



GLADWELL & PATTERSON

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OLLIE TUCK
SMALL PLEASURES



Indicates Sold.



FOREWORD

Small Pleasures brings together an entire year's worth of paintings by the wonderful Ollie Tuck. At home with her young daughter, Ollie has experienced a smaller and more intimate world this year, and the exhibition draws us into that immediate space, finding the remarkable in the everyday. With an instinct for finding joy in the small things, Ollie turns her attention to a sardine from the fishmonger, a jar of jam, a Savoy cabbage, a handful of spring bulbs or a flurry of ducks gathering at the edge of a pond. In her paintings, these ordinary subjects are given renewed attention and, in turn, a new kind of life. Painted with a colourful, loaded brush and a real affection for pattern, the collection has become a diary of the seasons and of life at home. As Ollie explains, "My intention from the start has been to tell the story of the small pleasures that punctuate the seasons." Those pleasures take many forms, from local produce arriving in the kitchen and mornings spent feeding the ducks to memories of holidays and the changing character of the home itself. Each painting holds its own small story, but together they form a broader portrait of Ollie's year, shaped by these small pleasures.

Gladwell & Patterson are delighted to present their first solo exhibition with Ollie. Bringing together paintings made across the past twelve months, the collection moves from pocket-sized works to abundant still lifes, cosy interiors and observations of the natural world. What connects them is Ollie's habit of looking closely at everyday life, and the pleasure she takes in the ordinary things around her.



Left: Springtime at the Pond
 Oil on Gesso Primed Board
 20.5 x 25.5 cms / 8 x 10 inches
 £1,950 

Feeding the Ducks
 Oil on Gesso Primed Board
 15.5 x 15.5 cms / 6 x 6 inches
 £1,250

DAYS AT THE POND

Among the five duck paintings in *Small Pleasures*, *Springtime at the Pond* holds particular significance for Ollie. The series grew from a simple ritual of feeding the ducks with her two-year-old, with repeated visits gradually sharpening her attention to the birds themselves, but also to the endlessly changing character of the water around them. For Ollie, *Springtime at the Pond* marked something of a breakthrough. Rather than labouring over the surface, Ollie worked quickly and instinctively, stopping sooner than she ordinarily might once she felt the painting had said enough. As she explains, “I worked quickly and walked away sooner than I normally would, because I felt I’d already said what I wanted to say.” The result preserves the immediacy of the moment: crumbs scattered across the pond, ducks dipping, nibbling and frolicking, and the water breaking into a succession of ripples around them. That movement is carried through the paint itself. Ollie’s brushwork becomes loose, choppy and rhythmic, responding directly to the disturbed surface of the pond and drawing inspiration from the confidence and economy of Joaquín Sorolla’s water paintings. The ducks remain the subject, but the water becomes an equal presence, animated by light, movement and the fleeting activity upon its surface. For Ollie, this is one of the defining paintings of the collection.





The Bonne Maman Collection
 Oil on Gesso Primed Board
 16 x 40 cms / 6¼ x 15¾ inches
 £1,850 



Hotel Preserves

Oil on Gesso Primed Board
10.5 x 25 cms / 4 $\frac{1}{8}$ x 9 $\frac{3}{4}$ inches
£1,500

This charming work is, in Ollie's words, "one of my favourites, and one of the very first paintings I knew would belong to this collection." Like so much of *Small Pleasures*, it begins with an object that might easily be overlooked, yet carries with it a surprising emotional weight: the tiny jar of jam saved from a hotel breakfast and brought home as a keepsake. "We'd just come back from a trip with some hotel jams in tow," Ollie explains, recognising in them that distinctive pleasure of travel, the quiet luxury of breakfast away from home and the small satisfaction of taking with you a token of the experience. "There's something about those little jars that captures the small pleasure of a hotel breakfast," she says, "and the way slipping one into your pocket becomes a little gift, a reminder of the holiday."

PATTERN IN FULL COLOUR

Winter Vegetables

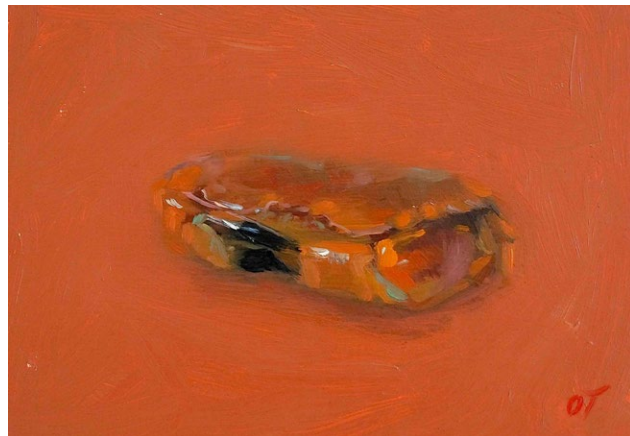
Oil on Gesso Primed Board

41 x 51 cms / 16¼ x 20 inches

£4,250 

In *Winter Vegetables*, the tablecloth refuses to stay in the background. A Savoy cabbage anchors the upper left, its leaves turning from green to purple, with a celeriac, carrots and bundled greens ranged across the centre; parsnips lie on a rimmed cream plate and Brussels sprouts fill a blue enamel bowl. Yet the floral cloth beneath them is painted at the same pitch as the produce itself, its pinks, blues and reds pressing forward until pattern and subject occupy a single plane and the eye is made to work out which is which. *Winter Vegetables* was among the first works Ollie painted for this collection, its subjects gathered from her local market. “I have often painted vegetables,” she explains, “but tend to choose more typically decorative and often high-chroma subjects. I was curious to see if I could create an equally decorative effect by playing with the composition so that the fabric played a stronger role in the painting rather than remaining part of the background.” Ollie had been looking at Pierre Bonnard, whose paintings explore depth through colour and pattern, and she applies a similar approach here. The result is both an honest record of what stood on the table and a decorative surface in its own right.





Pennies From Heaven Crab
 Oil on Gesso Primed Board
 13 x 18 cms / 5 x 7 inches
 £850 🦞



Pistachio Prawn
 Oil on Gesso Primed Board
 13 x 18 cms / 5 x 7 inches
 £850 🦞



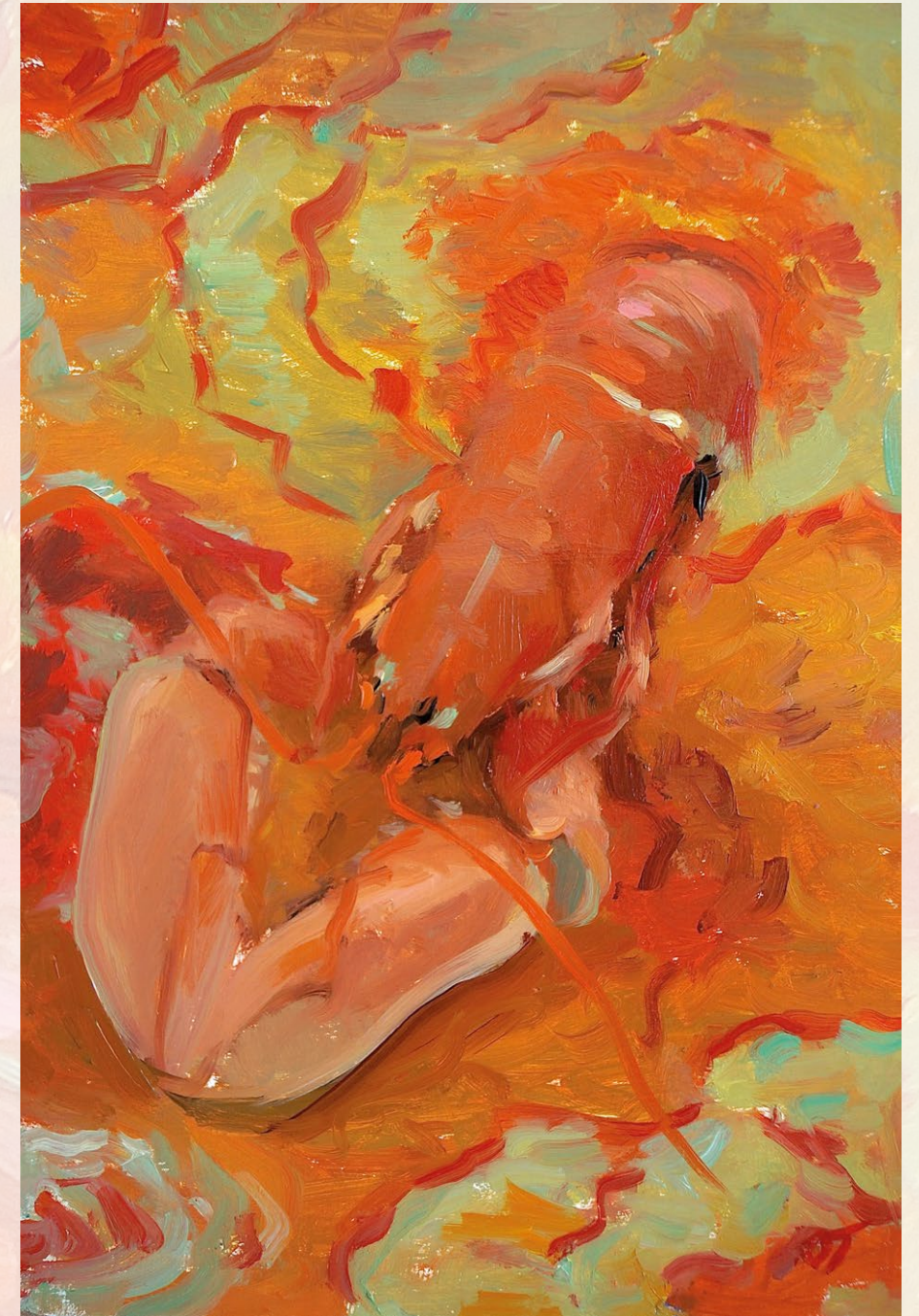
Sand Pebble Sardine
 Oil on Gesso Primed Board
 13 x 18 cms / 5 x 7 inches
 £850 🦞



Lobsters on Peony Fabric
 Oil on Gesso Primed Board
 32 x 40.5 cms / 12½ x 16 inches
 £3,250

One of the bolder works in the collection, *Kaffe Fassett Lobster* revels in the very thing that might ordinarily be toned down: competition. Lobster, ground and pattern all vie for attention, creating a painting that feels exuberant without losing its structure. Ollie's studio holds a drawer that is quite literally spilling with fabric, scraps collected over years for their colour, pattern and possibility. It has become a kind of working archive, and throughout *Small Pleasures* she repeatedly returns to textiles as a way of testing how far a still life can be pushed. Gingham, florals, checks and high-chroma prints are not treated as backdrops so much as active participants in the composition. Here, Ollie creates an ode to the textiles of Kaffe Fassett, the celebrated textile and embroidery designer known for his saturated colour and richly patterned designs. Ollie had owned the material for years but had never quite found a way to make it work. That changed as she began experimenting with bringing the background more decisively into focus. "The fabric in this painting has been encouraged to come forward and draws the eye as much as the lobster," she explains. The challenge, then, was not simply to paint the lobster against a patterned ground, but to hold both in balance. With little tonal contrast to rely on, the image depends on brush texture and carefully placed highlights to describe form. The result is a painting in which subject and setting refuse to fall neatly into a hierarchy. As Ollie puts it, "I love the interplay of pattern with the lobster and how they both compete for attention."

Kaffe Fassett Lobster
Oil on Gesso Primed Board
23 x 15.5 cms / 9 x 6 inches
£1,250





Nantucket Lobster
 Oil on Gesso Primed Board
 23 x 15.5 cms / 9 x 6 inches
 £1,500





Port Isaac Mackerel
Oil on Gesso Primed Board
23 x 15 cms / 9 x 6 inches
£1,500



Misted Fern Sardine
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
£850



Coral Essence Lobster
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
£850



Grége Avenue Sardine
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
£850



Between the Seasons

Oil on Gesso Primed Board

25.5 x 35.5 cms / 10 x 14 inches

£1,600 

Between the Seasons is less a still life than a record of transition. Painted at that brief point when the first tulips and daffodils begin to appear while winter roses and thistles still linger, it brings two seasons together on the same table. For Ollie, however, the true subject is the light. “A study of light more than anything else. The subjects are almost obscured by the light,” she explains. Working contre-jour, directly into the brightness, she allows forms to soften at their edges and reflections to blur into one another. Glass, stems, ceramics and petals are not sharply described so much as caught within the atmosphere of the room. The low winter sun, the first real brightness of the year, gives the painting its particular tension. It is still cool and pale, but carries with it the promise of spring. *Between the Seasons* holds onto that moment just before one season gives way to the next, when change is felt first not through abundance, but through light.



Port Isaac Lobsters
Oil on Gesso Primed Board
26 x 31 cms / 10¼ x 12¼ inches
£2,500 



Devon Kitchen
Oil on Gesso Primed Board
35 x 28 cms / 13¾ x 11 inches
£1,800



Port Isaac Sardines
Oil on Gesso Primed Board
23 x 16 cms / 9 x 6¼ inches
 £1,500



Scottish Langoustines

Oil on Gesso Primed Board
16 x 23 cms / 6¼ x 9 inches
£1,500

THE LIFE OF A ROOM

Ollie's interiors feel like a natural extension of her still lifes. The focus has widened from the things that furnish everyday life, whether a cup of tea, a favourite piece of crockery or flowers brought into the kitchen, to the rooms in which those little moments take place. Her own description of her practice is rooted in the intimacy of domestic life and the “private theatre of the everyday”; even the fabrics and ceramics that appear in her still lifes are objects collected and used within her own home. For *Small Pleasures*, Ollie began looking beyond her own home too, visiting friends across the country and painting interiors that hold a particular resonance for her. These are not immaculate or staged. What interests her is the evidence of life: rooms that have been lived in, surfaces gathering objects, a cup left beside the sink. In this sense, the interiors become portraits of life without requiring a person to appear.

Rained In began with plans interrupted by an early-summer downpour. Instead of looking elsewhere for a subject, Ollie turned her attention inwards, to the comfort and intimacy of an unexpected afternoon at home. “There’s a strange pleasure in plans being cancelled because the weather’s made the decision for you,” she recalls, “tea in hand, embracing the ritual of cosiness instead.”





Rained In
 Oil on Gesso Primed Board
 25.5 x 19 cms / 10 x 7½ inches
 £1,150

Left: The Heart of the Home
 Oil on Gesso Primed Board
 25.5 x 30.5 cms / 10 x 12 inches
 £1,600





The First Signs of Spring
Oil on Gesso Primed Board
45 x 25 cms / 17¾ x 9¾ inches
£1,600

Studio Window
Oil on Gesso Primed Board
30.5 x 12.5 cms / 12 x 5 inches
£1,100

Studio Window offers what is perhaps one of the most personal interiors in the collection, the view Ollie returns to every day when she paints. Its subject is entirely familiar, yet the painting was sparked by something fleeting, a sudden shard of afternoon light falling across her studio window and briefly changing the room's energy, so much so that she had to capture it. "I had to work fast to catch it before it passed," Ollie recalls. Patterned cushions, the window frame and the rooftops beyond are held together by a gentle light. The world outside is deliberately softened, receding rather than competing with the intimacy of the studio. The result feels less like a formal interior and more like a glimpse into Ollie's love for colour, pattern and domestic detail. "I am happy to share this intimate view of my studio space," she says.





A Quiet Corner
 Oil on Gesso Primed Board
 25.5 x 20 cms / 10 x 7¾ inches
 £1,280 





Rhubarb
Oil on Gesso Primed Board
14.5 x 40 cms / 5¾ x 15¾ inches
£1,600 



Radishes
Oil on Gesso Primed Board
30.5 x 25.5 cms / 12 x 10 inches
£1,850

Right: Belgian Bun
Oil on Gesso Primed Board
15 x 15 cms / 6 x 6 inches
£1,050



Caffeine

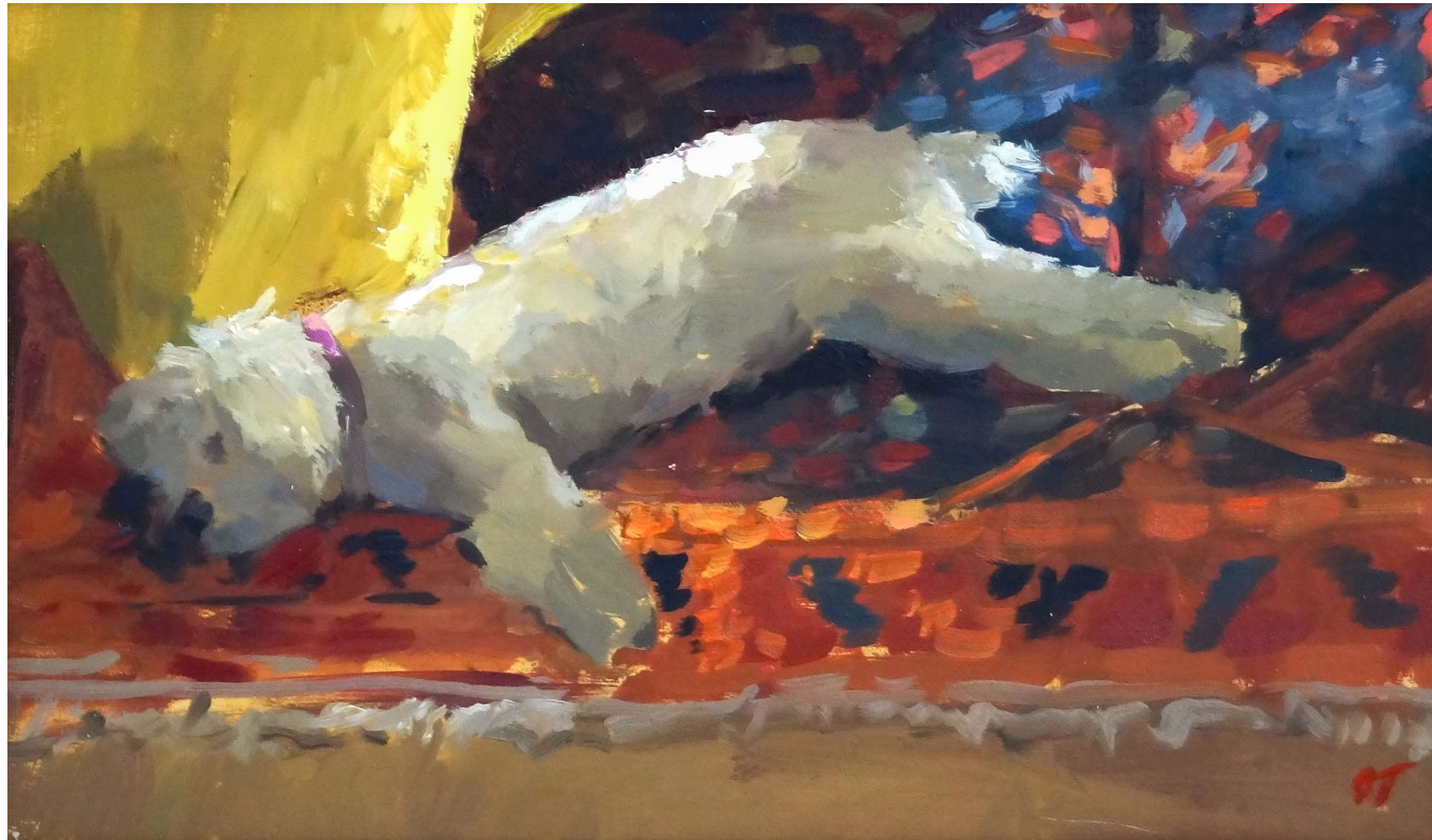
Oil on Gesso Primed Board

42 x 34 cms / 16½ x 13½ inches

£1,950 

Caffeine began not as a single idea, but as a ritual. After the birth of her daughter, Ollie found herself working in short bursts during nap time, an hour here, two if she was lucky, enough to make something small and complete before the day shifted again. “When my daughter was first born, I started painting small, manageable paintings during nap time,” she recalls. These works became known as her “nap time minis”. They were compact, instinctive paintings that offered a way back to the easel without demanding too much of either time or concentration. Tea quickly became a large part of that ritual. “My ritual during nap time was to turn on the kettle for a caffeine boost which would see me through the painting session,” Ollie says. The mug beside her began to appear as naturally in the work as it did in her studio, until the repetition itself became the subject. In *Caffeine*, those small paintings are brought together as a visual diary. Different mugs, different brews, different stolen pockets of time. There is wit in the repetition, but also something tender: each cup marks a brief return to painting, a moment claimed within the new structure of motherhood. That is what gives the work particular resonance. It is rooted in a very specific chapter of Ollie’s life, yet the ritual itself needs little explanation. “The subject of caffeine is fairly universal,” she notes. These mugs have become a record of countless nap times and studio sessions, as well as the small ceremony of putting the kettle on, finding a little energy and carrying on.





Monty, Sunbathing
Oil on Gesso Primed Board
16 x 25.5 cms / 6¼ x 10 inches
£1,500



Lower: Port Isaac Mackerel
 Oil on Gesso Primed Board
 23 x 15 cms / 9 x 6 inches
 £1,500



Mackerel
 Oil on Gesso Primed Board
 25.5 x 35.5 cms / 10 x 14 inches
 £1,850



Spring Produce I
 Oil on Gesso Primed Board
 40.5 x 51 cms / 16 x 20 inches
 £4,250



Lemons and Feverfew
 Oil on Gesso Primed Board
 23 x 25.5 cms / 9 x 10 inches
 £2,100



AT THE TABLE

The table recurs throughout *Small Pleasures* as a place where passing seasons briefly assemble themselves. Set close to the window, it gathers whatever the moment offers up: market produce, flowers, ceramics and patterned cloths, each caught in changing light before being cleared away again. In *Spring Produce I*, one of Ollie's largest and most challenging still-life paintings to date, she arranges her finds from the local market almost as a spectrum, moving from reds and oranges through yellows, greens and blues. Radishes, rhubarb, fruit and vegetables become, in her words, "little markers of the particular time of year", ordinary ingredients made special by Ollie's brush. By summer, the mood has shifted. A red gingham cloth brings a sharper note of pattern into Ollie's compositions, deliberately recalling Pierre Bonnard's own use of checked textiles in domestic interiors. Against it, sunflowers rise with an almost sculptural presence. "Sunflowers are wonderfully architectural, strong enough to hold their own against bold fabrics," Ollie explains. Taken together, these paintings are less about arranging a perfect still life than about recording what was there: what came home from the market, what happened to be flowering and what survived the heat. The table becomes a record of her year as it passes.



Outside In
Oil on Gesso Primed Board
44.5 x 39.5 cms / 17½ x 15½ inches
£3,200 

Right: Spring Produce II
Oil on Gesso Primed Board
25.5 x 30.5 cms / 10 x 12 inches
£2,260 





Sunflowers with Gingham Tablecloth
Oil on Gesso Primed Board
51 x 41 cms / 20 x 16¼ inches
£2,950



Acadia Green Sardine
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
£850



Breath of Fresh Air Crab
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
£850



Buttercup Langoustine
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
£850



Lobster Lemons
Oil on Gesso Primed Board
19 x 41.5 cms / 7½ x 16¼ inches
£1,950



Lobster, Lemons and Feverfew
Oil on Gesso Primed Board
51 x 40.5 cms / 20 x 16 inches
£2,950

Left: Summer Sunshine
Oil on Gesso Primed Board
20 x 25.5 cms / 7¾ x 10 inches
£2,100





A Quiet Morning at the Pond
Oil on Gesso Primed Board
45.5 x 60 cms / 18 x 23½ inches
£2,750 

A *Quiet Morning at the Pond* is the largest of Ollie's duck paintings in *Small Pleasures*, yet it is also the most restrained. Rather than filling the surface with movement, she pares the scene back to a handful of ducks and an expanse of almost undisturbed water. The increased scale gives this sense of calm room to unfold, allowing the eye to linger on the subtle shifts of colour and reflection across the pond. As Ollie explains, "I wanted to strip things right back with just a few ducks, very still water, and none of the frenetic feeding energy that runs through my other duck pieces. It happened to be a genuinely quiet morning at the pond, and that's exactly what I wanted to bottle." Here, the water becomes the true focus of the painting, its surface interrupted only by the gentle presence of three ducks bobbing upon it. The result is quieter and more contemplative than the other works in the series, capturing not the activity of the pond but the rare calm that settles between these moments.





Mallard I
Oil on Gesso Primed Board
20.5 x 13 cms / 8 x 5 inches
£1,050



Mallard II
Oil on Gesso Primed Board
20.5 x 13 cms / 8 x 5 inches
£1,050



Letters from the Seaside
 Oil on Gesso Primed Board
 12.5 x 12.5 cms / 5 x 5 inches
 £1,150 





Sesi's Dining Room
 Oil on Gesso Primed Board
 20.5 x 18 cms / 8 x 7 inches
 £1,150 



The Chelsea Table
 Oil on Gesso Primed Board
 40.5 x 35.5 cms / 16 x 14 inches
 £2,850

Strawberry Field Lobster
Oil on Gesso Primed Board
13 x 18 cms / 5 x 7 inches
 £850





OLLIE TUCK SMALL PLEASURES

Thank you for taking the time to explore this catalogue.
We look forward to welcoming you to the Stamford gallery and sharing
Ollie's work with you in person.

If you would like to acquire one of these works, please contact us at
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