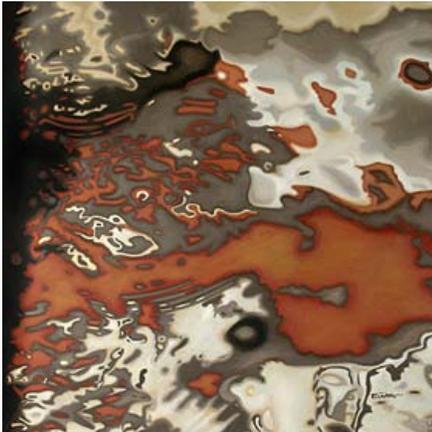


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Expedition Artist Returns to Civilization

Los Angeles – Expedition Artist Danielle Eubank has just returned from her final voyage aboard *Phoenicia*, a 6th Century B.C. replica Phoenician wooden sailboat made using ancient techniques and materials. The expedition was approved by the Royal Geographical Society and will feature in the BBC series *Ancient Worlds* airing in November.

Eubank sailed from Gibraltar to Carthage on a rare journey that originally launched from Syria in 2008—traveling through the Suez Canal, past the pirates in the Gulf of Aden, rounding the Cape of Good Hope, and returning to the Mediterranean via the west coast of Africa. The expedition sought to rewrite history by proving that the ancient Phoenicians were the first people to circumnavigate Africa, as recorded by the world’s first historian, Herodotus in the 5th century BC. A Phoenician vessel has not embarked on a comparable voyage in 2,500 years.

Eubank’s renderings of the world’s oceans bestride the line between realism and abstraction. With the expedition complete, her focus now turns to generating the full collection of *Phoenicia* paintings.

Unlike many artists who set up studio spaces in foreign countries, the sailboat served as Eubank’s residence and studio. The journey allowed Eubank to continue her studies of water.

A. Moret, writer for Los Angeles Times Magazine observes of Eubank’s work, “Water is deeply a part of us and reflects who we are — fleeting, always changing in time, light, and place. The works of Danielle Eubank are driven by memories of places past. The narrative that we beckon to hear waits patiently beneath reflections of destinations many of us have never seen.”

Eubank was not only an artist on board *Phoenicia* but a crewmember as well. Working with expedition originator and captain Philip Beale for over seven years, Eubank’s sketches, paintings, and photographs exhibit a rare combination of reportage and artistry.

“It was a wonderful and unique expedition,” reports Eubank. “Painting the interplay of light on water is thrilling and challenging, especially from a moving boat. While on board, I worked with the rest of the crew to man the ship so that the water was not just my artistic subject, but also my home 24 hours per day.”

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