SESSION 30 · UNIT 4 — MY WORK · May 11, 2027

Todd Hido

1968–present · American

Atmosphere as subject — mood, light, and the book as object



House Hunting, 2001 (book cover)

"I think that's why I take so many of my photos at night — it's a more dramatic time, it sets a scene."

— Todd Hido, East Bay Express, 2006

KEY WORKS

- House Hunting, 2001 — nocturnal suburban houses, lit from within
- Outskirts, 2002 — apartment complexes and the edges of town
- Roaming, 2004 — landscapes emptied of people
- Excerpts from Silver Meadows, 2013 — his most ambitious book, revisiting his Ohio childhood

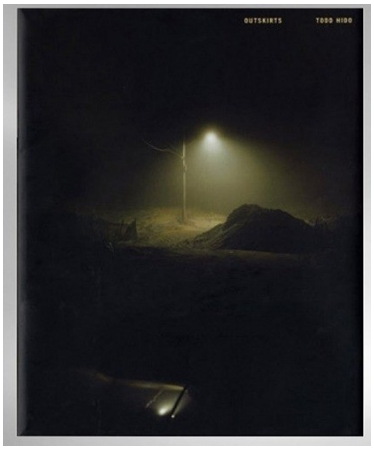
CONTEXT

Hido's career began with long, solitary night drives through American suburbs, photographing houses lit from within against the dark — the images in House Hunting (2001) turn ordinary tract housing into stages for unseen dramas, equal parts dread and longing. Outskirts (2002) extends that gaze to apartment complexes, motels, and dead-end streets at the edge of town. Shot on film, often through a windshield or screen door, his color has a hazy, remembered quality — closer to a half-recalled dream than a document. Excerpts from Silver Meadows (2013), his most ambitious book, returns to Silver Meadows, the street in Kent, Ohio where he grew up, weaving portraits, landscapes, and personal artifacts with narrative text by novelist Katya Tylevich — blurring memory and fiction.

WHY THIS PHOTOGRAPHER

Hido teaches atmosphere and mood as a subject in themselves — he isn't photographing what's happening, he's photographing a feeling. That's directly useful for Unit 4: many students are working on projects about mood, memory, or place, and Hido shows how consistent technical choices (film, color temperature, framing through glass, night light) build an emotional world across dozens of images. Silver Meadows is also a strong model for 'the long project as book' — proof that a body of work can function more like an essay than a document.

HIDO: KEY WORKS



Outskirts, 2002 (book cover)



Excerpts from Silver Meadows, 2010

DISCUSSION QUESTIONS

1. Hido isn't staging scenes — there are no models, no set design, just his choice of where to stop the car. How much of the mood in his images comes from the subject itself, and how much comes from his choices (film, color, framing, time of night)?
2. Excerpts from Silver Meadows mixes Hido's photographs with fiction written by another writer, based on his life. What does text add to a body of photographic work that the images alone can't do?

MORE IMAGES



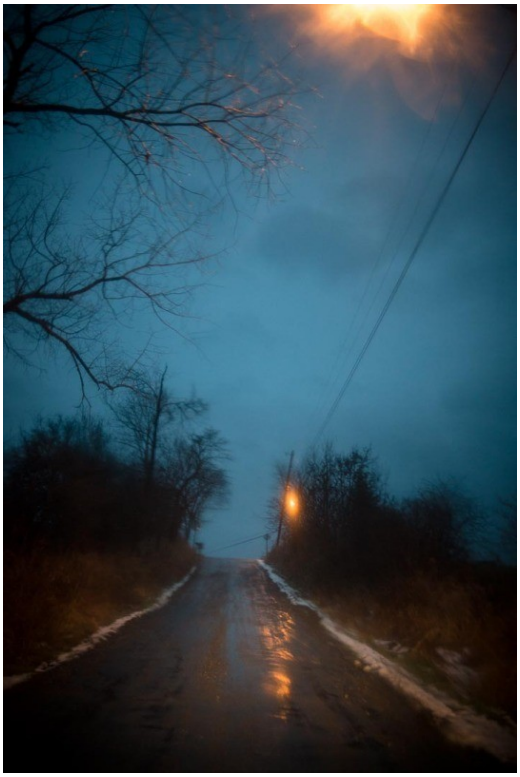
Roaming, 2004



Excerpts from Silver Meadows (variant)



Excerpts from Silver Meadows (variant)



Untitled #11385-1746 · 2014



Untitled #11385-1746 (variant) · 2014



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