

<http://www.youtube.com/watch?v=klQ39KSXMuQ>

♪ Music ♪

MARGARET BOOZER: I like to tie pieces to the site where they're going to go, and sometimes that's actually digging clay from the site and using it in the work. So I was looking at what was going on with the geology and one of the things that I saw that I was really interested in was the salt lakes that are there. I liked the sort of visual rhyming symmetry that with – kind of the – how I've been doing some work anyway with these disk pieces and kind of doing these circular compositions and just thinking about clusters of white disks kind of making the perimeter.

♪ Music ♪

You know thinking about an Embassy being a little piece of one country in another country, that this is literally Maryland clay and it's earth from Maryland that is going over to Djibouti and is going to live there in the US Embassy.

♪ Music ♪

We're in – at Lake Assal in Djibouti. This is amazing to actually come out here and see this place having only seen the images and kind of working – responding to the images and now seeing it for real – it's amazing. I guess I just sort of have the idea that because I've been here and seen it that it will affect the piece in some way.

You want to twist it and slide it that way so we don't risk dropping the edge into the piece.

♪ Music ♪

Square foot wise, it's probably comparable to other ones I've done, but the other large pieces have been long bands. And this is more – you know- feels bigger just because it's like 16 ft by 20 ft.

♪ Music ♪

Pretty happy with it. It's – it's a long way from that little pizzle sketch and trying to imagine it there, and then looking at it on my floor and trying to imagine it on the wall here, and now finally – finally seeing it come into shape.

♪ Music ♪