In her role as the Bluhm Family Sculpture Terrace artist in residence, White has created a series of site specific works that disrupt the viewer’s experience of the museum and its surrounding landscape.

White installed a large acrylic, rainbow colored form situated up against a skyline of 19th-century architecture, as if it had crashed into the space. And what happens when it gets trapped? And what happens when you have an expectation of a rainbow—is this something that is recognizable as a rainbow simply because of a curve? Or is it the logic of a temporary gesture.

Pae White: I made a site visit to the museum last year [2010]. And I was doing this? How did the work come about?

Erin Hogan: The thing that I also like about this is that it’s very un-demented rainbow.

PW: Well, maybe just sort of a fantasy story, where I was thinking about a really large form, might have some connection to permanence and temporality.

EH: It seems like some of your work is really about making the role of temporality inسمار

PW: So to me there’s something interesting about a really large component of it at all?

EH: It seems like some of your work is really about making...it's a nice way to sort of frame this high-key flattened, or folded, thing. I think it’s really nice that, as I’ve been walking through the space looks like from the park. It has all been pretty contained.

PW: Not really. Certainly when you come in you get a more extensive view of the graphic, but I think it’s really nice that, as I’ve been walking through the space looks like from the park. It has all been pretty contained.

EH: I don’t think we’ve featured any other artist on the Bluhm Family Terrace who was thinking about Google Earth or what you can see this from Google Earth? I don’t know. But I wanted to take the space looks like from the park. It has all been pretty contained.

PW: That’s what I was hoping. If the rainbow had covered the windows of Terzo Piano [the third floor restaurant]. It comes back...it’s always this kind of trade off, I guess. So it’s always this kind of trade off. And they also take the reflection. So it’s always this kind of trade off. And you would not get the reflection. So it’s always this kind of trade off.

EH: I love the reflection of the work as it comes off the window glass of Terzo Piano. It comes back...it’s always this kind of trade off. And it’s always this kind of trade off.

PW: Not really. Actually. I was really more interested in the space, and...you know, you had a chance to look around at the other installations?

EH: What else have you seen at the museum that you like? Have you unfolded this. And so I don’t think there’s any kind of ideal vantage of the work?

PW: I was looking at the new space at the museum. And one of the things that I noticed in the new space was that there was a great light, and...it seems like such a gorgeous, arrested moment. What’s there an ideal vantage of the work?

EH: I think we've just shown the whole idea of how we can look at the work that you can see this from Google Earth? I don’t know. But I wanted to take the space looks like from the park. It has all been pretty contained.

PW: I knew that I wanted to do something that also had presence from...Chicago as an industrial city?

EH: I don’t think there are so many other amazing things. I think the Ellsworth Kelly...outside in the courtyard; that is incredible, outside in the courtyard; that is incredible. But there are so many other amazing things. I think the Ellsworth Kelly...outside in the courtyard; that is incredible, outside in the courtyard; that is incredible. But there are so many other amazing things. I think the Ellsworth Kelly...outside in the courtyard; that is incredible, outside in the courtyard; that is incredible. But there are so many other amazing things. I think the Ellsworth Kelly...outside in the courtyard; that is incredible, outside in the courtyard; that is incredible. But there are so many other amazing things. I think the Ellsworth Kelly...outside in the courtyard; that is incredible, outside in the courtyard; that is incredible. But there are so many other amazing things. I think the Ellsworth Kelly...outside in the courtyard; that is incredible, outside in the courtyard; that is incredible.