



THE
PHOTOGRAPHY OF
ROD MCLEAN



THE PHOTOGRAPHS OF ROD MCLEAN HAVE the power to transport confined urbanites beyond brick and glass to cliffs, trees, lakes, plains and mountain ranges, or, as Mclean says, to “an environment that wants to be explored.” Although Mclean himself is not a sports person, he is “inspired by individuals who are constantly pushing themselves to be their best,” and this mainly involves sports close to nature, where the athlete’s challenge is to conquer or move through the terrain, while competing against his/her self.

Over the last year, Mclean has switched from film to digital and now composes landscapes in post-production after taking multiple images from left to right, paying close attention to the way light hits different parts of the scenery. Through this process, he

can focus on capturing motion and “creating a moment in time,” while, perhaps inadvertently, adding a hint of surrealism to nature as it is. Although this method is easier than shooting on film, he does admit that film was “a medium constantly in flux,” and says that “film is full of unknowns, digital is not.”

Among some of his travels and journeys, Mclean lived in Niger, for five years, as a peace corps volunteer. He remembers “being in my village in Niger as I was taking pictures of a ceremony. When I started taking pictures I was on the outskirts looking in, but by the time I was finished I was in the middle and surrounded. I became part of what was happening. I have that same feeling as I am photographing a farmer or an athlete; for that brief period of time, I am one of them.”

WORDS BY **AMY DUPCAK**



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