



HARRY RANSOM CENTER |
Annual Report 2019–2020





Contents

2	A Note from the Director
3	At a Glance
<hr/>	
5	Fostering Research and Learning
6	Research
8	Researcher Publications
9	Fellowships
12	Teaching with the Collections
14	Internships
15	Digital Collections
<hr/>	
17	Engaging the Public
18	Exhibitions
20	Collection Loans
21	Ransom Center Publications
22	Programs
<hr/>	
25	Supporting and Enhancing the Collections
26	Acquisitions
28	Preservation and Conservation
29	Cataloging
<hr/>	
30	Staff
31	Advisory Council
32	Financials
33	Donors

ON THE COVER and AT LEFT: Conservation treatment of the Blaeu world map. Joan Blaeu, *Nova totius terrarum orbis tabula* (Amsterdam: Joan Blaeu, 1648). Kraus Map Collection.



A Note from the Director

At the time of the emergency closure in March 2020, researchers from four different countries and around the U.S. interrupted their work and made hurried plans to return home, even as travel restrictions were going into effect. Our exhibitions, *Gabriel García Márquez: The Making of a Global Writer* and *Stories to Tell*, went dark just weeks after opening; in-person classes were canceled; lectures, readings, and all other public programs were suspended. The Ransom Center donated its supply of N95 masks, used during conservation and preservation activities, to front-line medical workers. Overnight all staff began working from home, many managing new tasks entirely online, some while caring for school-age children or other family members.

The global pandemic upended all of our lives this past year, but it did not alter our mission to advance the study and appreciation of the arts and humanities in all their myriad forms. Immediately we began working with faculty to design rich and meaningful online classes, drawing upon our extensive digital collections. We moved public programs online and found our reach could extend far beyond the campus and far beyond the city of Austin. Untethered to our building, new collaborations emerged with peer fellowship granting institutions, with curators with valuable perspectives on our collections, with teachers developing new forms of online instruction, and with librarians and archivists from peer research institutions across the country. These experiences have given us a valuable new perspective on the way we perform our work and the audiences we serve.

The tragic events of the summer raised still other urgent questions about the role of the Ransom Center in advancing understanding, fostering community, and working for social justice. Our research libraries and museums are not merely mirrors of our society and culture; they can and must be active forces for positive change. The humanities have a valuable role to play in fostering greater understanding and appreciation of our common humanity and of our inherent obligations to one another, and we recommitted ourselves to that work.

This annual report is a record of the Ransom Center's resourcefulness in an extraordinary time and a record as well of its unshakeable commitment to this cultural work. I want to thank the staff, volunteers, and the extended community of friends and supporters for all that was accomplished during this year of challenges, of reflection, and of growth.

A handwritten signature in blue ink, appearing to read 'S. Enniss', with a long, sweeping underline.

STEPHEN ENNISS
Betty Brumbalow Director
enniss@austin.utexas.edu

AT A GLANCE 2019–2020



VISITORS

32,448

Total visitors

23,124

Exhibition attendance

5,838

Students visiting
with classes

1,899

Researcher visits



1,587

Program attendance



RESEARCH AND CONSERVATION

40 U.S. states &
18 countries

Researchers' geographic origins



55

Research fellowships
awarded

6,637

Collection items treated by
conservators

2,445

Sound and moving
image recordings
digitized



ONLINE PRESENCE



142,452

Online digital collection items

**TWO MILLION,
ONE HUNDRED
TWENTY-ONE
THOUSAND, AND
THREE HUNDRED
THIRTY-EIGHT**
Website pageviews

160,612

Social media followers



FUNDRAISING AND MEMBERSHIP

\$683,237 Funds raised

834 Members



Digital access to PEN's archive is essential for any past or future study on the global history of literature, human rights, and freedom of expression.

—Jennifer Clement, PEN International President

Fostering Research and Learning

In the fall of 2019, when student class visits were starting up after the summer break, when new undergraduate and graduate interns were settling into their work, and when our Reading and Viewing Room was filled with researchers and fellows, it felt like the exciting beginning of a typical year. During the fall and the beginning of the spring semester, researchers from 40 U.S. states and 18 countries visited the Ransom Center to study our collections. Thousands of students visited our classrooms to engage with collection materials connected to their coursework. Of course, so much changed in March 2020 when the Ransom Center and institutions across the world closed abruptly to slow the spread of the novel coronavirus and to protect our community. Looking back at this most unusual year of 2019–2020, it is heartening to see that the Ransom Center continued to advance its core mission despite the unexpected challenges we faced. Research and learning continued throughout the year, albeit in different ways after our closure, as staff pivoted to remote work and provided modified support for researchers, faculty, and students.



I am extremely grateful to have had this opportunity to carry out research on the world-renowned and comprehensive archival collections relating to African literature in the Harry Ransom Center. The collections were of immense value to me in completing this long-standing research project.

—Caroline Davis, Oxford Brookes University, recipient of an Andrew W. Mellon Foundation Research Fellowship

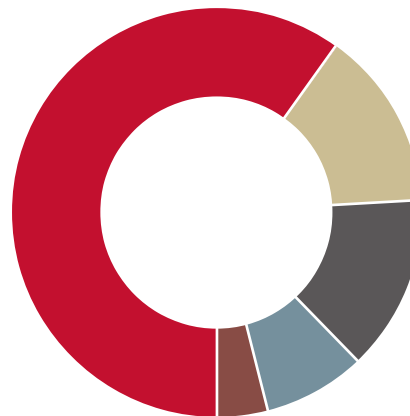


RESEARCH

Although the usually busy Reading and Viewing Room and classrooms became quiet spaces in March following our temporary closure, research and inquiry continued nonetheless. The Ransom Center is committed to supporting research and teaching, and we provided modified reference and research services while staff worked remotely. Without access to collections, some reference and research queries, duplication orders, and other public services were necessarily put on hold. Yet librarians, curators, and research and instructional support staff continued to share their expertise through consultations via email, phone, and video conferencing. Although onsite digitization services paused during our closure, we continued to fulfill as many image requests as possible and waived all Ransom Center fees for academic and noncommercial research purposes.

Researchers' Geographic Origins:

ARGENTINA	ITALY
AUSTRALIA	JAPAN
AUSTRIA	MEXICO
BELGIUM	NEW ZEALAND
CANADA	NORWAY
CYPRUS	SPAIN
FINLAND	SWITZERLAND
FRANCE	UNITED KINGDOM
GERMANY	UNITED STATES OF AMERICA



CIRCULATION OF COLLECTIONS

Non-UT Faculty and Independent Researchers: 60%

Non-UT Graduate, Undergraduate, and High School Students: 14%

UT Faculty and Staff: 14%

UT Graduate Students: 8%

UT Undergraduate Students: 4%



MOST FREQUENTLY CIRCULATED COLLECTIONS

Alfred A. Knopf, Inc. Records
(512 requests)

David Foster Wallace Papers
(257 requests)

Gernsheim Collection
(151 requests)

Carlton Lake Collection
(146 requests)

Kazuo Ishiguro Papers
(142 requests)

Medieval and Early Modern Manuscripts Collection
(135 requests)

Carl H. Pforzheimer Library
(127 requests)

Don DeLillo Papers
(92 requests)

London Review of Books
(77 requests)

Gabriel García Márquez Papers
(71 requests)

Anne Sexton Papers
(70 requests)

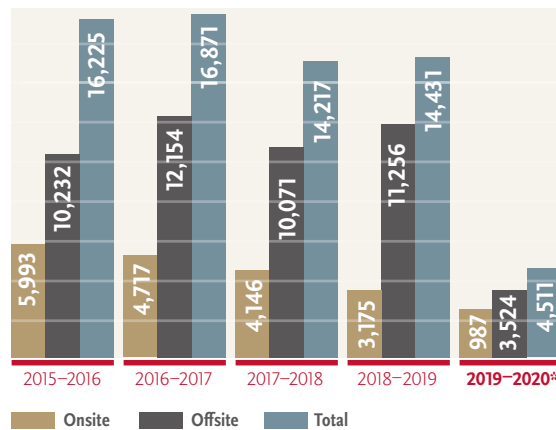
J. M. Coetzee Papers
(65 requests)

Jule Styne Papers
(62 requests)

Tennessee Williams Collection
(61 requests)

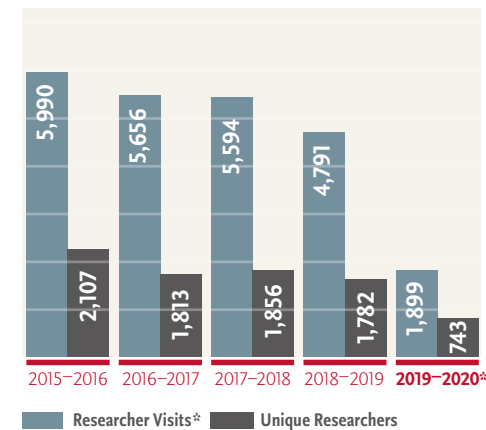
Julia Alvarez Papers
(60 requests)

REFERENCE QUERIES

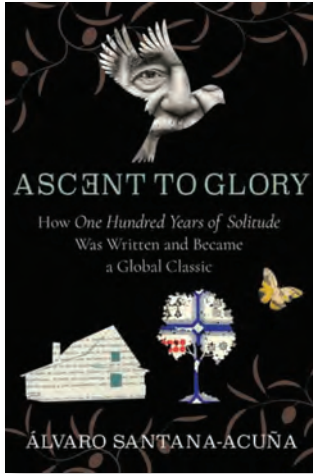
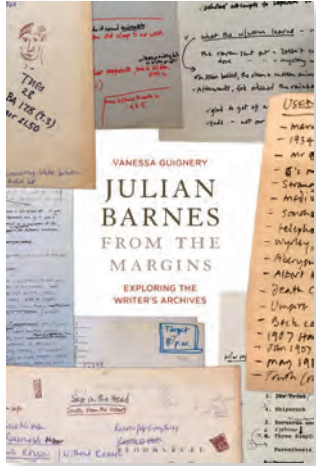


* Reflects Center closure during pandemic.

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.



RESEARCHER PUBLICATIONS

During 2019–2020, scholars and writers produced more than 55 books, 35 articles, and 3 exhibitions based on their research in 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:

Houdini: The Elusive American, by Adam Begley (Yale University Press, 2020)

Typographies of Performance in Early Modern England, by Claire M. L. Bourne* (Oxford University Press, 2020)

Beyond Text: Theater and Performance in Print After 1900, by Jennifer Buckley* (University of Michigan Press, 2019)

War, Nation and Europe in the Novels of Storm Jameson, by Katherine Cooper* (Bloomsbury, 2020)

The Contemporary Post-Apocalyptic Novel: Critical Temporalities and the End Times, by Diletta De Cristofaro* (Bloomsbury, 2019)

Radicals in Exile: English Catholic Books During the Reign of Philip II, by Freddy Cristóbal Domínguez* (Penn State University Press, 2020)

Irish on the Move: Performing Mobility in American Variety Theatre, by Michelle Granshaw* (University of Iowa Press, 2019)

Julian Barnes From the Margins: Exploring the Writer's Archives, by Vanessa Guignery* (Bloomsbury, 2020)

The Dolphin Letters, 1970–1979: Elizabeth Hardwick, Robert Lowell, and Their Circle, edited by Saskia Hamilton (Farrar, Straus and Giroux, 2019)

Justice on Demand: True Crime in the Digital Streaming Era, by Tanya Horeck* (Wayne State University Press, 2019)

André Breton, Paul Eluard: Correspondance (1919–1938), edited by Étienne-Alain Hubert (Gallimard, 2019)

The Passion Projects: Modernist Women, Intimate Archives, Unfinished Lives, by Melanie Micir* (Princeton University Press, 2019)

The Outside Thing: Modernist Lesbian Romance, by Hannah Roche* (Columbia University Press, 2019)

Ascent to Glory: How One Hundred Years of Solitude Was Written and Became a Global Classic, by Álvaro Santana-Acuña* (Columbia University Press, 2020)

Alice Adams: Portrait of a Writer, by Carol Sklenicka* (Scribner, 2019)

Paulu's Diaspora: Black Internationalism and Environmental Justice, by Quito Swan* (University Press of Florida, 2020)

Neoliberal Nonfictions: The Documentary Aesthetic from Joan Didion to Jay-Z, by Daniel Worden* (University of Virginia Press, 2020)

* Ransom Center fellowship recipient

Staff were exceedingly helpful and accommodating during my visit and made my research trip a success. I think there is a lot of value for scholars doing scholarship on race, gender, sexuality, and disability such as my own to pursue Ransom Center fellowships and will recommend my colleagues to apply in future cycles.

—**Christofer Rodelo**, Harvard University, recipient of a University of Texas at Austin Office of Graduate Studies Fellowship

FELLOWSHIPS

The fellowship program responded to the temporary closure of the Ransom Center with agility, flexibility, and creativity. Although some fellows from the 2019–2020 fellowship cycle were able to visit the Center and complete their fellowships before the closure, many were not. To accommodate their needs, we extended the time during which both the 2019–2020 and 2020–2021 fellows can make their visits. In the meantime, we paired fellows with library staff and curators, who are serving as research liaisons to help fellows consult the collections remotely and maintain a connection to the Ransom Center during the closure.

Because of uncertainties due to the pandemic, we suspended our traditional fellowship award cycle and, in its place, launched a pilot initiative: the UT-Austin Fellows Program. In the coming year, we will grant fellowships to UT faculty and graduate students with the goal of encouraging local academic engagement with the collections to grow our research initiatives. We plan to reopen our external fellowship application cycle next year.



FELLOWSHIPS AWARDED

GENERAL FELLOWSHIPS: 45

DISSERTATION FELLOWSHIPS: 10

TOTAL: 55

FELLOWSHIP FUNDING AWARDED

\$181,000

FELLOWSHIP RECIPIENTS

Ignacio Arellano-Torres, Stony Brook University
Anita Brenner's Papers: A Story from the Margins
Supported by the Harry Ransom Distinguished Fellowship Endowment

Tamara Atkin, Queen Mary University of London
Ecologies of Waste: Reusing Books in Early Modern England
Supported by the Carl H. Pforzheimer Endowment

Nicholas Beck, University of Southern California
Minor Deviations: Social Attachments and Perverse Aesthetics in American Literary Culture, 1940–1966
Supported by the Harry Ransom Distinguished Fellowship Endowment

David Belbin, Nottingham Trent University
Graham Greene in Nottingham
Supported by the Harry Ransom Distinguished Fellowship Endowment

Federico Bellini, Università Cattolica del Sacro Cuore, Milano
Self-Translation in Carlo Coccioli
Supported by the Harry Ransom Distinguished Fellowship Endowment

Julie Burrell, Cleveland State University
Performing Diasporic Time: Enactments of African American History
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

Delfina Cabrera, ICI Berlin Institute for Cultural Inquiry
Far from Literal: Paul Bowles's Translative Process
Supported by the Harry Ransom Distinguished Fellowship Endowment

Alba Carmona, Independent Scholar
Gabriel García Márquez in Barcelona: An Analysis of His Intellectual Network
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

Beci Carver, University of Exeter
Santayana's Queer Modernism
Supported by the Harry Ransom Distinguished Fellowship Endowment

Bridget Chalk, Manhattan College
Bloomsbury Edition of D. H. Lawrence's Women in Love
Supported by the Harry Ransom Distinguished Fellowship Endowment

Megan Cook, Colby College
Forgetting Middle English: Archaic Language and the Making of an English Past
Supported by the Carl H. Pforzheimer Endowment

Emma Depledge, University of Neuchatel, Switzerland
Bibliographical Puzzles: A Descriptive Bibliography of Quarto Editions of Shakespeare's Julius Caesar
Supported by the Carl H. Pforzheimer Endowment

Megan Dyson, University of Exeter
Christopher Logue's "War Music" and Recent Homeric Reception
Supported by the Harry Ransom Distinguished Fellowship Endowment

Ariel Evans, The University of Texas at Austin
Pussy Porn and Other Rhetorics of the Body in American Feminist Photography, 1968–1988
Supported by the Marlene Nathan Meyerson Photography Fellowship Endowment

Merve Fejzula, University of Missouri
When Negritude was in Vogue: Black Cultural Citizenship in Nigeria and the United States, 1947–1977
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

Hannah Field, University of Sussex
Hartley Coleridge and the "Dunce's Execution"
Supported by the Harry Ransom Distinguished Fellowship Endowment

Derek Gingrich, York University
Stoppard After Truth
Supported by the Harry Ransom Distinguished Fellowship Endowment

Lorrie Goldensohn, Vassar College
"The Blood Done Sign My Name": A Study of the Poetry and Prose of John Balaban
Supported by the Milton T. Smith Memorial Director's Excellence Fund Endowment

James Gourley, Western Sydney University
Falling in J. M. Coetzee's The Master of Petersburg: Reading Anxiety and Emotion
Supported by the Knopf Fellowship Program Endowment

Oliver Gruner, University of Portsmouth, U.K.
Writing the Hollywood Renaissance: Screenwriting and American Film, 1967–1980
Supported by the Robert De Niro Endowed Fund

Savannah Hall, Indiana University
Un/Fashioning Africa: The Politics of Style in Afromodernist Performance
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

Keelan Harkin, Concordia University
Until Our Final End: Negotiated Futures and the Novel in 1930s Ireland
Supported by the Harry Ransom Distinguished Fellowship Endowment

Johanna Hartmann, Martin-Luther-University Halle-Wittenberg
Don DeLillo's Dramatic Imagination
Supported by the Harry Ransom Distinguished Fellowship Endowment

Gabriella Infante, Independent Scholar
Understanding Race Through Revisions
Supported by the Andrew W. Mellon Foundation Research Fellowship Endowment

Rhys Kaminski-Jones, University of Wales
William Owen Pughe's Southcottian Network
Supported by the Harry Ransom Distinguished Fellowship Endowment

Hyei Jin Kim, University of Oxford
The World According to PEN and UNESCO: Literature as Patrimony and Property since the 1920s
Supported by the Woodward and Bernstein Endowment

Nicola Kozicharow, University of Cambridge
Pavel Tchelitchew in Emigration
Supported by the Harry Ransom Distinguished Fellowship Endowment

James Krause, Brigham Young University
João Guimarães Rosa in English Translation
Supported by the Harry Ransom Distinguished Fellowship Endowment

Samuel Lagasse, Cornell University
Myths of Form: Modernity and Epic Realism in the Anglophone Indian Novel
 Supported by the Milton T. Smith Memorial Director's Excellence Fund Endowment

Maebh Long, University of Waikato
Gap-Worded Stories: The Typescripts of Flann O'Brien's At Swim-Two-Birds
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Vincent Longo, University of Michigan
A Hard Act to Follow: The Hollywood Studio System in the Age of Live Performance (1930–1955)
 Supported by the Robert De Niro Endowed Fund

Roger Luckhurst, Birkbeck College, University of London
Conan Doyle Scholarly Edition
 Supported by the Erle Stanley Gardner Endowment for Mystery Studies

Dipanjani Maitra, University at Buffalo, The State University of New York
"Built With Glue and Clippings": Modernist Collaboration and the Press-Cutting Bureau
 Supported by the Ben Bradlee Fellowship in Journalism

Erin (Schreiner) McGuirl, The Bibliographical Society of America
Writing Behind the Scenes at Selznick Studios
 Supported by the Robert De Niro Endowed Fund

Henry K. Miller, University of Reading
The First True Hitchcock
 Supported by the Robert De Niro Endowed Fund

Sinéad Moynihan, University of Exeter
Transcending Those Nets: Writing the Creative Irish Migrant After Joyce
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Jeff Noh, McGill University
David Foster Wallace: Five Draft Man, Unproductive Novelist
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Allison Pappas, Brown University
Photography's First Impressions: W. H. F. Talbot, J. F. W. Herschel, and Experimental Rhetoric
 Supported by the Marlene Nathan Meyerson Photography Fellowship Endowment

Andre Penafiel, University of Oxford
From Manuscript to Print: The Publication of Camões's "Os Lusíadas" in the Sixteenth Century
 Supported by the Carl H. Pforzheimer Endowment

Natasha Periyar, New College of the Humanities
Intelligent Women: The Politics of Mental Ability in Interwar Feminist Culture
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Iain Quinn, Florida State University
Secular Transcendence: Music, Religion, and Society in the writings of Ian McEwan
 Supported by the Knopf Fellowship Program Endowment

Lance Richardson, Independent Scholar
True Nature: The Pilgrimage of Peter Matthiessen
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Fraser Riddell, Durham University
Music and the Queer Body in Fin-de-Siecle Literature and Culture
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Sebastian Samur, University of Toronto
Rhythmanalysis in Performance
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Urmila Seshagiri The University of Tennessee
Virginia Woolf's "A Sketch of the Past": The First Scholarly Edition
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Anni Shen, Yale University
Transmedia Aesthetic Modernity: Kazuo Ishiguro's Writing in Relation to Film
 Supported by the Knopf Fellowship Program Endowment

Sunny Stalter-Pace, Auburn University
Modern Spectacle: A History of the New York Hippodrome
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Anne Sullivan, California Institute of Technology
"Imaging" the Universe in Victorian Astrophotography and Literature
 Supported by the Marlene Nathan Meyerson Photography Fellowship Endowment

Mark Tardi, University of Łódź
"The Last Avant-Garde Remaining": The Calculus of David Foster Wallace
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Natale Vacalebre, University of Pennsylvania
A Book for all Seasons: Reading Habits and Material Reception of Dante's "Divina Commedia" in Early Modern Italy
 Supported by the Carl H. Pforzheimer Endowment

Crystal Veronie, University of Southern Mississippi
Resisting Medical Authority: Sara Coleridge's Writing and the Evolution of Resistive Embodiment
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Stefano Villani, University of Maryland
The Grand Tour in Reverse: The European Journeys of the Grand Prince Cosimo de' Medici in 1668–1669
 Supported by the Carl H. Pforzheimer Endowment

Michael Von Cannon, Florida Gulf Coast University
The Letters of Ernest Hemingway 1957–1961
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Katherine Williams, University of Toronto
Sovereign Bodies: Disability and the Performance of Early Modern Monarchy
 Supported by the Carl H. Pforzheimer Endowment

Nicola Wilson, University of Reading
Joint Choices: The American Book-of-the-Month Club and the English Book Society
 Supported by the Harry Ransom Distinguished Fellowship Endowment

Working with primary sources piqued my interest in the topics we're exploring in class!

—University of Texas at Austin undergraduate student

A SAMPLING OF COURSES TAUGHT AT THE RANSOM CENTER

ADVANCED SCREENWRITING: TV SPECS

ANTHROPOLOGY OF FOOD

CAPSTONE IN HISTORY: THOREAU IN CONTEXT

FAN MAIL, HATERS, AND THE LITERARY IN WHAT WE LOVE TO HATE

GENDERING ASIAN AMERICA

INDUSTRY, AUTHORSHIP, AND ARCHIVAL RESEARCH

MEDIEVAL MATERIAL CULTURE

SONIC ETHNOGRAPHY

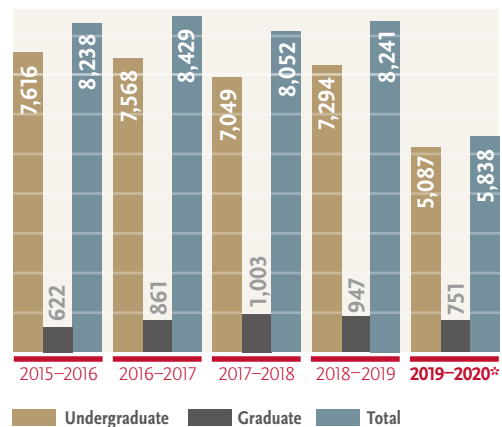
VIRGINIA WOOLF

WHAT IS POWER?

TEACHING WITH THE COLLECTIONS

During the spring of 2020, the Ransom Center instructional team began to rework its teaching practices for entirely virtual classes. Focused on primary source literacy, our virtual classes have helped students make connections between the collections and their course content. These new ways of teaching have allowed students to analyze primary sources in the Center's collections and in other archives, to zoom in on a small detail in a photograph, to take the time to read multiple pages of a letter before coming to class, or to annotate a digital image with virtual sticky notes. Over the summer, a team of 15–20 staff members met weekly to plan and prepare for virtual instruction. We learned ways to increase student engagement in online instruction and shift our teaching practices to virtual spaces, and we practiced new tricks and tools in small working groups.

STUDENT CLASSROOM ATTENDANCE



* Reflects Center closure during pandemic.





The nearly limitless access we enjoyed enabled deep and slow exploration and the delight of discovery.

—Diana Silveira Leite and Gaila Sims, Former Graduate Research Assistants



INTERNSHIPS

The Ransom Center is committed to offering enriching internship opportunities for undergraduate and graduate students. The Center's staff closely mentors interns, provides opportunities for interns to gain professional experience, and invites them to contribute in meaningful ways to the Center's mission. This year, interns contributed to a variety of activities, from providing support for research and teaching, to welcoming visitors and advancing communications efforts, to supporting conservation initiatives. Internship activities pivoted to remote work following our temporary closure in March, while meaningful engagement and mentorship continued throughout the year.

We are grateful to the Thos. H. Law and Jo Ann Law Undergraduate Internship Endowment; the University's Liberal Arts Honors Program, Plan II Honors Program, Graduate School, School of Information, and University Leadership Network; the HBCU Library Alliance; and the Winterthur/University of Delaware Program in Art Conservation for helping support these internship opportunities. We are grateful to the Samuel H. Kress Foundation for its support of the Kress Post-graduate Fellowship in Paper Conservation.

UNDERGRADUATE INTERNS:

Clarke Bagsby—*Biochemistry, Molecular Science, Fisk University, HBCU Library Alliance–Winterthur/University of Delaware HBCU Internship in Conservation*
 Randy Barrera—*Iberian & Latin American Languages & Culture, The University of Texas at Austin*
 Vivie Behrens—*Humanities, Studio Art, The University of Texas at Austin*
 Libby Carr—*Plan II, Theatre & Dance, The University of Texas at Austin*
 Peyton Epsley-Jones—*Psychology, Art History, The University of Texas at Austin*
 Grace Ann Hornfischer—*Plan II, Journalism, The University of Texas at Austin*
 Marley Philips—*Anthropology, The University of Texas at Austin*
 Isabel Salas—*Middle Eastern Languages & Cultures, Humanities, The University of Texas at Austin*
 Ashley Salinas—*Government, History, The University of Texas at Austin*
 Christine Vo—*Philosophy, Sustainability Studies, The University of Texas at Austin*

GRADUATE RESEARCH ASSISTANTS:

Brittany Bratcher—*Information Sciences, The University of Texas at Austin*
 Adrienne Sockwell—*History, The University of Texas at Austin*
 Bethany Radcliff—*English and Information Sciences, The University of Texas at Austin*
 Mariah Wahl—*English and Information Sciences, The University of Texas at Austin*
 Kristen Wilson—*American Studies, The University of Texas at Austin*

POST-GRADUATE CONSERVATION FELLOW:

Emily Farek—*Kress Post-Graduate Fellow in Paper Conservation*

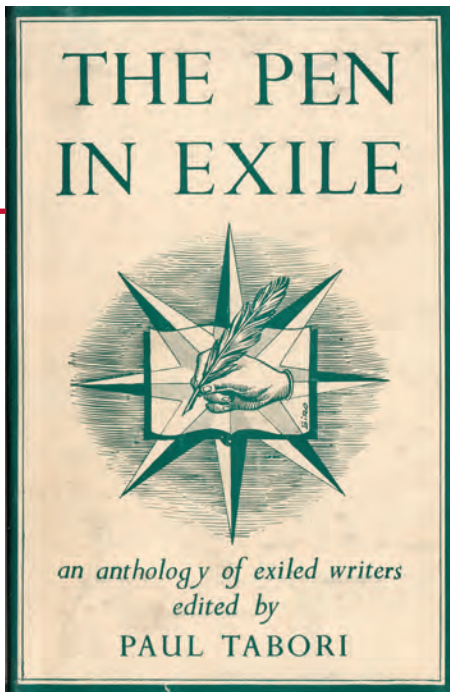
DIGITAL COLLECTIONS

Among the digital collections launched online to the public in 2019–2020 was a selection of videos of Stella Adler, one of the great American acting teachers of the twentieth century. These recordings capture Adler's unique approach to acting and script interpretation and are part of the Stella Adler and Harold Clurman Papers at the Ransom Center. The Center's collection of fully digitized rare books has continued to grow with a focus on early modern editions, including many not otherwise freely available online. Thousands of digitized records reflecting major historical events of the twentieth century related to PEN, a global writers' organization, were made available online this year as part of *Writers Without Borders: Creating Global Access to the PEN International and English PEN Records*, a project funded by the National Endowment for the Humanities.

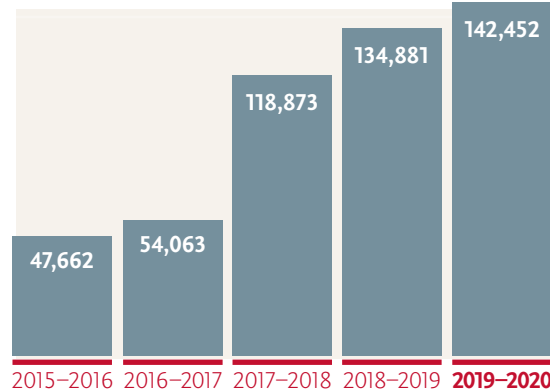
Although staff spent much of the year working from home, digitization services continued during our closure. Since March 2020 we have provided existing images free of charge for any non-commercial purposes, serving more than 5,000 free images to researchers by year's end.



LEFT: *The Pen in Exile: An Anthology of Exiled Writers*, edited by Paul Tabori (London: Published by the International P.E.N. Club Centre for Writers in Exile, 1954–1956). Harry Ransom Center Book Collection, PN 6019 T3. RIGHT: Unidentified photographer, [Detail of Stella Adler teaching a class], ca. 1980. Stella Adler and Harold Clurman Papers, 28.11.



DIGITAL ITEMS AVAILABLE:



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: 854,035



UNIQUE VISITORS: 83,196

acto hipnótico. Uno trata de hipnotizar al
otro en el cuento que fu le estas contando
cantidad de clavos y tornillos y bisagras

act. One tries to hypnotize the reader as
if you are telling him and the response
is and screws and hinges so that he likes

—Gabriel García Márquez

PROTHRO FAMILY GALLERY



Gabriel García Márquez is a “global” writer because his stories continue to enter the lives of millions of readers worldwide every year.

—Álvaro Santana-Acuña, curator of *Gabriel García Márquez: The Making of a Global Writer*

Engaging the Public

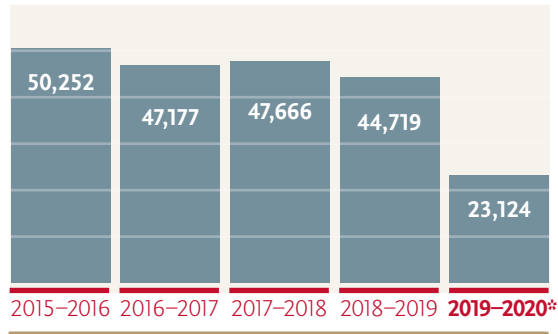


Former U.S. Poet Laureate Tracy K. Smith reads and discusses her work, 2019.

The Ransom Center has long been noteworthy among research libraries for its strong commitment to sharing its collections with a broad public. Through thought-provoking exhibitions in our spacious galleries, loans of unique collection items to exhibitions around the world, dynamic programs featuring creative figures and thinkers, and distinctive publications, the Ransom Center dedicates tremendous efforts to engage the public with our collections. Our temporary closure due to the pandemic disrupted much of this work, as our galleries went dark, programs were suspended, and collection loans were postponed. Yet we have chosen to view this time as a moment of opportunity, a time to think about our audiences differently and more expansively. Since March, we have worked to enhance our website and grow our capacity for

delivering online content, enabling the public to enjoy enriching experiences while staying safe at home. Although we will continue to offer unique experiences for visitors to our building in the future, the temporary closure initiated a time of transformative growth for the Ransom Center.

EXHIBITION ATTENDANCE



Generous support for the Ransom Center's exhibitions was provided by the National Endowment for the Humanities.

* Reflects Center closure during pandemic.

EXHIBITIONS

This year an exhibition of works loaned from the collection of Annette Campbell-White gave visitors the opportunity to view a selection of modernist works from a private collection that complements many of the Ransom Center's own holdings. Annette Campbell-White's memoir, *Beyond Market Value: A Memoir of Book Collecting and the World of Venture Capital*, was published in conjunction with the exhibition and offers a compelling backstory to the items that were on display. The Center marked the publication of faculty member Janine Barchas's *The Lost Books of Jane Austen* with an "Austen in Austin" display in *Stories to Tell* of Austen-family-owned books and reprint editions of Austen's works from the Center's collections. Although *Gabriel García Márquez: The Making of a Global Writer*, a fully bilingual exhibition, closed just six weeks after opening because of the pandemic, a smaller, digital version of the exhibition was made available online in late spring for visitors to explore and enjoy from the safety of their homes.

Modernist Networks: The Annette Campbell-White Collection

August 24, 2019–January 5, 2020

Co-curated by Annette Campbell-White and Cathy Henderson, Associate Director for Education and Exhibitions

This exhibition provided an opportunity for visitors to see rare letters, books, and manuscripts by modernist writers such as T. S. Eliot, Stéphane Mallarmé, Virginia Woolf, James Joyce, Antoine de Saint-Exupéry, and others from the private collection of Annette Campbell-White, a pioneering venture capitalist and rare book collector.

Generous support for this exhibition was provided by Sotheby's.

TOTAL VISITORS: 13,992 TOURS PROVIDED: 226 TOUR ATTENDANCE: 541



Gabriel García Márquez: The Making of a Global Writer

February 1–March 12, 2020*

Curated by Álvaro Santana-Acuña, Assistant Professor at Whitman College

In 1965, Gabriel García Márquez was a Colombian journalist who for almost two decades had struggled to become a full-time fiction writer. In 1967, the publication of *One Hundred Years of Solitude* and its ensuing international success transformed the author into one of the most celebrated writers of the twentieth century. Drawing primarily on the author's papers acquired by the Ransom Center in 2014, this exhibition showed how García Márquez became a literary icon.

Generous support for this exhibition was provided by Pilar and Jaime Dávila.

***Closed early due to the pandemic**

TOTAL VISITORS: 6,845 TOURS PROVIDED: 81 TOUR ATTENDANCE: 994

ONLINE EXHIBITION UNIQUE VIEWS: 4,461



Stories to Tell: Selections from the Harry Ransom Center

This ongoing exhibition of changing displays shares a multitude of stories that can be told from the Ransom Center's collections. Displays in the fall highlighted the golden age of magic posters; early experimental photographic objects by Joseph Nicéphore Niépce; manuscripts from the archive of Doris Lessing, in celebration of the centenary of her birth; manuscripts and books showing how early readers understood Geoffrey Chaucer's writings, displayed alongside nineteenth- and twentieth-century visual interpretations of Chaucer's works; and books tracing the expanding readership of Jane Austen's novels. Spring displays included prints from Associated American Artists; early English illustrated playbooks; personal and professional materials from Tennessee Williams's archive, marking the 75th anniversary of *The Glass Menagerie*; papers from the archive of David Foster Wallace; and documents relating to the recently restored film *The Queen*, a 1968 documentary about drag culture in New York City.



COLLECTION LOANS

The Ransom Center regularly shares collection materials with audiences at national and international museums and institutions through collection loans. During 2019–2020, the Center loaned 99 items to the 10 institutions listed below.

Highlights include the loan of Frida Kahlo's *Self-Portrait with Thorn Necklace and Hummingbird* for a traveling exhibition, *Fantastic Women: Surreal Worlds from Meret Oppenheim to Louise Bourgeois*, at the Schirn Kunsthalle Museum in Germany and the Louisiana Museum of Modern Art in Denmark. UK-based 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. Fifty-one items from the Adrienne Kennedy Papers were loaned to Artists Space in New York City for the exhibition *She Who Is: Adrienne Kennedy and the Drama of Difference*, highlighting the themes and narrative techniques explored by the groundbreaking playwright and helping visitors understand how critical Kennedy's work is to discussions about race, gender, and identity.

Several loans scheduled for the spring and summer of 2020 were postponed or rescheduled due to the pandemic, including the loan of the Ransom Center's exhibition *Gabriel García Márquez: The Making of a Global Writer* to the Museo de Arte Moderno in Mexico City.



Witte Museum, San Antonio, Texas

The Art of Texas: 250 Years
May 4–September 3, 2019

Crystal Bridges Museum of American Art, Bentonville, Arkansas

Nature's Nation: American Art and Environment
May 25–September 9, 2019

Art Galleries at Black Studies, Austin, Texas

Charles White and the Legacy of the Figure: Celebrating the Gordon Gift
August 28–December 7, 2019

Victoria and Albert Museum, London, United Kingdom

Cars: Accelerating The Modern World
November 23, 2019–March 17, 2020

Blanton Museum of Art, Austin, Texas

The Artist At Work
December 14, 2019–March 3, 2020; reopened August 12–October 25, 2020

Amazwi South African Museum of Literature, Makhanda

(Grahamstown), South Africa
J. M. Coetzee: Scenes from the South
February 10–March 26, 2020

Schirn Kunsthalle Museum, Frankfurt, Germany

Fantastic Women: Surreal Worlds from Meret Oppenheim to Louise Bourgeois
February 13–March 17, 2020; reopened May 5–July 5, 2020

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

Amon Carter Museum of American Art, Fort Worth, Texas

Acting Out: Cabinet Cards and the Making of Modern Photography
August 14–November 1, 2020

ABOVE: *She Who Is: Adrienne Kennedy and the Drama of Difference*, Installation view, Artists Space, 2020. Photo: Filip Wolak. Image courtesy of Artists Space.

Her deceptively modest memoir communicates a rare ardour for twenty-first-century auction buying—showcased recently in Modernist Networks, an exhibition drawn from her books and manuscripts, at the Harry Ransom Center.

—James Fergusson, in *The Times Literary Supplement*

RANSOM CENTER PUBLICATIONS

The Ransom Center's publications are an important component of our mission to share collections with a broad audience.

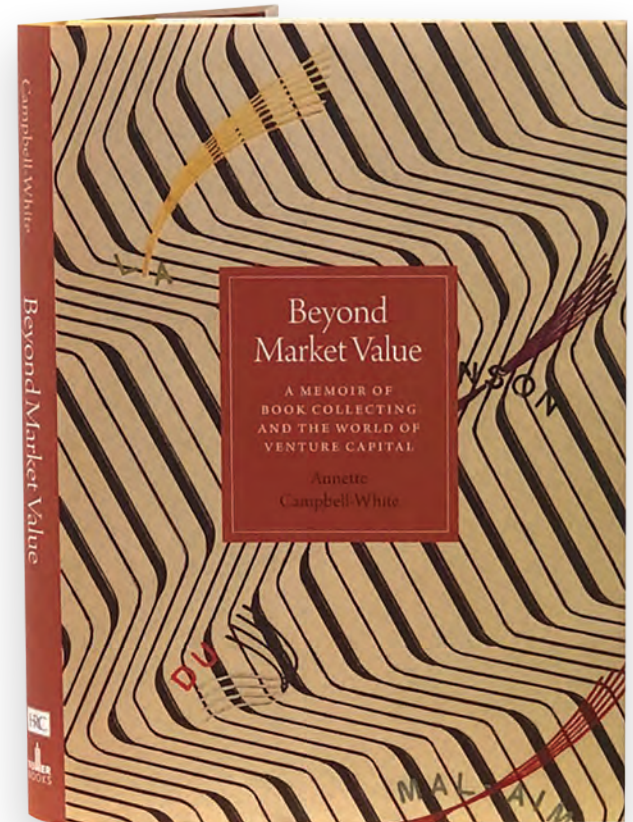
Beyond Market Value: A Memoir of Book Collecting and the World of Venture Capital

By Annette Campbell-White

Published by the University of Texas Press in association with the Harry Ransom Center, 2019

Beyond Market Value chronicles Annette Campbell-White's remarkable life, from a childhood spent in remote mining camps throughout the British Commonwealth, where books created an imaginary home; to her early adulthood in London, where she first discovered a vocation as a book collector; to Silicon Valley, where she built a pioneering career as a venture capitalist. She recalls the impulsive purchase of the first book in her collection, T. S. Eliot's *A Song for Simeon*, and her pursuit of rare editions of all 100 titles listed in Cyril Connolly's *The Modern Movement*. Campbell-White's collecting and career peaked in 2005, when she acquired the last of the Connolly titles and was named to *Forbes*'s Midas List, the annual ranking of the most successful dealmakers in venture capital. In 2007, out of concern for their preservation, Campbell-White sold the Connolly titles she had spent more than 20 years assembling, leading to a new appreciation of what remained of her collection and, going forward, a broader focus on collecting modernist letters, manuscripts, and ephemera.

The publication of *Beyond Market Value* coincided with the Ransom Center's exhibition *Modernist Networks: The Annette Campbell-White Collection*.





Oscar Cásares's reading of his book was exceptional. I grew up in Laredo, so I felt as if it were a movie as I listened to his low-key but perfectly worded rendition of how quietly ominous life on the border can be.

—Attendee of the September 24, 2019, reading of *Where We Come From* by Oscar Cásares

PROGRAMS

Public programs for 2019–2020 were off to a strong start before our closure in mid-March. We welcomed authors Oscar Cásares, Lauren Groff, Tracy K. Smith, and John Balaban for readings. Curator Eric Colleary and actors from the Hidden Room Theatre gave visitors a glimpse behind the curtain at Tennessee Williams's writing process through drafts of *The Glass Menagerie*. We collaborated with the Austin Film Society (AFS) on a film series related to the work of Gabriel García Márquez. Filmmaker Rodrigo García kicked off the series with a screening of his father's favorite film, *Fitzcarraldo* (1982), and participated in an engaging discussion with AFS's Chale Nafus. The annual Pforzheimer lecture featured Dr. Jane Raisch speaking about facsimiles before the advent of photography. The Ransom Readers book club gave visitors a look into archives that revealed how the books were written and edited. The pandemic shifted our plans for public programs, and we are now producing online programs for fall and spring 2020–2021.



PROGRAM ATTENDANCE: 1,587



ONLINE VIEWS OF PROGRAMS: 3,664



LEFT TOP: Filmmaker Rodrigo García discusses the connections between film and the work of his father, Gabriel García Márquez, 2020. LEFT BOTTOM: Actors from The Hidden Room, including UT Professor Franchelle Dorn, bring Tennessee Williams's archive to life through dramatic readings, 2020. RIGHT: Oscar Cásares signs copies of *Where We Come From* following his reading, 2019.



GABRIEL GARCÍA MÁRQUEZ
CIENTO AÑOS DE SOLEDAD

Jennifer
Harris

UNIVERSITY OF CALIFORNIA
THE HERBERT W. GOLDEN



There is a lot more to this archive than just Arthur Miller's manuscripts. This collection captures his ideas and personal thoughts and contains fragments of writings never completed, all of which helps paint a much broader image of Miller. There is a great deal here that has never been seen before.

—Eric Colleary, Cline Curator of Theatre and Performing Arts

Supporting and Enhancing the Collections

The Ransom Center's curators, conservators, preservation technicians, archivists, librarians, and other staff work every day to advance the care and stewardship of our collections. Our strong commitment to this work remained unchanged despite the disruptions caused by the pandemic. When our building closed in March 2020, we responded quickly to ensure that care of our collections continued while staff moved primarily to working from home. Staff protected collection items on display from environmental stresses, and careful monitoring of our building environment and collection security continued. All the while, work carried on to strengthen and interpret our collections, to enhance and improve collection descriptions, and to advance preservation and conservation initiatives, all in support of the Center's remarkable collections.

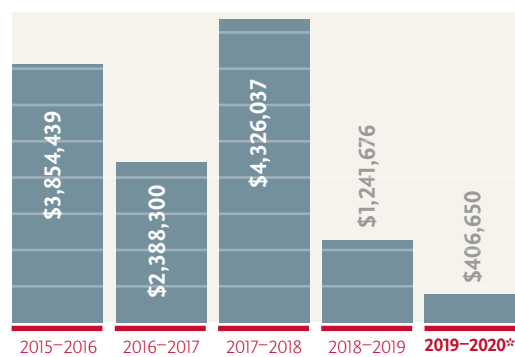


OPPOSITE: Joanne Leonard (American, b. 1940), *Untitled*, 1977, from the series *Home Interiors*. Gelatin silver print, 17.2 x 17.4 cm. Photography Collection, gift of the artist in honor of her sisters Eleanor Rubin and Barbara Handelman, © Joanne Leonard. RIGHT: Rufino Tamayo (Mexican, 1899–1991), [Portrait of Peggy Muray], 1948. Pastel on paper. Nickolas Muray Collection of Mexican Art, 2019.0020.0001. © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY.



Barbara Crane (American, 1928–2019), *Untitled*, 1970 or 1971, from the series *People of the North Portal*, 1970–1971. Gelatin silver print, 45.2 x 31.9 cm. Photography Collection, gift of the Barbara B. Crane Trust, © Barbara B. Crane Trust.

ACQUISITION EXPENDITURES



* Reflects Center closure during pandemic.

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 2019–2020 are highlighted below.

Bonita Granville Wrather and Jack Wrather Papers

A collection documenting the career of actress Bonita Granville Wrather (1923–1988) and her business partnership with her husband, Jack Wrather (1918–1984), was generously donated to the Center. Bonita Granville Wrather acted in more than 50 films, best known for her role in *These Three* (1936), based on Lillian Hellman's *The Children's Hour*, for which she earned an Academy Award nomination. She worked closely with her husband managing the Wrather Corp., which produced television series *Lassie* and *The Lone Ranger* and ran such business ventures as the Disneyland Hotel. The collection includes scripts, family and professional photographs, films and home movies, posters, and other materials.

John Balaban Papers

The archive of poet and writer John Balaban (b. 1943), author of 13 books including the recent poetry collection *Empires* (2019), was generously donated to the Center. The archive includes manuscripts of Balaban's poetry, fiction, translations, and literary non-fiction; correspondence with fellow writers; materials documenting his time volunteering in Vietnam as a conscientious objector during the war; rare recordings of Vietnamese folk poetry that Balaban translated; photographs; and other materials that document his career.

Hugh Whitmore Papers

The papers of Hugh Whitmore (1936–2018) document the life and career of the celebrated English playwright and screenwriter. With plays such as *Breaking the Code* (1986) about mathematician Alan Turing, and films such as the Winston Churchill biopic *The Gathering Storm* (2002), Whitmore was known for his dramatic interpretations of historical figures and adaptations of classic works of literature. The archive includes research materials, early drafts, rare recordings of Whitmore's work, and extensive correspondence.

Photographs by Barbara Crane, Joanne Leonard, and Susan Ressler

In an ongoing effort to strengthen and diversify its holdings of post-war American art, the Ransom Center acquired a selection of important photographs made by women in the 1970s. These acquisitions include 60 photographs by Joanne Leonard (b. 1940), most from her *Home Interiors* project; 5 photographs by Susan Ressler (b. 1949) made in 1979 and 1980 as part of the NEA-sponsored survey *The Los Angeles Documentary Project*; and 8 photographs by Barbara Crane (1928–2019) from her series *People of the North Portal, 1970–1971*.

Portraits by Rufino Tamayo

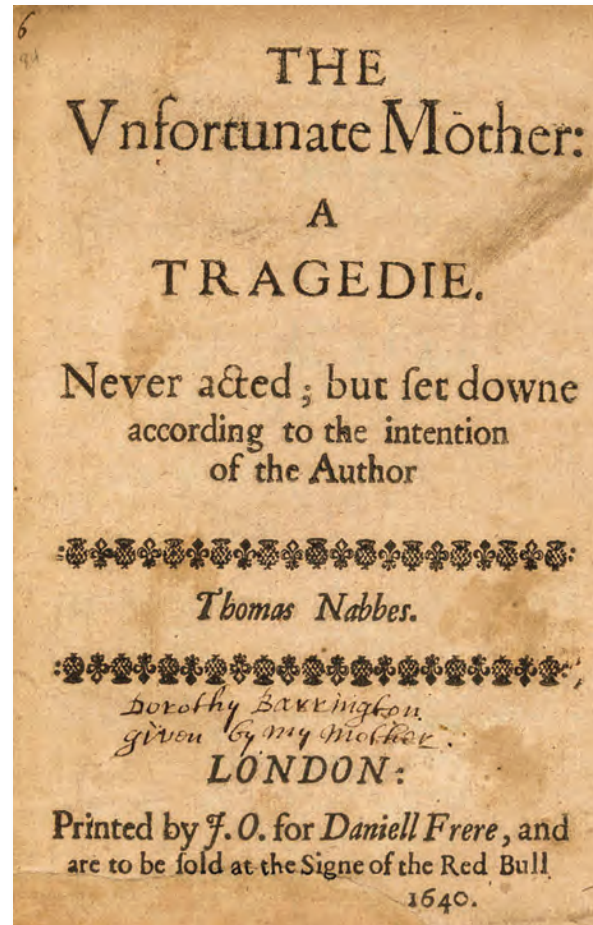
The Ransom Center acquired two portraits by noted Mexican muralist and surrealist painter Rufino Tamayo (1899–1991). A 1948 pastel-on-paper portrait of Peggy Muray, wife of photographer Nickolas Muray, and a 1952 pencil-on-paper portrait of their son, Chris Muray, join a collection of other works at the Center by Tamayo and complement the Center's Nickolas Muray Collection of Mexican Art.

Early Books Inscribed by Dorothy Barrington

There were 25 new additions to the Center's early book and manuscript holdings in 2019–2020, including copies of two seventeenth-century English playbooks that offer important evidence about the circulation of English drama in print. They were inscribed by Dorothy Barrington, who writes in each that they were given to her by her mother. The Center recently acquired a third Barrington playbook featuring her inscription; a fourth—the only other known to survive—is at Texas Christian University.

Flash Fiction Collection

More than 250 books and journals were donated from the personal collections of prominent writers and editors of flash fiction to establish a Flash Fiction Collection at the Ransom Center. The collection includes anthologies, journals, chapbooks, single-author collections, books about the writing of flash fiction, and a number of rare publications. These materials complement other flash writings housed in the Center's book holdings and literary archives.



Additions to Collections

The Ransom Center also made additions to its collections relating to **Anita Brookner, Billy Collins, Robert De Niro, Gabriel García Márquez, Doris Lessing, Tim O'Brien, Edith Sitwell, Tom Stoppard, David Foster Wallace, and Tennessee Williams, among others.**

ABOVE: Dorothy Barrington's ownership inscription on Thomas Nabbes, *The vnfortunate mother: a tragedie* (London: Daniel Frere, 1640), sig. Atr. Harry Ransom Center Book Collection. RIGHT: *The Rose Metal Press Field Guide to Writing Flash Fiction: Tips from Editors, Teachers, and Writers in the Field*, edited by Tara L. Masih (Brookline, MA: Rose Metal Press, 2009). Flash Fiction Collection.

On one David Douglas Duncan recording, the photographer had Pablo Picasso sing his childhood lullaby. Other recordings, such as those of the Donald Albery and Norman Bel Geddes collections, contain sound effects for stage plays that provide a glimpse into what audiences heard when they saw the production performed.

—Katie Quanz, NEH Audio Preservation Grant Project Coordinator



PRESERVATION AND CONSERVATION

Conservators undertook a diverse range of treatment projects in 2019–2020, from an enormous seventeenth-century Dutch wall map, to the only surviving fragment of a book of English poetry that is preserved in the binding of a 1551 copy of Thomas More’s *Utopia*, to a photograph album belonging to author Gabriel García Márquez. Conservators and preservation technicians designed and constructed protective enclosures for equally varied holdings, including 98 objects from Arthur Miller’s papers, 2,500 stereograph cards, hundreds of bound collections, and 30 rare phonograph recordings. The housing of over 170,000 photographic prints from the Magnum Photos, Inc. Photography Collection concluded in summer 2020, with each photograph individually sleeved for safe handling.

Conservators and preservation technicians advanced several collection surveys for a range of preservation and housing purposes. In all, staff committed nearly 1,000 hours to documenting collection needs and calculating the resources required to undertake select projects.

In August, the Center completed *Unlocking Sound Stories: Preserving and Accessing the Harry Ransom Center’s Audio Collections*, a two-year project funded by the National Endowment for the Humanities to preserve through digitization a wide range of unique sound recordings in the collections. Over 3,000 recordings were digitized during the project and are now accessible in the Center’s Reading and Viewing Room.

COLLECTION ITEMS TREATED BY CONSERVATORS: **6,637**

HOURS DEVOTED TO CONSERVATION TREATMENTS: **904**

CUSTOM PRESERVATION ENCLOSURES CREATED: **1,247**

HOURS CREATING CUSTOM ENCLOSURES: **544**



FEATURED CONSERVATION TREATMENT

Created by celebrated Dutch cartographer Joan Blaeu in 1648, the 10' x 7' map titled *Nova totius terrarum orbis tabula* is commonly known as the Blaeu World Map. This grand map is composed of 21 hand-printed engraved images that show the known geography of the Earth at that time, along with images of constellations and diagrams of the solar system. The map is embellished with hand-applied watercolors and silk ribbon trim. There is also letterpress text across the bottom edge that describes the map's geographical and navigational features. The map is lined with what is likely the original patchwork of linen fabric.

In 2018–2019, the Center prioritized the conservation treatment of this one-of-a-kind treasure. In 2019–2020, a conservation project commenced, encompassing intensive examination of the map, technical analysis of fibers and colorants, and conservation treatment. To support this large-scale project, the Samuel H. Kress Foundation awarded the Center a grant to hire a post-graduate conservator fellow. Emily Farek, 2019 graduate of the Wintherthur/University of Delaware Graduate Program in Art Conservation, joined our team of paper conservators for the year.

To support the custom design and construction of a frame for storage and exhibition, the Center launched successful fundraising efforts in 2019 and 2020. The engineering of the frame will ensure that researchers and students have maximum accessibility to the map's details, while providing secure protective storage. Treatment and framing of this rare map will be completed in 2020–2021.

We are grateful to the Samuel H. Kress Foundation for its support of the Kress Post-graduate Fellowship in Paper Conservation and the hundreds of friends who gave generously to support the preservation and presentation of the Blaeu World Map.

HIGHLIGHTS OF NEWLY CATALOGED COLLECTIONS:

RACHEL CUSK PAPERS

ARTHUR MILLER PAPERS

PEN RECORDS

CATALOGING

The work of archival, visual material, and printed material catalogers was disrupted by the Center's closure in 2020. Yet we continued to provide new and improved access to detailed collection descriptions and inventories during this time, with over 100 new or revised finding aids made available over the course of the year, and over 2,000 bibliographic records created or revised. Of

particular note are the completion this year of the processing of the Arthur Miller Papers and the PEN Records, the latter funded by a multi-year grant from the National Endowment for the Humanities. Furthermore, new linked open data projects are beginning to enhance the presence of metadata in such online resources as *WikiData* and *Social Networks and Archival Context (SNAC)*.

IN 2019–2020:

ARCHIVAL MATERIALS CATALOGING

73 online finding aids created or updated

66% of archival collections currently cataloged

PRINTED AND PUBLISHED MEDIA CATALOGING

2,147 catalog records created or updated

80% of books and serials titles cataloged

VISUAL MATERIALS CATALOGING

1,139 item-level catalog records created or updated

1,240 collection-level catalog records created or updated

33 online finding aids created or updated

54% of collections currently cataloged

FULL-TIME STAFF: 65

PART-TIME STAFF: 20

STUDENT ASSISTANTS: 31

TOTAL STAFF: 116

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 and Photographic Materials Group; American Library Association; American Theatre Archive Project; Andrew W. Mellon Society of Fellows in Critical Bibliography; Archivists of Central Texas; Association of College & Research Libraries, Rare Books & Manuscripts Section, Instruction and Outreach Committee; Association for Library Collections and Technical Services; Association of Moving Image Archivists; Bibliographical Society of America; British Studies, The University of Texas at Austin; Conservation Center for Art and Historic Artifacts, Board of Directors; Department of Art Conservation, Affiliated Faculty, University of Delaware; Grolier Club; LD4 Application Profiles Affinity Group; Program for Cooperative Cataloging Task Group on Sinopia Application Profiles; RDA Steering Committee Application Profiles Working Group; *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* Editorial Board; Society of American Archivists; Society for Cinema and Media Studies, Sound and Music Scholarly Interest Group; Texas After Violence Project; Texas Collections Emergency Resources Alliance; Theatre Library Association; University of Texas at Austin Staff Council; Western Association for Art Conservation.



STAFF PUBLICATIONS

Tracy Bonfitto, Review of *The Oxford History of Popular Print Culture*, vol. 5, *US Popular Print Culture to 1860*, eds. R. J. Zboray and M. S. Zboray, *Information & Culture*, vol. 55, no. 2 (2020), pp. 198–199.

Ellen Cunningham-Kruppa, *Mooring a Field: Paul N. Banks and the Education of Library and Archives Conservators* (The Legacy Press, 2019).

Andi Gustavson (co-author with A. M. López, L. Huges-Watkins, and E. Smith-Pryor), "Ethically Teaching Histories of Violence, Racism, and Oppression," in *Teaching Undergraduates with Archives*, edited by N. Bartlett, E. Gadelha, and C. Nofziger (Ann Arbor: Maize Books, 2019), pp. 242–264.



Andi Gustavson (co-author with B. Gormley, M. Seale, H. Alpert-Abrams, A. Kemp, T. Lindquist, and A. Logsdon), "Teaching with Digital Primary Sources: Literacies, Finding and Evaluating, Citing, Ethics, and Existing Models," *Digital Library Federation, Digital Library Pedagogy Working Group*, <https://dlfteach.pubpub.org/pub/digitalprimarysources/release/2>, (2019).

Gretchen Henderson (co-author with C. Wyborn, F. Davila, L. Pereira, et al.), "Imagining Transformative Biodiversity Futures," *Nature Sustainability*, vol. 3, no. 9 (2020), pp. 670–672.

Gretchen Henderson, "Intermedia Genres: Breathing Lessons in Changing Climates," *Notre Dame Review*, vol. 48 (2019), print and digital hybrid.

Gretchen Henderson, "Life in the Tar Seeps," *Ecotone*, issue 28 (2019–2020), pp. 158–170.

Gretchen Henderson, "Listen for a pelican, owl, gull, hawk and chickadee: Narratives for Biodiversity Revisited," in *Seeds of Change: Provocations for a New Research Agenda*, eds. C. Wyborn, N. Kalas, N. Rust (Vienna, Austria: Biodiversity Revisited Symposium Conference Proceedings, 2019), pp. 73–76.

Gretchen Henderson, "Reimagining Biodiversity Narratives and Pandemics," *LucHoffmannInstitute.org*, 2020.

Gretchen Henderson, "Thinking Like a Crosswalk," *Ploughshares*, vol. 45, no. 4 (2019–2020), pp. 67–80.



RANSOM CENTER ADVISORY COUNCIL

2019–2020

CHAIR: Mandy Dealey, *Austin, Texas*

Ramona C. Adams, *Houston, Texas*
Sergio Alcocer, *Austin, Texas*
Gordon Appleman, *Fort Worth, Texas*
Rudolf Bekink, *Austin, Texas*
Lynne B. Bentsen, *Houston, Texas*
Jacobo Bergareche, *Madrid, Spain*
Dawn Black, *Austin, Texas*
Judith Bollinger, *London, England*

Thomas P. Borders, *Austin, Texas*
Annette Campbell-White, *London, England*
Larry Carver, *Rico, Colorado*
Margaret Vaughan Cox, *Houston, Texas*
Karlolyne H.C. Garner, *Dallas, Texas*
David Garten, *Houston, Texas*
Ross Gatlin, *Southlake, Texas*
Tom Green, *New York, New York*
Richard A. Groenendyke, *Tulsa, Oklahoma*
Matt Henneman, *Houston, Texas*
Margaret R. Hight, *Austin, Texas*
Jill Jewett, *Houston, Texas*
Shaun Jordan, *Austin, Texas*
Harris L. Kempner, Jr., *Galveston, Texas*
Jeanne Klein, *Austin, Texas*

Beth Madison, *Houston, Texas*
Gilbert Lang Mathews, *San Antonio, Texas*
Celeste Meier, *San Francisco, California*
Marti A. Meyerson, *New York, New York*
Adam Muhlig, *Austin, Texas*
Frank Needham, *Dallas, Texas*
Rosalba Ojeda, *Mexico City, Mexico*
Sam Radin, *New York, New York*
Nancy Scanlan, *Austin, Texas*
Lewis G. Smith III, *Tyler, Texas*
Jeffrey M. Sone, *Dallas, Texas*
Lois Farfel Stark, *Houston, Texas*
Steven Stodghill, *Dallas, Texas*
Marion Lear Swaybill, *New York, New York*
Nelda Trevino, *Austin, Texas*

Mitch Vernick, *Austin, Texas*
Mark L.D. Wawro, *Houston, Texas*
Laura C. Wilson, *Dallas, Texas*
Adam Zaner, *Dallas, Texas*

EMERITUS

Joe Armstrong, *Plano, Texas*
Frank W. Calhoun, *Austin, Texas*
Leonard J. Eaton, Jr., *In Memoriam*
Robert A. Franden, *Delray Beach, Florida*
Nancy Inman, *Austin, Texas*
Cary Roberts, *Houston, Texas*

Financials

EXPENDITURES: \$6,500,971

- Personnel: 75%

- Operating expenses: 14%

- Acquisitions: 6%

- University loan repayment: 5%



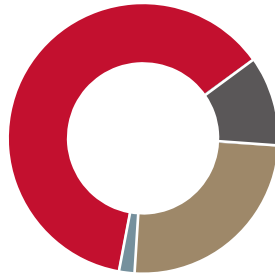
FUNDING SOURCES: \$6,714,434

- University's state support: 62%

- Gifts and grants*: 11%

- Endowment earnings: 25%

- Earned Revenue: 2%



* Does not include pledges

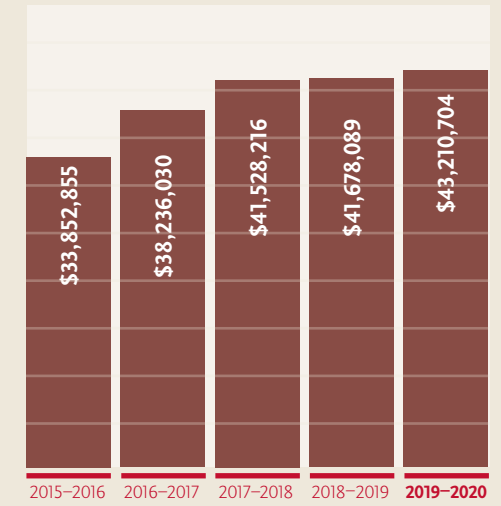
MEMBERSHIP INCOME: \$91,490
NUMBER OF MEMBERS: 834

ENDOWMENT

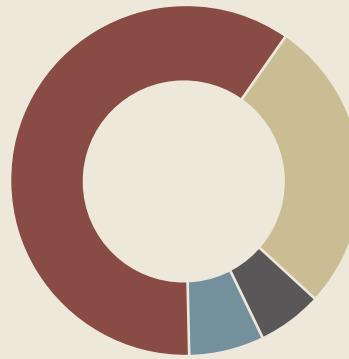
MARKET VALUE: **\$43,210,704**

PROJECTED ANNUAL DISTRIBUTION
 FOR 2020–2021: **\$1,918,417**

ENDOWMENT MARKET VALUE



GIFTS AND GRANTS: \$683,237



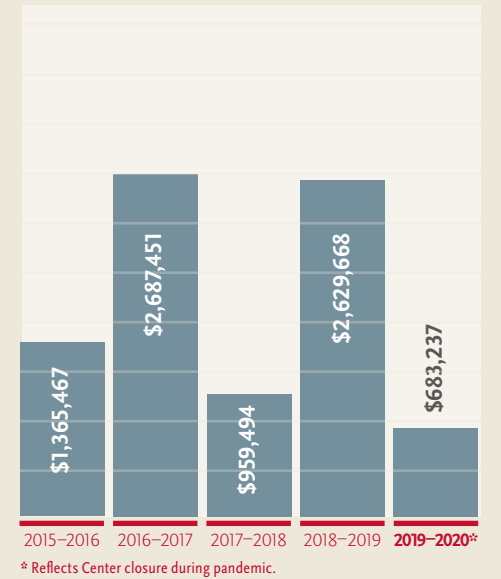
- Individuals: 60%

- Foundations: 27%

- Trusts: 6%

- Corporations: 7%

GIFTS AND GRANTS



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 advance the Center's mission and make 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 financial gifts of \$1,000 or more between September 1, 2019, and August 31, 2020.

\$50,000 and above

The Andrew W. Mellon Foundation
The Mark and Suzanne Vollette Charitable Foundation
Charles Wright

\$25,000–\$49,999

H. Malcolm Macdonald Charitable Trust
Margaret R. Hight
Lucifer Lighting Company
Madison Charitable Foundation Inc.
Ellen Peckham

\$10,000–\$24,999

Ramona C. Adams
Lynne B. Bentsen
Annette Campbell-White
Albert and Ethel Herzstein Charitable Foundation
Harris L. Kempner, Jr.
The Rea Charitable Trust

\$5,000–\$9,999

Gabrielle and Rudolf Bekink
Jacobo Bergareche
Frank W. Calhoun
Margaret Vaughan Cox
The Gailo Trust
Karolyne H.C. Garner
David Garten

Ross Gatlin
Thomas B. Green
Richard A. Groenendyke
Sharon Hall
Henneman Rau LLP
Jeanne and Michael Klein
Matthew F. Kreisle III
Marlene Nathan Meyerson Family Foundation

Celeste Meier
R. Mark Shepherd
Jeffrey M. Sone
Steven Stodghill
Marion Lear Swaybill
Mitch and Johanna Vernick
Mark L.D. Wawro
David A. Wilson
Adam Zaner

\$1,000–\$4,999

Roger D. Alford
Gordon Appleman
Judith and William Bollinger
Ralph L. Bordie
Clara W. Cargile
Kathleen M. Clark
Christopher R. Cole
Cornett Family, In memory of Barbara Campbell Cornett
Eric F. Craven
William H. Cunningham
Gregory Curtis
Mandy Dealey
Susan Dienelt
Dennis Eakin
Steve and Lucy Ennis
Susan S. Fainter
The Finkelstein Foundation
Bryan and Maggie Gilburg
Harvey M. Guion, Jr.
D. D. Gullickson
Gregory L. Hemphill

Steven L. Isenberg
Albert C. Lewis
Wm. Roger Louis
Michel A. McCabe-Hughes
James B. Milliken
John E. Mooney
Law Offices of Frank E. Needham P.C.
F. Richard Pappas
Philip A. Rhodes, Jr.
Frank B. Rynd
Robert K. Schultz
Michael Scott
Marcelle A. Spilker
Stanford University
Nelda Anita Trevino
Uris Properties LLC
Varshawsky Huber LLP
Dwight C. Williams
Marc T. Winkelman
Patricia E. Winston
E. Custis Wright
William P. Wright, Jr.

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.





HARRY RANSOM
CENTER

The University of Texas at Austin

P.O. Drawer 7219 Austin, TX 78713-7219 hrc.utexas.edu