



Editorial

For Jane Turner

In the autumn of 2020, Jane Turner retired from her position as Head of the Print Room after nine eventful and productive years. Jane's career has been long, impressive and international. Her first appointment was at the Morgan Library & Museum in 1978. She worked closely with Felice Stampfle, the Morgan's renowned first curator of drawings and prints, while also engaged in graduate studies with Egbert Haverkamp-Begemann at the Institute of Fine Arts (NYU). Shortly after moving to the United Kingdom in 1984 following her marriage to Nicholas Turner, a drawings curator at the British Museum at the time, Jane was hired by Macmillan as Editor-in-Chief of the monumental thirty-four-volume *Dictionary of Art*, for which she edited an astounding 31,600 pages (note that this was well before the arrival of e-mail). In 2005, Jane became Editor of the leading journal *Master Drawings*, a position she held throughout her tenure at the Rijksmuseum, and continues to maintain today. She also authored numerous publications, notably the collection catalogues of Dutch drawings of the Morgan Library (2006) and Victoria and Albert Museum (2014). Jane's productivity has been truly astounding.

My history with Jane goes all the way back to 1996, when I joined the drawings department at the J. Paul Getty Museum in Los Angeles as a graduate intern in the early days of my art-historical career. Jane was already a well-established figure in the field, working from L.A. on the *Dictionary of Art* while her husband and my boss Nicholas was the Getty's curator of drawings. From the moment I met Jane, I was instantly struck by her boundless energy, her positive, no-nonsense attitude and her deep love of drawings. I was also impressed by her natural ability to connect with people and to make anyone feel comfortable in her presence. She loved – and still loves – to host parties and get-togethers with fellow art lovers and colleagues. I remember particularly fondly the farewell bash she threw for me at the end of my one-year internship. More than two decades later, Jane's Christmas parties held in her Amsterdam apartment for all the Rijksmuseum curators are already remembered with equal fondness.

During her nine-year tenure at the Rijksmuseum, Jane was responsible for numerous acquisitions and oversaw or curated several large exhibitions of works on paper, including *Frans Post: Animals in Brazil* (2016), *Hercules Segers* (2016), *Guilty Pleasures* (2018), *All the Rembrandts* (2019), and *Willem Diepraam: 50 Years of Photography* (2020). She also conveyed her love for drawings to a larger audience in her own YouTube series *Jane's Addiction*, in which her enthusiasm, sense of humour and wonder are extremely captivating. But, above all, Jane had two main goals she wanted to achieve. The first was to develop the online catalogue of the several thousand seventeenth-century Dutch drawings at the Rijksmuseum. Happily, the catalogue launched with the *Drawings by Rembrandt and his School* in the summer of 2017, and has been regularly augmented with other artists. I am delighted that Jane continues to be involved as the editor of this catalogue in her retirement.

Jane's second goal, no doubt inspired by the impact of Felice Stampfle's mentorship on her own career, was to train the next generation of drawings specialists. Here, Jane more than succeeded as well. She hired and trained a number of promising art historians as part of the newly created two-year junior curatorship (in conjunction with the Fondation Custodia, Paris), and as part of the Getty Paper Project. She also organized a number of instructive and inspiring masterclasses for young international drawings specialists that have proven a great success.

Thank you, Jane, for these terrific nine years.

Taco Dibbits
General Director