

onespace

Teddy Horton  
*Poodle Boy*

3 October – 1 November 2025



# Poodle Boy

3 October – 1 November

## ABOUT THE EXHIBITION

Exhibition Dates | 3 October – 1 November 2025

Opening Event | Saturday 11 July, 5pm – 7pm | Artist Talk 4 – 5pm

Onespace Gallery Hours | Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

*Poodle Boy* features a series of short AI-generated films that have been developed over Horton's creative trajectory of the last year. Through her precisely crafted, one-hundred percent AI-generated short video works, Horton subverts character stereotypes and storytelling expectations. Her work is disarmingly funny and poetic. She applies an unflinching, self-reflexive and often ironic lens on the inherent tension of creating art using generative AI. Horton's AI video piece 'Stars Align' won the Emerging Artist category at the 2024 Queensland Regional Arts Awards and initiated the development of her first solo-exhibition, *Poodle Boy*, with Onespace gallery. Her digital collage works featured in the 2023 Horizon Festival, and her photographic portrait 'Rabbit Phone' was Highly Commended in the 2021 Next Gen Brisbane Portrait Prize.

*Poodle Boy* at Onespace also features her latest mesmerising film, *The Reaper*, a finalist for this year's The Churchie Emerging Art Award, along with a new film, *Neptunes Ransom* and several uniquely created movie posters.



Teddy Horton, *Outlook*, 2024. AI-generated film still printed on aluminum, 76 x 102cm. 2AP + Edition of 10. Image: Courtesy of the artist and Onespace.



# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton. Photo: courtesy of the artist and Onespace

Teddy Horton is a photographer and digital media artist.

Her precisely crafted, one-hundred percent AI-generated video works subvert character stereotypes and storytelling expectations. Horton's work is disarmingly funny and poetic, while applying an ironic and self-reflexive lens on the inherent tension of creating art using generative AI. As a creator, advocate, and critic deeply engaged in the world of generative AI, Horton's practice embraces both the incredible creative potential and the vexed controversies that surround these rapidly evolving platforms.

Horton's AI video piece 'Stars Align' won the Emerging Artist category at the 2024 Queensland Regional Arts Awards. Her AI digital collage works featured in the 2023 Horizon Festival, and her photographic portrait 'Rabbit Phone' was Highly Commended in the 2021 Next Gen Brisbane Portrait Prize.

Horton's latest work, The Reaper was a finalist for this year's The Churchie Emerging Art Award.

# Teddy Horton

## *Slave to the AlgoRhythm*

## *Poodle Boy*

3 October – 1 November

A century since Marcel Duchamp dropped a dunny on the art world, tongues are wagging and pearls are being clutched over the latest subversion of what might be considered art. The advent of Artificial Intelligence raises legitimate questions about human creativity; what is the value, and the nature, of art, if a computer might convincingly replicate human ingenuity? What if AI-generated art can elicit the authentic human responses that, for many artists, are their professed *raison d'être*?

In Teddy Horton's work, these dilemmas are placed front and centre. Horton is well aware of the ethical discourse attending AI adoption, particularly in the arts. Part of the purpose of Horton's work is to encourage this discussion, which, like most contemporary debates, takes place largely online, serving to demonstrate how technologies that make us less human, and more machinelike, are now taken for granted. The pass-remarkable shock of the new swiftly becomes the unremarked-on status quo. In the case of AI, the toothpaste is out of the tube; the horse has bolted; the genie has absconded from the bottle. All one can do, to paraphrase Christina Aguilera, is to rub said genie the right way.

Part of the animus against AI-generated art derives from a misunderstanding of the creative process. For Horton, whose background is in photography, the development of a work is granular. Genies grant three wishes, while AI requires relentless instruction, or prompting, to come up with anything remotely cohesive. Using software such as Midjourney, Horton storyboards her desired narrative, creating the cellular units of her videos through single frames that she expands through repeated prompting into motion. AI does not give Horton ideas; rather, it is a tool (an inexpensive one) for realising pre-conceived visions. Artists from Michelangelo to Jeff Koons have had at their disposal workshops of assistants who collectively labour in the realisation of their individual imaginings; Horton has a computer.

As well as Midjourney, which she uses for image generation, the other AI platforms Horton uses in the fabrication of her video artworks are Runway (image animation) and Udio (soundtrack generation). Videos are then worked over in Photoshop, where Horton manually colourises and collages them, and then are edited in Final Cut Pro. The coders and engineers who develop such software are, in Horton's opinion, also artists. Perhaps because their process is fundamentally mysterious to those who lack their technological acumen, and because they remain largely anonymous to the end-user, the immense creativity of these programmers is, like that of the artisan-craftsman, often overlooked.

A reference for Horton is Felice Beato, the 19th-century Italian photographer who pioneered the use of hand-colourisation in photography by applying the process of Japanese woodblock printmaking to new European technology (photography is another example of an artistic innovation met with horror by traditional portraitists, who, centuries later, have not found themselves unemployed because of the camera's ubiquity). The works generated by Horton using AI are created in black and white, which she then colourises in Photoshop, a process that recalls the glorious, and self-consciously artificial, technicolour of *The Wizard of Oz* (1939).

The artificiality of the images popularised by Beato and mainstreamed by classic film is part of their enduring fascination. From Andy Warhol to Oscar Wilde to Lana del Rey, artists have leveraged artifice to access authentic psychic phenomenon. Certain emotional and spiritual realities can only be apprehended by engaging with the fundamentally unreal and fake. Perhaps this contributes to the cultural trepidation attending AI; it is not intelligence so much as artifice that some artists consider their exclusive domain.

Horton's works also engage with kitsch and nostalgia, appropriating familiar visual and narrative tropes to generate subversive new interpretations. In *Stars Align* (2024), the existential crisis of masculine subjectivity depicted—intentionally or otherwise—in the classic Hollywood Western becomes both ludicrous and painfully sincere; in *The Reaper* (2025), the sensual performance of befeathered Vegas showgirls is similarly extrapolated, with the birdlike qualities of the fetish object extended to breaking point. If Horton's use of AI offends, it is because it throws into relief the absurdity of human-generated artifice; the glass darkly is looking back at us, with our reflections raising their eyebrows.

Compounding the uncanniness is that while the viewer interprets Horton's artworks as following the story of a central 'character', the figures in Horton's works are not the same from scene to scene, of even shot to shot. Icons of the Western genre, such as John Wayne or Clint Eastwood, essentially replicate their performances from film to film, whereas the stars of Horton's movie, beneath their archetypal accoutrement, have no fixed identity. AI is a probability machine: the expressions of Horton's characters tend towards Kuleshov blankness, while their featureless anonymity recalls the FBI composite drawings of D. B. Cooper, the never-caught aircraft hijacker. By aggregating available imagery of cowboys and drifters, AI evokes, perhaps inadvertently, a fundamental instability of masculine subjectivity, barely lassoed together by his hats, boots, and baffling but intractable purpose.

The limitations of the technology are in their own way revealing (platforms such as Midjourney do not, as yet, offer a way to carry a character forward through a continuous narrative). In his proof "On Computable Numbers" (1936), Alan Turing proposed the character of *the desultory computer*, eliding the dilemma of a computer's "state of mind" by instead formulating a "note of instructions".

The desultory computer "never does more than one step at a sitting",<sup>i</sup> much like the characters in Horton's films, who do not exist from one moment to the next.

From one perspective, it's reassuring that technology imitative of humanity possesses this shortcoming, for now; from another, it's a reasonably accurate description of the human experience, which is lent meaning only by the powerful, self-deluding computers of our minds.

The silliness and surrealism of Horton's work are the dreamwork by which these human concerns are articulated. For Horton, artifice and kitsch are not satirical devices; rather, they express what is inexpressible in reality, the sincerest desires and aspirations of our all-too-human selves. That a man might be complete if only he had a dog and horse, ideally combined in one creature; that yacht rock is cool, actually (the music in Horton's works is also AI-generated, some of the lyrics literal gibberish, much like Sabrina Carpenter's or indeed The Beatles'). What these AI-generated works demonstrate is not the obsolescence of humanity, of human, artistic ingenuity; rather, they reflect what is both human and artificial about us.

- Myles McGuire

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Alan Turing, "On Computable Numbers, With an Application to the Entscheidungsproblem", *Proceedings of the London Mathematical Society* 58: 253, [https://www.cs.virginia.edu/~robins/Turing\\_Paper\\_1936.pdf](https://www.cs.virginia.edu/~robins/Turing_Paper_1936.pdf).

## SHORT FILMS

*Poodle Boy*

3 October – 1 November

### *The Reaper, 2025*

AI-generated film, 1:38 minutes

2AP + Edition of 3.

\$2,000



### *Stars Align, 2024*

AI-generated film, 1:11 minutes.

2AP + Edition of 3.

\$2,000



### *Neptunes Ranson, 2025*

AI-generated film, 1:40 minutes.

2AP + Edition of 3.

\$2,000





Teddy Horton

***Poodle Boy***

3 October – 1 November



Teddy Horton

*Outlook, 2024*

AI-generated film still printed on aluminum, 102 x 76cm

2AP + Edition of 10

\$2,500

Photo: Courtesy of the artist and Onespace.

Teddy Horton

***Poodle Boy***

3 October – 1 November



Teddy Horton

*The Stars At Night*, 2025

AI-generated film still printed on aluminum, 102 x 76cm

2AP + Edition of 10

\$2,500

Photo: Courtesy of the artist and Onespace.



# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton

*That's Shellfish, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Here's A Story You Can Really Sink Your Teeth Into, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.

# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton  
*Cruise Control, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm  
2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton  
*We're In the Same Boat, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm  
2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.

# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton

*The Stars At Night*, 2025

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*School's Out*, 2025

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



## Teddy Horton

## Poodle Boy

3 October – 1 November



Teddy Horton

*That horse was out of this world, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Tribute, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.

# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton

*Standoff, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Outlook, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.

# Teddy Horton

## *Poodle Boy*

3 October – 1 November

## *THE REAPER*



Teddy Horton  
*Tech Whizz*, 2025

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm  
2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton  
*The Reaper*, 2025

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm  
2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton  
*The House, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm  
2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton  
*The Highway, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm  
2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.

# Teddy Horton

## *Poodle Boy*

3 October – 1 November



Teddy Horton

*The Show, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*The Fans, 2025*

AI-generated film still printed on 300sgm Hahnemühle paper, 42 x 59.5cm

2AP + Edition of 10

\$450 (unframed)

Photo: Courtesy of the artist and Onespace.

# Teddy Horton



Teddy Horton

*Bad Hare Day, 2025*

AI-generated film still printed  
on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*I Hate The Beetles, 2025*

AI-generated film still printed  
on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Well, That's The End Of That, 2025*

AI-generated film still printed on  
aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*My Hearts Go Out To You, 2025*

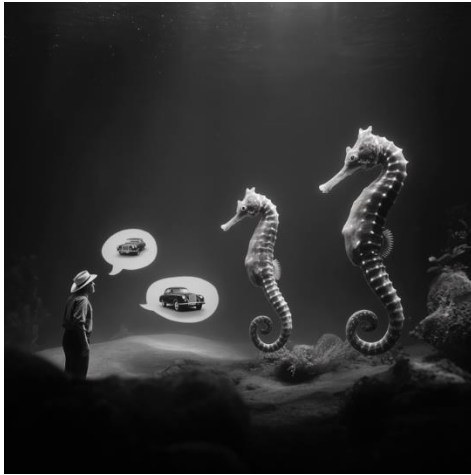
AI-generated film still printed  
on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



# Teddy Horton



Teddy Horton

*I Have A Feeling This May Be Lost On You, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm

2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*School's Out, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm

2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Hen House, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm

2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Muse, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm

2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.

# Teddy Horton



Teddy Horton

*Tribute, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Here's A Story You Can Really Sink Your Teeth Into, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Tech Whizz, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*I Need To Consider My Next Move Very Carefully, 2025*

AI-generated film still printed on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.

# Teddy Horton



Teddy Horton

*Standoff, 2025*

AI-generated film still printed  
on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Thinking Of You, 2025*

AI-generated film still printed  
on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*Cruise Control, 2025*

AI-generated film still printed on  
aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



Teddy Horton

*We're In The Same Boat, 2025*

AI-generated film still printed  
on aluminium, 10.16 x 10.16cm  
2AP + Edition of 20

\$120

Photo: Courtesy of the artist and Onespace.



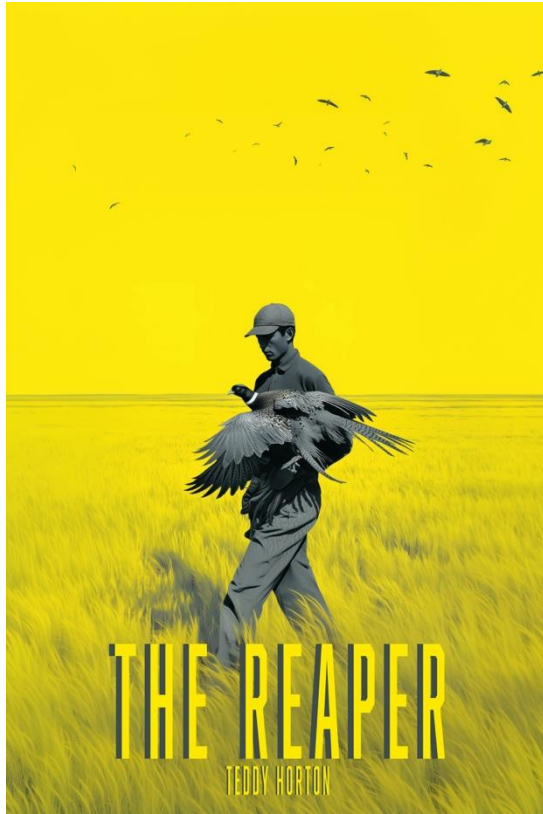
Teddy Horton

*Poodle Boy*

3 October – 1 November



## Teddy Horton



Teddy Horton

*The Reaper (Reaper Poster), 2025*

AI-generated film still printed on paper, 59.5 x 39.67cm.

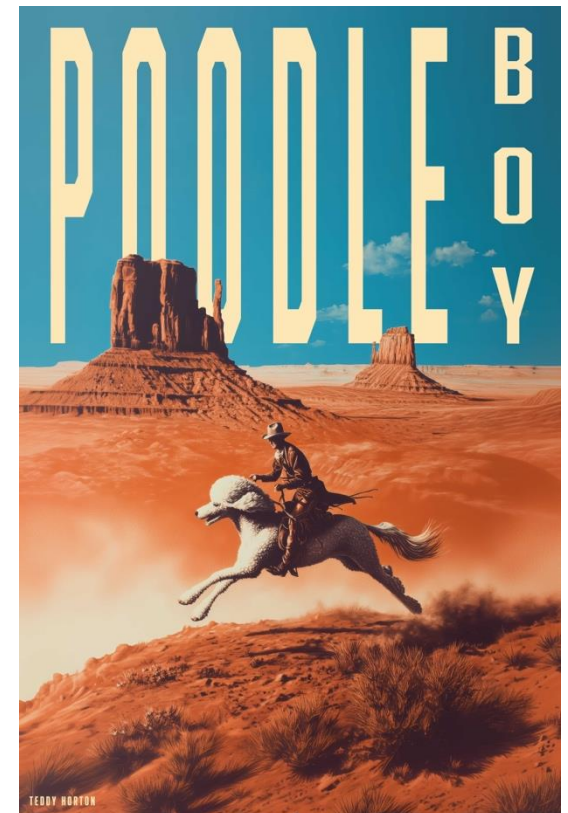
2AP + Edition of 30

\$30 (unframed)

Photo: Courtesy of the artist and Onespace.

## *Poodle Boy*

3 October – 1 November



Teddy Horton

*Poodle Boy Rides Again (Poodle Boy Poster), 2025*

AI-generated film still printed on paper, 59.5 x 39.67cm.

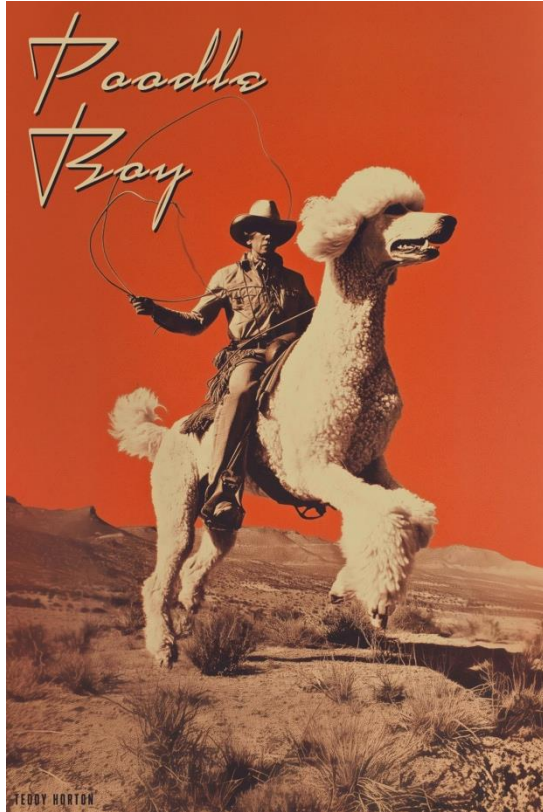
2AP + Edition of 30

\$30 (unframed)

Photo: Courtesy of the artist and Onespace.



## Teddy Horton



Teddy Horton

*Poodle Boy Lives (Poodle Boy Poster), 2025*

AI-generated film still printed on paper, 59.5 x 39.67cm.

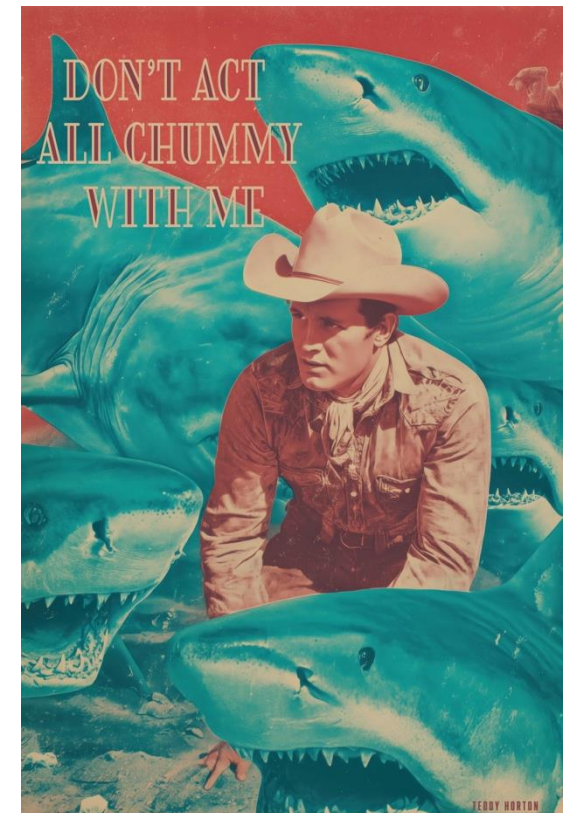
2AP + Edition of 30

\$30 (unframed)

Photo: Courtesy of the artist and Onespace.

## *Poodle Boy*

3 October – 1 November



Teddy Horton

*Don't Act All Chummy With Me (Poodle Boy Poster), 2025*

AI-generated film still printed on paper, 59.5 x 39.67cm.

2AP + Edition of 30

\$30 (unframed)

Photo: Courtesy of the artist and Onespace.



Teddy Horton

***Poodle Boy***

3 October – 1 November



Teddy Horton

*That Horse Was Out Of This World (Poodle Boy Poster), 2025*

AI-generated film still printed on paper, 59.5 x 39.67cm.

2AP + Edition of 30

\$30 (unframed)

Photo: Courtesy of the artist and Onespace.

# GALLERY DETAILS

Onespace is a Brisbane-based gallery that presents and sells contemporary art, including work by Aboriginal and Torres Strait Islander artists.

We curate an exhibition program exploring diverse themes and media, showcasing emerging, mid-career and established artists whose works inform, stimulate and challenge. Onespace welcomes you to engage with the artists and artworks we exhibit.

Onespace is uniquely located adjacent to Maiwar (Brisbane river) beneath the Spice Apartments near the Go Between Bridge in South Brisbane. We are proudly surrounded by the dynamic buzz of the Queensland cultural precinct that is significant to this area of Brisbane.

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**Director, John Stafford:** john@onespace.com.au

**Director, Jodie Cox:** jodie@onespace.com.au

**Gallery Manager, Demi Conrad:** demi@onespace.com.au

**Intern, Poppy Saines:** poppy@onespace.com.au

**Intern, Mae Stanton:** mae@onespace.com.au

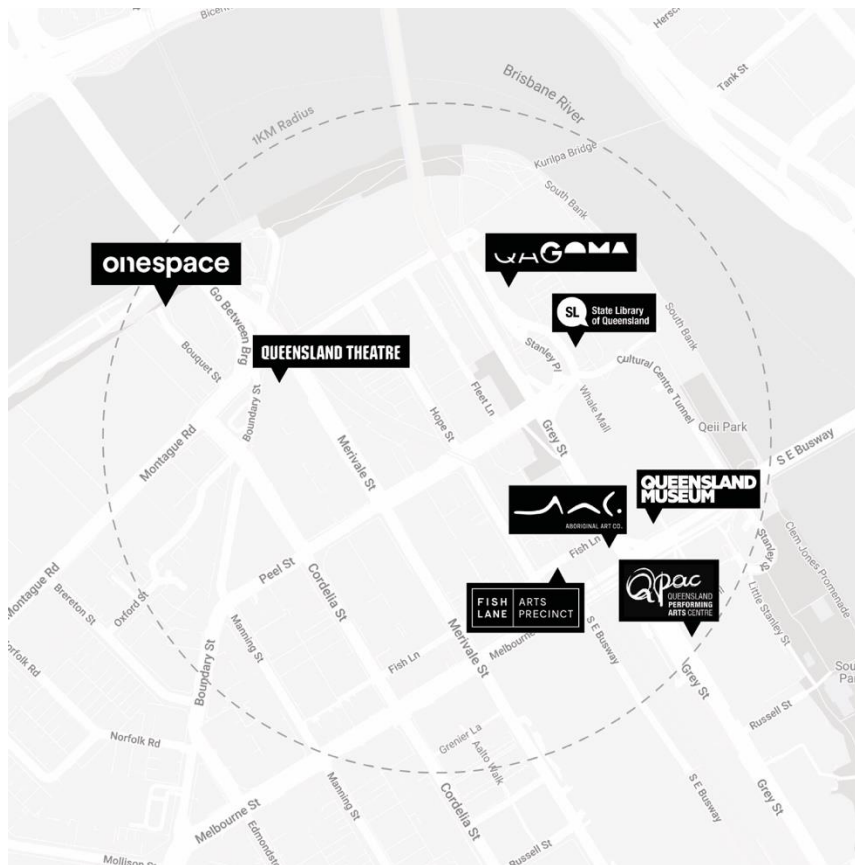
onespace.com.au

@onespace.au

Onespace Gallery Hours:

Tuesday to Friday 10am – 5pm, Saturday 12pm – 5pm

25A Bouquet Street, South Brisbane Q 4101 Australia



Onespace acknowledges the traditional custodians of Country throughout Australia and their continuing connection to the land, waters, culture and community. We pay our respects to elders past and present.