

ABOUT ARTIST

My name is **Srey Visal**, and I am 28 years old. I was born in **Boeung Krahn Village, Kandieng District, Svay Luang Commune, Pursat Province**. I completed my high school education at **Bak Touk High School** and later graduated from **the Champai College of Fine Arts**.

My **ordination** was a personal journey to deepen my understanding of **Buddhism** and to gain new insights into this spiritual path.

The origin of my **abstract ancient art**, known as My Lord Atmaphap, was born from a period of **depression** and **self-reflection**. Through this struggle, I transformed my pain into creativity. My Lord Atmaphap represents the opposite of despair, it is about transformation, resilience, and rebirth.

My art came from a person who once felt lost, hopeless, and disconnected from purpose. I was someone who doubted myself and wanted to give up. But through art, I found healing and rediscovered who I truly am. From that point on, I began to create new works that express both my inner strength and my belief that **I am capable**, and that **art can bring life back to the broken**.

Over the years, I have created various forms of art inspired by **ancient Khmer culture**, including **temple motifs, classical dance styles from the royal era a century ago**, and **traditional Khmer painting**. I also draw inspiration from **the dancers of King Sisowath Monivong's reign**, who embody the **spirit, grace, and soul of the Khmer people**.



THE THEME OF WANDERING

Wandering is a **metaphor for life**, a journey that stretches across a long and uncertain path. Every traveler needs a **destination**, along with **food** and **tools** to protect and sustain themselves.

In this world, not every place is covered with flowers, and not every path is filled with thorns. To travel far does not mean we must first remove all the thorns from the earth. We only need to **prepare the path enough to walk** or **wear shoes strong enough to endure**. Then, the journey becomes possible.

In life, we do not walk among only flowers, which symbolize **sweetness, praise, respect, wealth, and happiness**. Nor do we walk among only thorns, which represent **bitterness, criticism, loss, and suffering**.

These two states—joy and pain—**exist together** and **constantly change**, one following the other without end. Every being must pass through both. This is the nature of life's wandering



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

DHARMACHAKRA MUDRA

Dharmachakra Mudra – Vairochana

The Turning of the Wheel

In this painting, both hands come together before the chest, their fingertips meeting in a delicate balance. This sacred mudra speaks of wisdom shared, truth revealed, and compassion in motion. It symbolizes the teaching and turning of the Wheel of Dharma, a reminder of the Buddha's timeless guidance that continues to move through every heart seeking understanding.

The joined fingers represent connection—the bridge between teacher and student, light and awareness, action and peace. It is the gesture of awakening, where silence becomes a lesson and stillness becomes movement. Through this painting, I invite viewers to pause, breathe, and feel the quiet power of spiritual guidance that leads us toward inner clarity.

Every stroke in this work carries the spirit of teaching and transformation. It reflects not only the Buddha's act of sharing wisdom but also our own ability to learn, evolve, and guide others through kindness and insight. The mudra reminds us that every moment is a chance to turn the wheel again—to keep compassion alive, to keep wisdom flowing, and to keep the path open for all.

GANESHA

The Eternal Presence of Lord Ganesha

Since the *pre-Angkor period*, the Khmer people have honored *Lord Ganesha*, the remover of obstacles and the source of wisdom and new beginnings. This devotion, rooted in the *6th to 8th centuries*, flowed through *the Angkor era*, shaping art, belief, and spiritual practice. Inscriptions and sculptures found across ancient temples stand as living echoes of this deep reverence.

Among them, the *Tuol Kumnou inscription (K-600)*, dated *533 Saka* or *612 CE*, carries verses that reveal the soul of this worship:

“I, the servant, offer this gift to Lord Ganesha, also known as Mahaganapati, the Lord of the Gods.”

This painting draws inspiration from that sacred moment of devotion. It reflects the continuity of faith that connects centuries—the hands of ancient artisans, the hearts of worshippers, and the spirit of creation that still breathes through Khmer culture today. Through this work, I seek to honor that timeless link between *art* and *spirituality*, between *ancient reverence* and *modern reflection*.

May the image of Ganesha remind every viewer that wisdom and creativity are not born from perfection but from devotion, patience, and the courage to begin anew.



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

JAYAVARMAN II

The Birth of the Devaraja

This painting honors the moment *King Jayavarman II* transformed Cambodia's destiny through *the Devaraja Ceremony*, freeing the land from Javanese influence and declaring himself the *God-King*. Guided by *the Brahmin Hiranyadama*, the sacred ritual followed the Vinashik scripture, joining heaven and earth through divine anointment.

When no natural mountain could host the gods, the Khmer built one. From this vision came *the mountain temple (Prasat Phnom)*, rising layer by layer to mirror *Mount Meru*, symbol of spiritual power and royal divinity.

This work celebrates the faith, art, and strength that shaped the Khmer identity—a moment when belief became the foundation of a kingdom.

GOD KĀLA



Divine Grace on the Lotus

In temple carvings, inscriptions, and paintings, deities are often shown seated upon a lotus pedestal, a symbol of *purity* and *enlightenment*. They hold a *lotus flower* in the right hand and a *sacred object*, such as a reliquary, in the left—gestures that express balance between beauty and wisdom, devotion and knowledge.

On temple doorways, these divine figures rest at the center of the lintel, often near the lower section, so that every visitor can see and feel their presence. This placement reflects both *spiritual protection* and *welcoming grace*, reminding all who enter that the sacred is never distant—it begins right at the threshold.

Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

KINNARI

The Sacred Mountains

The mountains, once blanketed in deep forests, were realms of *wonder* and *freedom*, where wild creatures roamed without fear. Though unseen, your presence lingers in *the streams that flow across the peaks*, their crystal waters carrying fallen flowers that drift softly with the current.

The *summits of Himavant Mountain* glow with vivid, *mesmerizing colors*, a vision that captures every eye and heart. In contrast, *Konthomath Mountain*, beloved by celestial beings, flourishes with *medicinal plants*, weaving a natural harmony of *beauty, healing, and peace*.

This painting reflects the sacred essence of these landscapes—*where nature breathes, spirit awakens, and serenity flows like water through the soul*.



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

PARVATI

Devotion at the Hermitage

She came to *Lord Shiva's hermitage*, asking only to serve. Though curious, Shiva did not question her purpose. Each day, she tended the space with *care* and *devotion*—cleaning, arranging flowers, and honoring his presence in silence.

Moved by faith, she later *prayed* and *meditated at the Shiva Lingam*, seeking *blessings and spiritual fulfillment*.

This painting captures the quiet strength of *devotion*, where service becomes prayer and faith becomes light.

BHAISAJYAGURU



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

Bhaisajyaguru - The Medicine Buddha

During the reign of *King Jayavarman VII*, the devoted Buddhist emperor of the *Mantrayana tradition*, prayers and offerings to *Bhaisajyaguru*, the Medicine Buddha, were a vital part of spiritual life.

The king founded 102 hospitals, each housing an image of Bhaisajyaguru, where both rulers and physicians offered *mantras and homage* to seek blessings for healing.

This painting reflects the Khmer belief that *art, faith, and medicine* are deeply connected—healing the body through devotion and the spirit through compassion.

BHAISAJYAGURU



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

Bhaiṣajyaguru – The Medicine Buddha

During the reign of *King Jayavarman VII*, the devoted Buddhist emperor of the *Mantrayana tradition*, prayers and offerings to *Bhaiṣajyaguru*, the Medicine Buddha, were a vital part of spiritual life.

The king founded 102 hospitals, each housing an image of Bhaiṣajyaguru, where both rulers and physicians offered *mantras and homage* to seek blessings for healing.

This painting reflects the Khmer belief that *art, faith, and medicine* are deeply connected—healing the body through devotion and the spirit through compassion.



TRADITIONAL KHMER MAKEUP IN THE ROYAL ERA

The Art of Khmer Beauty

In the royal era, *Khmer women's makeup* blended elegance, artistry, and expression. Designed to highlight *dance movements and gestures*, it conveyed emotion and captivated audiences. Sparkling costumes, delicate adornments, and intricate facial decoration reflected both *tradition* and *evolving style*.

A rare *1940s photograph* captures a woman applying makeup under the guidance of *King Norodom Sihanouk I*, preserving this timeless cultural ritual.

Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint



GODDESS KALI MAHAKALI, MOTHER OF THE UNIVERSE

Goddess Kali - The Protector

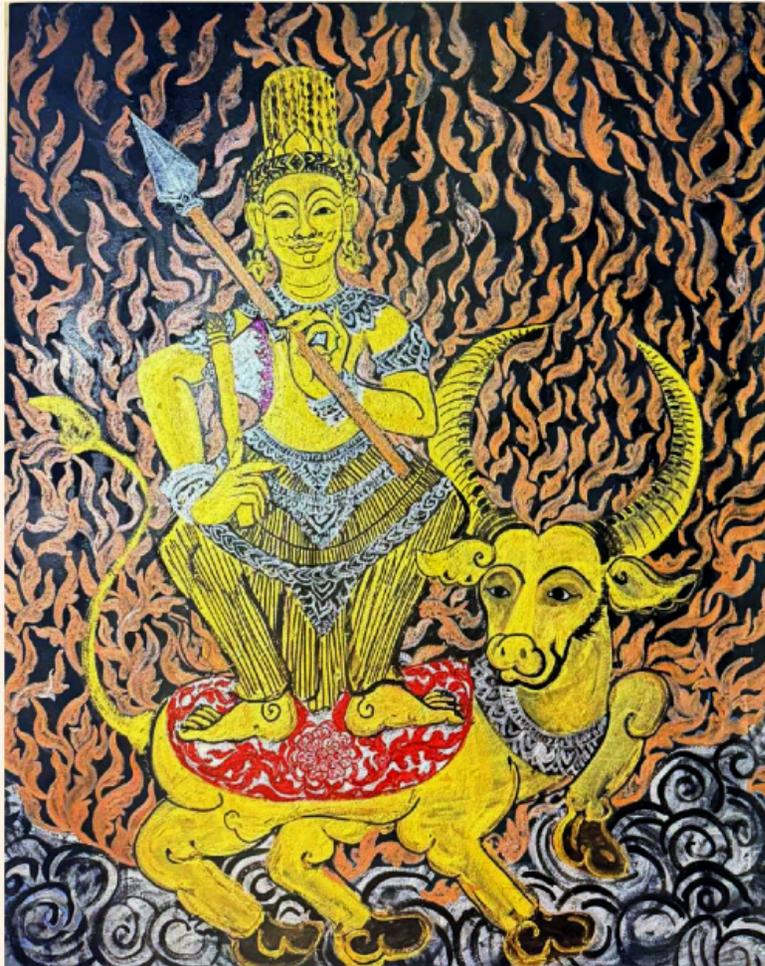
Goddess Kali rules the dark realms, removing obstacles, destroying evil, and protecting all living beings. Those who honor her with devotion are kept safe from harm.

She is a manifestation of *Goddess Uma (Parvati)*, the mother of *Lord Ganesh*, embodying both fierce power and nurturing care.

Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint



Price: 300\$

Size: 80x100cm

Gold ink mixed with acrylic paint

KING OF ALL THE DEVILS, SATAN

The Stone of Judgment

Among Cambodia's ancient inscriptions, only a few are adorned with *decorative figures* beside the text. Many stone panels have been *relocated* or *rearranged* over time, so their original settings are often lost. Yet, each carved word still carries the voice of the past.

One remarkable example is the *Stueng Chrap* inscription (K.693) from *Moung Ruessei District, Battambang Province*. This stone stands out for its vivid depiction of *Yama, the Lord of Death*, holding a *staff* and *riding a buffalo*, accompanied by *Dharma* and *Chittrakub*, seated and kneeling beside him without pedestal or support. Their simple, natural poses give the scene a rare sense of *life* and *realism*, capturing the balance between divine judgment and human truth.

This painting reflects that same spirit—where stone and story meet, and where every carved figure speaks of faith, justice, and the timeless search for meaning.