to architectural drawings and plans, to rare bound materials, to unique works of art on paper. Ellen Cunningham-Kruppa, the Center's Associate Director for Preservation and Conservation, convened a steering committee of campus partners to develop the relationships, workflows, and policies that will serve as a *base* for success during this pilot project and set the stage for future expansion of this initiative to support the university's cultural collections.

## CATALOGING

The Center's closure due to the pandemic had a substantial impact on the activities of the Ransom Center's Description and Access units. Although much of the cataloging work performed by the Center's archivists and librarians requires direct interaction with collection materials, staff were able to pivot to remote projects and activities associated with enhancing and improving descriptive metadata about collections and the description of digitized materials accessible online. Staff also contributed to an extensive overhaul of the *Texas Archival Resources Online (TARO)* guides to archival holdings at Texas collecting institutions.

With the limited reopening of the Center in the spring of 2021, archivists and librarians resumed hands-on work with the collections, accessioning over 50 backlogged collections, transferring nearly 600 linear feet of materials to remote storage, and completing or revising well over 100 online finding aids.



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FULL-TIME STAFF: 77

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PART-TIME STAFF: 23

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STUDENT ASSISTANTS: 33

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TOTAL STAFF: 133

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## STAFF

Ransom Center staff demonstrate their talents and dedication every day as they work to advance the Center's mission. They share their expertise nationally and internationally through publications, exhibitions, lectures, workshops, presentations, and professional service.

### STAFF PROFESSIONAL SERVICE

**Ransom Center staff participated and held leadership positions in the following professional service organizations:**

American Institute for Conservation, Book and Paper Group; American Library Association (ALA); ALA CORE Bibliographic Conceptual Models Interest Group; American Theatre Archive Project; Art Documentation Peer Review Board; Andrew W. Mellon Society of Fellows in Critical Bibliography; Association of College & Research Libraries, Rare Books & Manuscripts Section, Instruction and Outreach Committee; Association of Moving Image Archivists; Bibliographical Society of America; Conservation Center for Art and Historic Artifacts; Department of Art Conservation, University of Delaware; Grolier Club; LD4 Conference Committee; National Endowment for the Humanities (NEH), American Rescue Plan: Humanities Organizations Review Panel; NEH, Humanities Collections and Reference Resources Review Panel; Program for Cooperative Cataloging Task Group on Sinopia Application Profiles; Progressive Librarians Guild, Jury, Miriam Braverman Memorial Prize; *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* Editorial Board; Society of American Archivists, National Best Practices for Archival Accessioning Working Group; Texas After Violence Project; Texas Archival Resources Online (TARO) UT Stakeholders Committee; Theatre Library Association; Western Association for Art Conservation.



### STAFF PUBLICATIONS

Eric Colleary, "Stoppard's Archives," *Tom Stoppard in Context*, edited by David Kornhaber and James Loehlin (Cambridge University Press, 2021).

Gregory Curtis, *Paris Without Her* (Knopf, 2021).

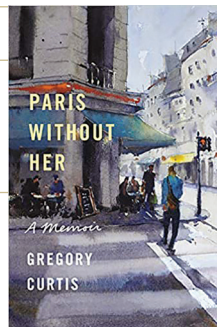
Paloma Graciani Picardo, "Task Group on Sinopia Application Profiles Final Report," <https://www.loc.gov/aba/pcc/taskgroup/Sinopia-Profiles-TG-Final-Report.pdf> (November 2020).

Genevieve Pierce, "The David O. Selznick Storyboard Rehousing Project: A Case Study," *IFLA Journal*, <https://journals.sagepub.com/doi/10.1177/03400352211023068> (June 2021).

Aaron T. Pratt, "An Elizabethan Exorcist's (very weird) Secret Press," *Not Even Past*, <https://notevenpast.org/primary-source-an-elizabethan-exorcists-very-weird-secret-press/> (October 2020).

Aaron T. Pratt, "Technology in Paper: Interactive Design in Early Printed Books," *Not Even Past*, <https://notevenpast.org/primary-source-history-from-the-ransom-center-stacks/> (September 2020).

*We would like to thank all Ransom Center volunteers who share their time, enthusiasm, and expertise while providing invaluable support that helps advance the Center's mission.*

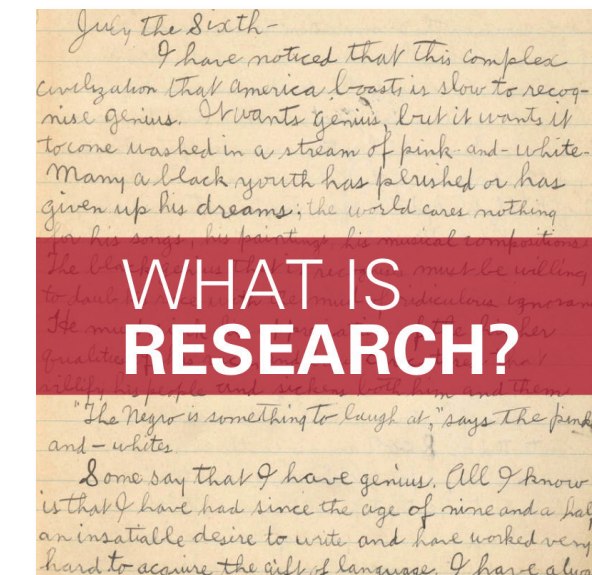


## DIVERSITY AND INCLUSION

In the fall of 2020, the Ransom Center publicly shared its new Diversity and Inclusion Action Plan, encouraging staff at all levels across the Center to consider how we can each be agents for positive change within the organization. The result of months of discussion, self-examination, and reflection among Ransom Center staff, the plan is a living blueprint to guide us in our work and a tool for measuring our future progress.

Among the Center's early accomplishments this past year from the Diversity and Inclusion Action Plan were a revised and updated Collection Development Policy, renewed and increased efforts to revisit and revise collection descriptions, the creation of new research guides, expanded opportunities for student internships, and the project "Diversity Awards for Research Engagement (DARE)." DARE Awards of up to \$1,000 were granted to faculty, students, staff, and outside researchers for submissions to a new *What is Research?* forum that presented innovative research in support of diversity, equity, inclusion, and accessibility.

In February 2020, the Ransom Center launched a permanent Diversity and Inclusion Committee, charged in part with advising the Center's director on strategies for achieving our diversity goals, for promoting a respectful and inclusive environment, and for supporting continuing education opportunities to increase diversity awareness among staff.



ABOVE: Personal effect and other items from Anne Sexton's Papers. RIGHT: Fenton Johnson's manuscript of "A Wild Plaint," 1909. Christopher Morley Collection.

# THE *WHAT STARTS HERE* CAPITAL CAMPAIGN

The *What Starts Here* campaign is the most ambitious fundraising effort in the history of The University of Texas at Austin and the state of Texas. Launched in 2017, the campaign will be announced to the public on March 4–5, 2022. Our campaign priorities encompass a sweeping but vital vision for the Ransom Center and will enable us to:

- Enhance curatorial excellence
- Expand our capacity for preservation and conservation
- Advance scholarship through acquisitions
- Increase access to transformational materials
- Broaden student discovery and learning

Private support is what has made—and will continue to make—UT and its special collections world class. We appreciate the dedicated Ransom Center donors who have already made generous gifts during this campaign.

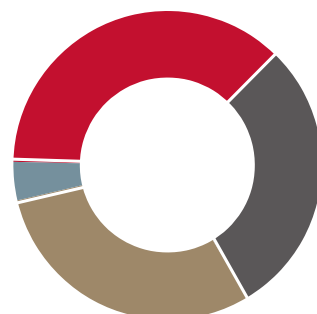
**CAMPAIGN GOAL: \$70,000,000**  
**PROGRESS TO GOAL: 60%**  
**PERCENT OF CAMPAIGN COMPLETED: 57%**

## CAMPAIGN GIVING THROUGH AUGUST 31, 2021:

### GIFT USE

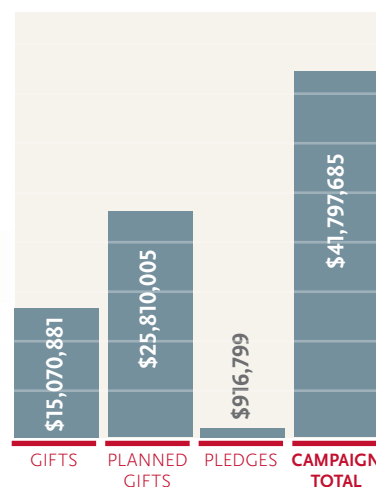
- Endowments: 29%
- Collection Materials\*: 37%
- Other Restricted Purposes: 30%
- Unrestricted Purposes: 4%

\*Non-monetary donations



### GIFT TYPE

- GIFTS: \$15,070,881
- PLANNED GIFTS: \$25,810,005
- PLEDGES: \$916,799
- CAMPAIGN TOTAL: \$41,797,685

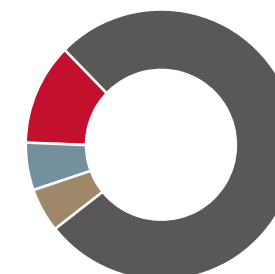


# FINANCIALS

PERIOD COVERING 2020–2021

### EXPENDITURES: \$5,993,025

- Personnel: 77%
- Operating expenses: 12%
- Acquisitions: 5%
- University loan repayment: 6%



### FUNDING SOURCES: \$7,026,909

- University's state support: 61%
- Gifts and grants\*: 11%
- Endowment earnings: 27%
- Earned Revenue: 1%

\* Does not include pledges



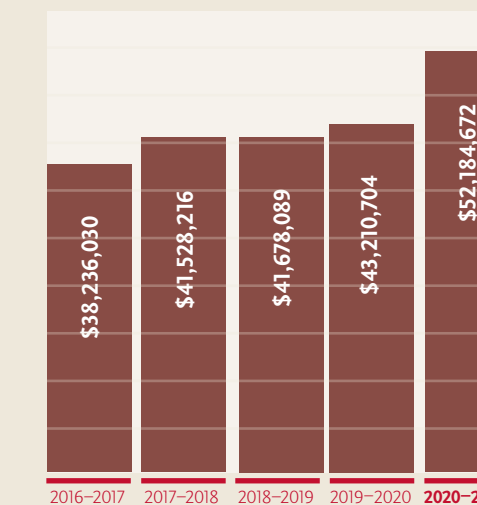
**MEMBERSHIP INCOME: \$66,917**  
**NUMBER OF MEMBERS: 771**

## ENDOWMENT MARKET VALUE

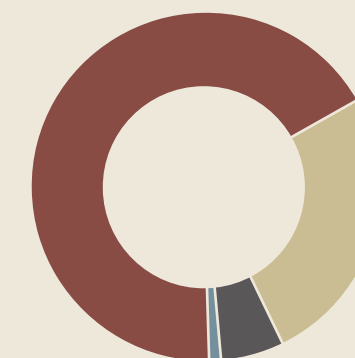
### ENDOWMENT

MARKET VALUE: \$52,184,672

PROJECTED ANNUAL DISTRIBUTION FOR 2021–2022: \$1,951,827

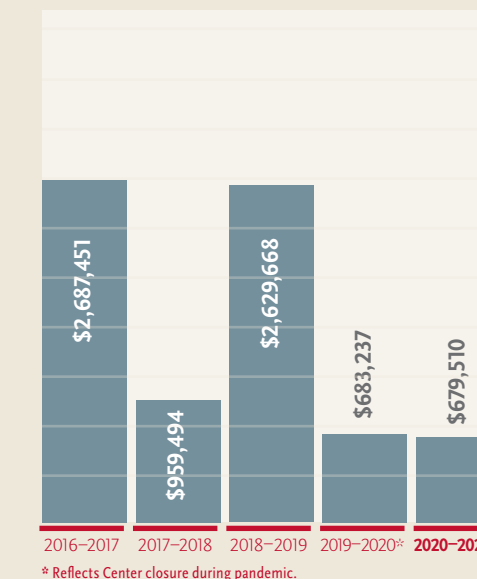


### GIFTS AND GRANTS: \$679,510



- Individuals: 67%
- Foundations: 26%
- Trusts: 6%
- Corporations: 1%

### GIFTS AND GRANTS



\* Reflects Center closure during pandemic.

### PLANNED GIFTS

Many friends advance the mission of the Ransom Center by including gifts to the Center in their wills. These planned gifts are powerful and enduring expressions of support. This past year, donors made pledges of future support to the Center's endowments, programs, and collections. We are grateful for these legacy gifts, which will enhance the Ransom Center for generations.

## DONORS

All gifts to the Harry Ransom Center support the Center's work and are invaluable contributions to our organization. We are grateful to every individual, foundation, and corporation whose generosity has helped us fulfill our mission.

The following donors contributed \$1,000 or more between September 1, 2020, and August 31, 2021.

### \$50,000 and above

Suzanne Deal Booth  
Madison Charitable Foundation Inc.  
The Wrather Family Foundation

### \$25,000–\$49,999

David and Ellen Berman  
Margaret R. Hight  
H. Malcolm Macdonald Charitable Trust  
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### \$10,000–\$24,999

Dawn Black  
Annette Campbell-White  
Mandy Dealey  
Richard A. Groenendyke  
Sharon Hall  
Jeffrey M. Sone

### \$5,000–\$9,999

Ramona C. Adams  
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Lynne B. Bentsen  
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Adam Zaner

### \$1,000–\$4,999

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We would like to extend our thanks to all Ransom Center members and to donors who wish to remain anonymous.

Every effort has been made to ensure the accuracy of this list. If errors or omissions have occurred, please accept our sincere apologies and notify Director of Development Maggie Gilburg at 512-471-9643.



## RANSOM CENTER ADVISORY COUNCIL 2020–2021

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