

HENRIE RICHER

ARTIST'S PORTFOLIO.

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“How many times have we used a pen
or a paintbrush, because we couldn’t
pull the trigger?”

Virginia Woolf
Author (1882 - 1941)

About.

I was born and raised in the south of England.

I dreamed of becoming a painter, like my mother, but after failing the entrance exam for art school, I studied French, Italian, and Art History at the University of Kent, in Canterbury.

I left the UK on the day of my graduation to live in Paris with my future husband, with whom I have two daughters.

I have worked in English language training, translation, and freelance journalism. In 2017, I established myself as a freelance artist/photographer, and throughout 2021, I wrote essays for the feminist magazine [Foto Femme United](#).

During the hiatus imposed by the Covid-19 pandemic, I decided to reconnect with my teenage ambitions and in 2022 I began studying at the École des Beaux-Arts, in Versailles. I graduated with the equivalent of a BFA, in June 2024.

I work in painting, photography, and printmaking, and I live in the Yvelines department, west of Paris.



Interview in French, 12/25, with the feminist news site [Lysistrata Media](#).

Artist's Mission.

I use my artistic practice to challenge gender-based violence, which is deeply rooted in our societies.

Across generations, women face violence that can be physical, psychological, financial or systemic. This violence often originates from families and intimate partners.

My work is informed by my life experience as a mature woman, enriched by the stories, silences, and scars passed down through my family lineage. These stories are not isolated cases. They are common threads woven into the fabric of a patriarchal society that seeks to control and silence women.

By working with autobiographical content, I explore the intersections of memory and legacy to expose systemic violence, while honoring the resilience of those who came before us.



The Daphnes, mounting card etching on
Hahnemühle cotton paper,
70 x 120 cm.

Photography.

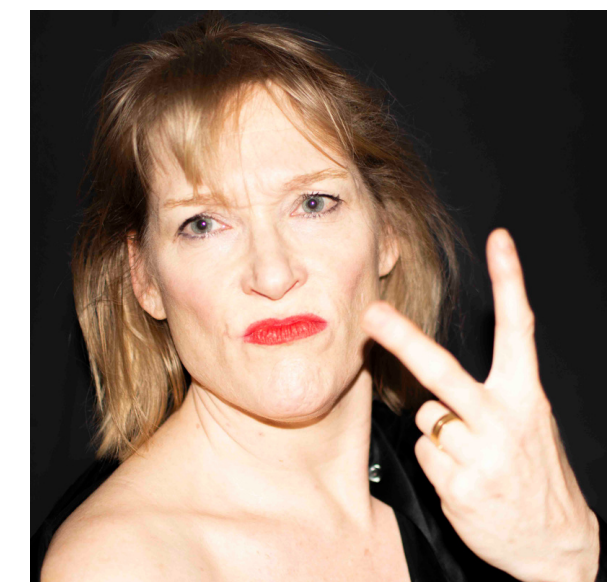
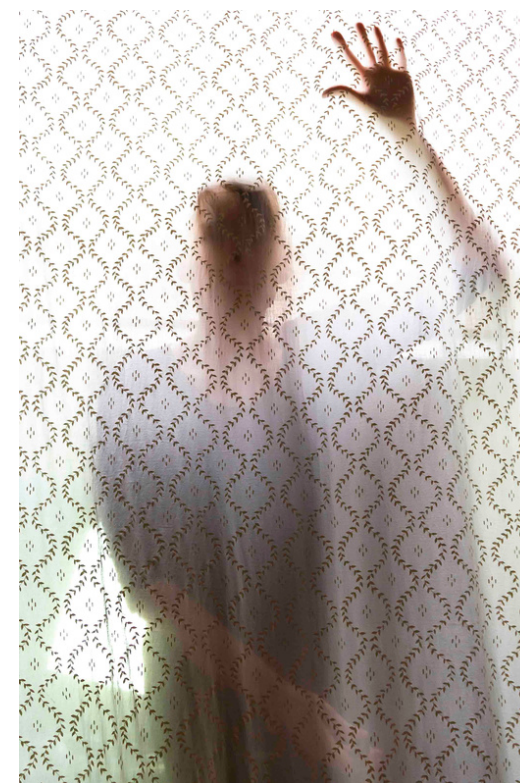
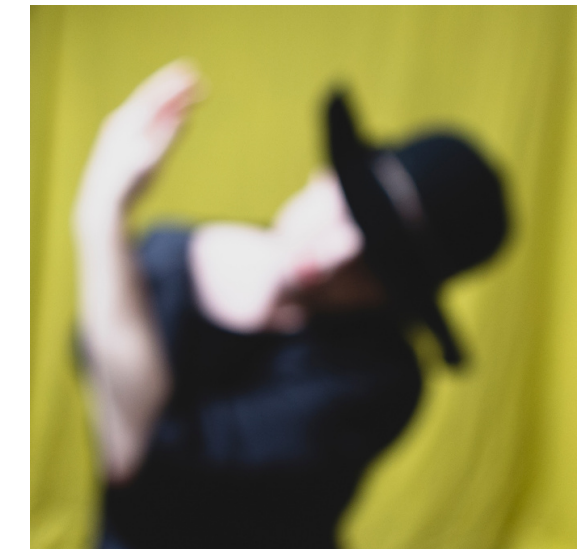
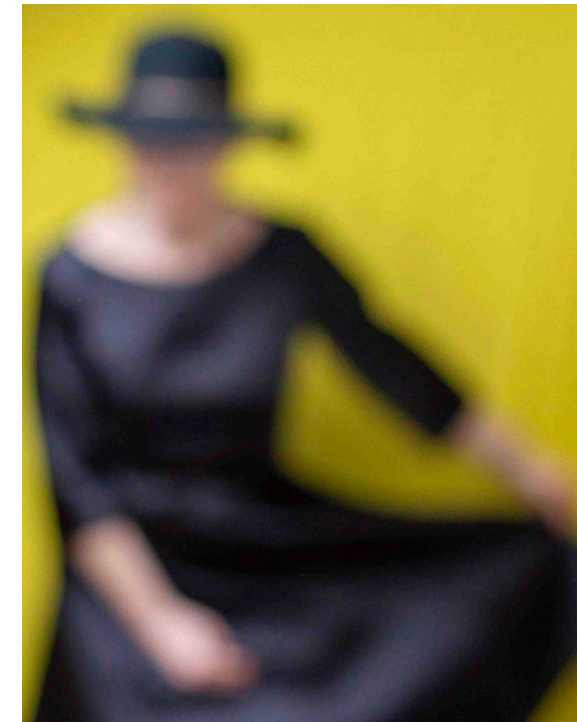
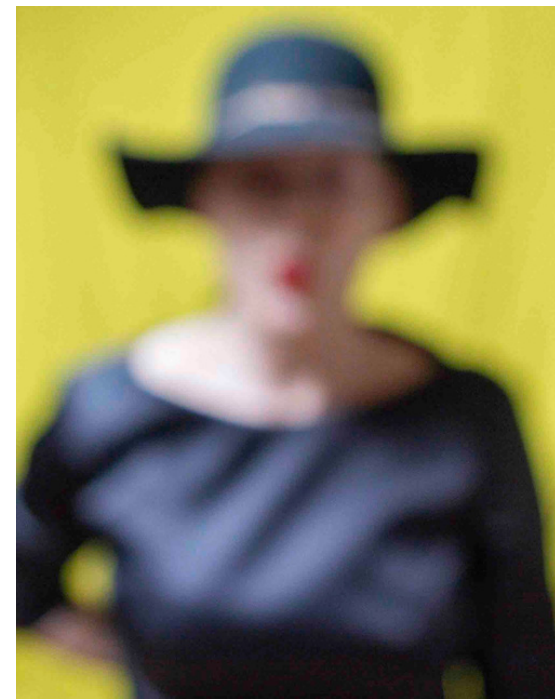
Examples of auto-portraits, created since 2017 ...

Since the beginning of my professional practice in 2017, together with commercial commission, I have created images that explore my emotions and experiences. My series of self-portraits seek neither to satisfy an aesthetic nor to document reality.

For the series ***She Leaves Him, He Kills Her***, members of my family agreed to serve as anonymous models. Created in 2023, I am currently developing new versions that include text.

I am also working on several new series, both in photography and painting.

These new series of work illustrate the violence of daily life, an attrition that our society imposes on women.



2026 - Phoenix Woman.

This new series of fifteen photos, illustrates a different kind of violence from my previous work, the burden of care that most women carry.

These photos shows me shedding coats, my outer skin, like the many social roles that I have carried and carry still, as a daughter, a mother, a friend and a wife.

Women often carry the majority of social responsibilities : child-rearing, invisible domestic labour, caregiving of relatives, professional performance, societal expectations of health and beauty.

This burden, like a slow burning fire, consumes all of our energy and seeks to silence us through exhaustion.

The Phoenix's fiery death represents the necessary destruction or shedding of old forms, while its rebirth symbolises hope, new life, and empowerment.



2026 -Phoenix Woman.



2025 to present, ***Missing In Action*** - a new series in progress.

The first in a new series of paintings, *Missing In Action*, which are currently works in progress. Through layering and fragmentation I make visible the attrition we experience.

Missing In Action-adj.

“A soldier, who is missing and unable to be confirmed as captured or killed following military action”.

Women often carry the majority of social responsibilities : child-rearing, invisible domestic labour, caregiving of dependent relatives, professional performance, societal expectations of health and beauty. This burden of care is exhausting and serves to “keep us in our place”, being unheard and unseen, in a world that still centres on the demands of men.

2025, M.I.A. I/Portées Disparues I.

Acrylic and POSCA pen on canvas,
115 x 72 cm.



2026 - *Phoenix Woman*.

Three paintings inspired by the photo series ***Phoenix Woman***, acrylic and oil paint, on wood panel (40 x 30).



2023 - 2025 : ***The Red Shoe*** - Photography and Painting.



The Red Shoe is a series of paintings and photographs featuring my red shoe. I created these works between 2022 and 2025.

High heels are a commodity associated with rites of passage, sex, and power, as evidenced by the gleam of a Louboutin sole, which represents the wealth of those who wear them.

I photographed my red shoe in different locations to represent the body of a murdered woman, of all women. In Europe a woman is killed by her partner or ex-partner every two or three days.

This series of photographs and paintings was exhibited at La Cité Audacieuse, in Paris, in November 2025, in collaboration with [La Fondation des Femmes](#).

You can see the series here : [The Red Shoe](#).

Paintings from 2023 - 2025.

This series of five paintings was created alongside the photographs. Each image influences and informs the others, creating a body of work that, for me, is inseparable.

You can see all my paintings on my website on the [Paintings](#) page, and a short video of the opening is available on my [You Tube](#) channel.



2022, The Red Shoe, #Femicide I.
Acrylic and oil on Renovation paper,
100 x 90 cm.



2023, The Red Shoe, #Femicide II.
Acrylic and oil stick on canvas,
85 x 80 cm.



2023, The Red Shoe, #Femicide III.
Acrylic and oil stick on canvas,
100 x 95 cm.



2025, The Red Shoe, #Femicide IV.

Acrylic and POSCA pens on canvas,
200 cm x 100 cm.



2025, The Red Shoe, Triptych #Femicide V.

Acrylic and leather collage on three canvas,
80 cm x 120 cm.

Henrie(tta) Richer



Since 2017 - Independent Artist.

June 2024 – Graduate of l'École des Beaux-Arts de Versailles, BFA equivalent.

EXHIBITIONS.

November 2025 – The Red Shoe Exhibition – At La Cité Audacieuse (Paris 6^e) in collaboration with La Fondation des Femmes.

October 2024 – La Nuit de la Création - Photo exhibition *Versailles – Cité Intemporelle* at the Université Ouverte de Versailles.

January 2024 - Affinités IV - Group exhibition at the gallery of the École des Beaux-Arts, Versailles.

May /June 2023 – 11^e Fête de l'Estampe - Group exhibition at the gallery of l'École des Beaux-Arts, Versailles.

February 2023 - Affinités III - Group exhibition at the gallery of l'École des Beaux-Arts, Versailles.

December 2021 - Photographs exhibited in Barcelona.

First Prize in the professional category **Architecture and Interiors**. A series of photos taken at the Château de Versailles.

AWARDS:

2020 - First Prize in the Architecture and Interiors category, of the 15th Julia Margaret Cameron Awards for Woman Photographers.

PROFESSIONAL EXPERIENCE:

2021 – Twelve Essays written for the feminist magazine Foto Femme United.

2010 – 2022 - Painting and drawing courses and workshops.

2010 – 2014 - Photography workshops in Paris with the American photographer Meredith Mullins.

2004 – 2008 - English teacher - Translation and Culture - Institut Supérieur de l'Interprétation et de Traduction.

2001 – 2003 - Development Editor - INSEAD Business School, Fontainebleau.

2003 - Associate Researcher for Professor Herminia Ibarra - INSEAD, Fontainebleau.

1987 – 2001 - Business English teacher in French and international companies in Paris.

1987 – 2001 - Freelance articles and photographs for the international press.

STUDIES.

1986 - B.A.Hons - French/ Italian/ Art History - University of Kent at Canterbury, UK.



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