

The Asian art scene unfolds its potential. Among the multitude of countries that make up this culture, this way of understanding art, we will make a stop in Thailand.

While this country was experiencing different critical moments at a political and economic level, the creative community has remained strong. Thailand, the smiles' land and heavenly beaches overcomes, setbacks such as the famous flooding of 2011. Graphics, arts, film, publishing and music are in a total booming. There are many interesting names between the young illustrators: YOS (Yoswadi Krutklom), Tarin Yuangtrakul Ise Ananphada, Unchalee 'Leee' Anantawat Jeep Kongdechakul, The Factory Studio & Art House, etc. Eakkarlak Sangtongchai is one of them.

Undoubtedly, this boy who lives in Bangkok is a good example of Thai creative scene. His mean of expression par excellence is the drawing, the one he feels most comfortable with. Since he was young he had been discovering the potential of all the different techniques that this artistic discipline can offer and he's still interested in exploring the limits of illustration.

His training in graphic design, combined with this interest in drawing and fashion, has led him to implement most of his creations on textile backing. In this way, Eakkarlak transform his work into portable art, a kind of 'useful art' that we can quickly relate with the sense of the Bauhaus, but also with the idiosyncrasy of his country. Thailand is characterized, among other things, by the simplicity of its lifestyle and the ability to adapt to its environment. For this reason, the contact with the materials and the design are so deeply rooted to the everyday reality of this society.

From a first look at his work, we can capture its elegance, detail and unique style in each line. Some of his drawing are made by hand in pencil in black and white, graphite or ink. In other illustrations, he introduced pastel colours. Beige shades, sepia, roses, green and a touch of red. In these recent examples, the recurrent composition to be an axial symmetry. Speaking of symmetries, it is also the strategy he uses in the prints of its scarves, although in this textile application the image is processed using digital collage. The colour acquires a greater presence on very light backgrounds, or quite the opposite, on dark ones.

Relating to the imagery and themes used by Eakkarlak, in general, they are quite varied, but finally everything integrates chromatic and conceptually. For instance, one of his series was inspired by the silk route between Asia and Europe, his *Revolution Root* drawing in Che Guevara's figure and *animal instinct* is an illustration treated digitally about the idea that everyone has this behaviour alive inside. Broadly speaking, there is a tightness between incident, sensitive and sweet in his compositions. The skulls are a constant element, it's difficult not to think of Damien Hirst and the current trend of the use of this icon. Long legged animals such as the ostrich and flamingos, hybrids between animals and humans, long hairs surrounding hidden faces, actions between the surreal and the poetic, accumulations of elements that could be factories, machines and/or impossible landscapes.

Nowadays from the Orient we cannot stop knowing new young illustrators and artists from the next and most immediate art. Eakkarlak moves between artistic drawing and pattern design. Sometimes he has been branded as a too divergent artist, something quite common when creation is somebody's passion. However, he believes the advantage of doing many things increases the capacity and experience to reach to unexpected encounters. Everything ends up fitting, everything is impregnated with somebody's style and ends up being one.