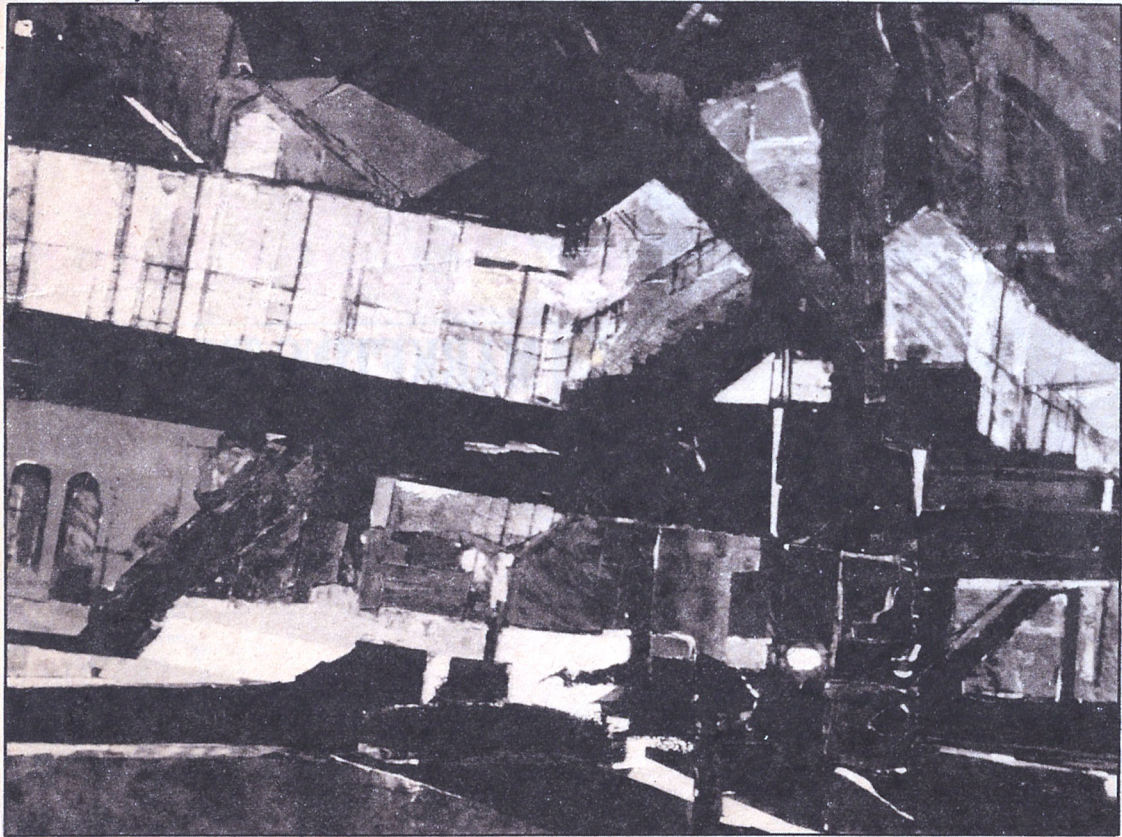


Jane Holtz No 1

The Boston Globe Magazine

Flora Natapoff's *Lighted Overpass*: reality in urban art. See page 14.



Flora Natapoff, probably the most accomplished painter of the Boston scene, casts an analytical eye on another MBTA stop. But it is more the formal structure and mottled ambience of the underworld near Boston Garden that comes forth in the canvases at her studio and in her recent exhibition at the Marcus Krakow Gallery.

"I'm not an ideologue," says Natapoff. "I'm interested in both forms and subjects." However abstract her views — either in the early Kline-like slashing structures or in the

current more cluttered work — there is a sense of place that is almost tactile. "It's not a polemical position," the artist says. "It has to be a natural evolution. I react to the urban-ness. I'm looking for something in the imagery. It is seedy," Natapoff admits, "but there is something about the light." Her paintings record not only that light but a locale. Hers is an approach that goes beyond the Boston scene to reflect the gestures of an independent style.