



London sees the start of the international tour of Andrea Mantegna's *Resurrection of Christ*, an ambassador for the Accademia Carrara in Bergamo and for Italian culture in the world.

The international public at the National Gallery exhibition will be able to admire the panel, recently attributed to Mantegna, now reunited after centuries with its lower half, *Descent into Limbo*.

Resurrection of Christ by Andrea Mantegna can be seen from today, Thursday 6 December, in the *Mantegna and Bellini* exhibition, which will run until 27 January 2019 at the National Gallery in London. In March 2019 the tour will continue to the Gemäldegalerie in Berlin.

This prestigious international occasion not only crosses national borders but also brings Italian culture out into the world, thanks to the long-established relationships and collaboration between the Accademia Carrara and the museums in London and Berlin.

Upon completion of the restoration, the panel is being reunited for the first time with the *Descent into Limbo*, the lower part of the panel by Andrea Mantegna, which is already on show in London. Although we do not know exactly when the two parts were separated, this event paves the way for a new era in research and study.

*The discovery of a new painting by Mantegna is a major event in the art world. This is a clamorous discovery made in the Accademia Carrara in Bergamo and I am especially pleased that the National Gallery can host the first pairing of the newly identified and restored *Resurrection* with the *Descent into Limbo* (Private collection) in our *Mantegna-Bellini* exhibition.*

Gabriele Finaldi director of The National Gallery

*We are absolutely delighted that *Resurrection of Christ* from the Accademia Carrara in Bergamo has travelled to London to join our *Mantegna and Bellini* exhibition. It is now displayed as it was conceived, above *Descent of Christ into Limbo* which is on loan to the exhibition from a private collection. These are important works from Mantegna's later career - from the period he was working in Mantua and produced incredibly refined works for the court of the Gonzaga family, so we are thrilled to be able to give visitors to the exhibition a first chance to see the works reunited. We are incredibly grateful to our colleagues at the Accademia Carrara for making this possible.*

Caroline Campbell director of Collections and Research of National Gallery and curator of *Mantegna and Bellini*

First the attribution, then the completion of the restoration, and now the start of an international tour, placing the Carrara's "new" Mantegna at the centre of a remarkable project, with the panel becoming the Bergamo-based institution's ambassador extraordinaire. We are proud of our culture, proud to be able to share it at the international level with two of the most important institutions in Europe, and proud that visitors from around the world can enjoy one of our masterpieces. A good journey, therefore, to Mantegna and to all of us.

Giorgio Gori mayor of Bergamo and president of Fondazione Accademia Carrara

The decision to lend the work, now returned to Andrea Mantegna, to the National Gallery in London upon completion of the restoration, is the worthy culmination of an intense journey of research. Bringing Italian culture out into the world is a source of pride for the Accademia Carrara and we are happy that it is taking place within such a high-calibre event as the Mantegna and Bellini exhibition.

M. Cristina Rodeschini director of Accademia Carrara

The publication of the *Catalogue of Fourteenth and Fifteenth-Century Paintings of the Accademia Carrara*, curated by **Giovanni Valagussa**, which saw the attribution to Andrea Mantegna, was made possible by the support of the **Rotary Club Città Alta**. The restoration of the panel was made possible by the support of **Rotary Club of Bergamo Sud**.

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