



NILS HANSEN

Nils Hansen

STEINBILDHAUER · 3D ARTIST

Hybrid Sculpture Lab Berlin

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Nils Hansen

STONE SCULPTOR · 3D ARTIST

STUDIO

Hybrid Sculpture Lab Berlin
Brunnenallee 3A, 14478 Potsdam, Germany

PRACTICE

Thirty years of traditional stone sculpture (Steinbildhauermeister, trained 1997–2000) meet twenty years of digital expertise — ZBrush, CNC milling, AR/VR, projection mapping, and NFT. 25 international sculpture symposia across four continents. Work in public and private collections including the Museum of Crypto Art.

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A NOTE ON THESE IMAGES

The images in this portfolio are visualisations: AI-assisted and ZBrush-modeled studies that function as working proposals. Materials, dimensions, and editions noted in each entry indicate the intended realisation. Physical execution follows on commission, in the studio or via European CNC and casting partners.

Sculpture First, Software Second

I am a stone sculptor who learned his craft in the late 1990s, in the quarries of Carrara and in a German master's workshop. Thirty years later, I still cut stone — and I have spent the last twenty years extending that craft into digital tools: ZBrush, CNC, AR, projection mapping, blockchain. None of those tools replaces the original skill. They extend it.

The works in this portfolio are the current state of that investigation. They are visualisations — AI-assisted and manually modeled studies — that work as proposals. A classical bust in the nineteenth-century idiom is held against a parametric lattice, a stratified section, a field of marble veining. Each work is a negotiation between two vocabularies that the 20th century kept apart: the classical figure, and the algorithmic surface.

What interests me is the moment at which the two meet without cancelling each other out. The figure remains recognisable; the geometry is not decoration. This is the working principle of Hybrid Sculpture Lab Berlin.

Selected works from this portfolio are in active preparation for physical execution in 2026–2027, in marble, bronze, and stratified sandstone. Public commissions, gallery shows, and institutional workshops are welcomed.

— Nils Hansen, Potsdam, April 2026

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Closing

*47 works across 8 groups, selected from the 2023–2026 working archive.
NYC-starred works are those prepared for the Carbon × Silicon exhibition, May 2026.*

I



Parametric Sculpture

Neoclassical bust meets cellular algorithm

The core of the current practice. A classical female bust in the nineteenth-century idiom meets a parametric, cellular, or Voronoi structure — typically in the torso or shoulder region. The figure remains recognizable; what dissolves is the mass, not the likeness. These works translate a lifetime of stonecutting into a compositional logic that only becomes possible when traditional modeling and algorithmic geometry sit in the same workflow. Carrara, travertine, and patinated bronze are the recurring materials.

23 WORKS · 10 SELECTED FOR CARBON × SILICON NYC

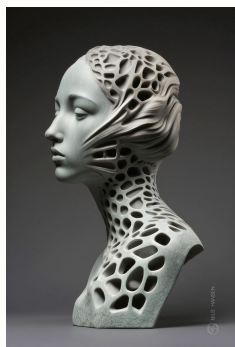
Parametric Sculpture — All Works (1 of 2)



● NYC

Anima Dissoluta

2026 · HSL-2026-A-001



● NYC

Anima Parametrica IV

2026 · HSL-2026-A-002



● NYC

Anima Parametrica I

2025 · HSL-2025-A-001



● NYC

Anima Parametrica II

2025 · HSL-2025-A-004



● NYC

Anima Parametrica III

2025 · HSL-2025-A-008



● NYC

Anima Parametrica III —...

2025 · HSL-2025-A-009



● NYC

Fossil Block

2025 · HSL-2025-A-007



● NYC

Veined Classical

2024 · HSL-2024-A-008



● NYC

Honeycomb Bronze II

2023/24 · HSL-A-005



● NYC

Genua Fragment (Study)

2024 · HSL-2024-A-002

*Coral Veil*

2025 · HSL-2025-A-002

*Verdigris Head*

2025 · HSL-2025-A-003

Parametric Sculpture — All Works (2 of 2)



Voronoi Torso (Bronze)
2025 · HSL-2025-A-005



Janus Parametric
2025 · HSL-2025-A-006



Ivory Cell
2024 · HSL-2024-A-004



Bronze Blossom
2024 · HSL-2024-A-005



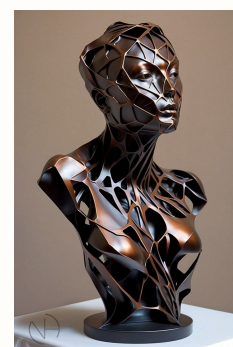
Bronze Frontal
2024 · HSL-2024-A-006



Marble Pore Field
2024 · HSL-2024-A-007



Alabaster Coral
2024 · HSL-2024-A-009



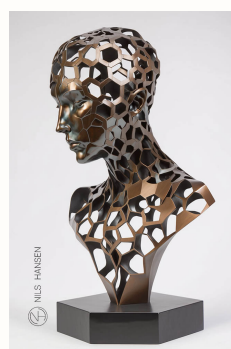
Parametric Torso I
2023/24 · HSL-A-001



Parametric Skeleton
2023/24 · HSL-A-002



Parametric Duality
2023/24 · HSL-A-003



Honeycomb Bronze I
2023/24 · HSL-A-004



HSL-2026-A-001

Anima Dissoluta

2026 · Patinated bronze (study)

Female bust with a torso dissolving into an open, cell-like network. The shoulders still carry the memory of classical form; below, only the architecture of emptiness remains.

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HSL-2026-A-002

Anima Parametrica IV

2026 · Marble, grey-green (study)

The latest state of a recurring figure: the head is held in tact, while the body beneath is entirely reconstituted as an open Voronoi lattice.



HSL-2025-A-001

Anima Parametrica I

2025 · Bianco P marble (study)

Classical bust on a black plinth. Where the chest would be, a gyroid-like opening turns volume into drawing.



HSL-2025-A-004

Anima Parametrica II

2025 · Bianco P marble (study)

The most reduced statement of the series. A profile head resolves downwards into a perforated ribbon of stone.



HSL-2025-A-008

Anima Parametrica III

2025 · Bianco marble (study)

Classical bust and organic ribcage held in a single material. The opening reads neither as wound nor as dress — somewhere between anatomy and garment.



HSL-2025-A-009

Anima Parametrica III — Profile

2025 · Bianco marble (study)

The profile view clarifies the rhythm of the cellular torso: compression at the shoulder, release at the waist.



HSL-2025-A-007

Fossil Block

2025 · Limestone (study)

A classical profile released from a Voronoi block — the figure arrives out of its matrix but never fully leaves it. Direct kin to the Genua Fragmente project.



HSL-2024-A-008

Veined Classical

2024 · Marble with natural veining

The stone's own veining runs across the face like weather. Below, a Voronoi torso picks up the same vein lines as drawn geometry.



HSL-A-005

Honeycomb Bronze II

2023/24 · Bronze (study)

A clean hexagonal shell opens along the line of the profile. The early version of a vocabulary that 2025 works would refine.



HSL-2024-A-002

Genua Fragment (Study)

2024 · Bianco Carrara, brass inlay

A direct study toward the Genua Framente series: classical portrait and scan-mesh held against each other on the same surface.



HSL-2025-A-002

Coral Veil

2025 · Travertine (study)

The material reads almost as bone or coral. A single face emerges from a fully open, cellular field.



HSL-2025-A-003

Verdigris Head

2025 · Patinated bronze (study)

Bronze with a green-grey patina; irregular Voronoi openings scattered across the whole figure.



HSL-2025-A-005

Voronoi Torso (Bronze)

2025 · Bronze, silver-green patina

The face is solid and present; the torso is fully opened up in a dense cellular weave.



HSL-2025-A-006

Janus Parametric

2025 · Marble / dark stone base

Two faces share a single head of hair that is itself a ribbon of ring-like openings. A rare symmetrical composition.



HSL-2024-A-004

Ivory Cell

2024 · Cream marble

A slim profile bust with a tall elliptical cellular structure growing out of the shoulder area.



HSL-2024-A-005

Bronze Blossom

2024 · Patinated bronze, marble base

A profile head blooms from behind into a structural open lattice — the hair read as architecture.



HSL-2024-A-006

Bronze Frontal

2024 · Patinated bronze, marble base

The same vocabulary seen from the front: an asymmetric Voronoi mask laid over half of the face.



HSL-2024-A-007

Marble Pore Field

2024 · Bianco marble

The whole volume of the head is treated as a single porous field — expression reads through the texture, not against it.



HSL-2024-A-009

Alabaster Coral

2024 · Alabaster

A translucent-feeling alabaster bust whose entire lower body is an open cellular matrix.



HSL-A-001

Parametric Torso I

2023/24 · Patinated bronze (study)

An early prototype of the parametric vocabulary: the torso is already fully porous, though the face is still fragmentary.



HSL-A-002

Parametric Skeleton

2023/24 · Patinated bronze (study)

The earliest fully-realised version of the 'open bust'.
Almost all mass is gone; what is left is structure.



HSL-A-003

Parametric Duality

2023/24 · Bronze and copper (study)

Two tessellation types — hexagonal and Voronoi —
meet on the same figure, a direct visualisation of the
hybrid method.



HSL-A-004

Honeycomb Bronze I

2023/24 · Bronze (study)

A clean study with a hexagonal lattice wrapping a profile head.

II



Zeitschichten

Stratified Heads — Layer, Section, Strata

A small, focused series in which the sculpture is cut horizontally into slabs, ribbons, or discrete layers. Each section reveals both the figure and its geology — the marble's own stratigraphy becomes legible as the sculpture loses continuity. The working title for this group is Zeitschichten ("time-layers"), and it directly informs the planned sandstone arch series of the same name, with projection mapping and AR elements.

5 WORKS · 3 SELECTED FOR CARBON × SILICON NYC

Zeitschichten — All Works



● NYC

Stacked Strata

2024 · HSL-2024-B-002



● NYC

Marble Bandage Head

2024 · HSL-2024-B-001



● NYC

Zeitschichten I

2025 · HSL-2025-B-001



Zeitschichten II

2025 · HSL-2025-B-002



Spiral Scroll Head

2024 · HSL-2024-B-003



HSL-2024-B-002

Stacked Strata

2024 · Calacatta marble (study)

A head assembled from horizontal, irregular stone slices. The marble's veining runs through all layers, suggesting a single block retrospectively pulled apart.



HSL-2024-B-001

Marble Bandage Head

2024 · Calacatta marble (study)

The figure read as a sequence of thin horizontal ribbons. Somewhere between mummy wrapping, stratigraphy, and MRI section.



HSL-2025-B-001

Zeitschichten I

2025 · Calacatta marble (study)

The most explicit piece of the series: a head cut into horizontal slices that step slightly out of alignment — a timeline made of stone.



HSL-2025-B-002

Zeitschichten II

2025 · Patinated bronze (study)

A bronze variation: the face sits on an unfolding stack of ring-like bronze shells.



HSL-2024-B-003

Spiral Scroll Head

2024 · Marble with gold inlay

Horizontal slicing wound into a spiral — the head supported by its own unfolding history.

III



Rhythm & Flow

Marble veining, striation, dissolution

A quieter, more atmospheric group. Here the figure dissolves not into a geometric lattice but into the stone's own language — the veining of Calacatta, the layered density of alabaster, the patient erosion of Afyon marble. Several works are close-ups that approach abstraction without leaving portraiture behind. These are the most pictorial sculptures in the practice.

9 WORKS · 4 SELECTED FOR CARBON × SILICON NYC

Rhythm & Flow — All Works



● NYC

Dissolving Flow

2024 · HSL-2024-C-001



● NYC

Striations I

2024 · HSL-2024-C-002



● NYC

Striations II

2024 · HSL-2024-C-003



● NYC

Rhythm Study III

2024 · HSL-2024-C-006



Wrapped Ribbon

2025 · HSL-2025-C-001



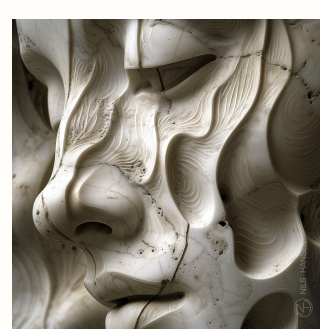
Gray Striations

2025 · HSL-2025-C-002



Bronze Weave

2025 · HSL-2025-C-003



Rhythm Study I

2024 · HSL-2024-C-004



Rhythm Study II

2024 · HSL-2024-C-005



HSL-2024-C-001

Dissolving Flow

2024 · Afyon marble (study)

A face being eroded — or constituted — by its own hair. The wave pattern of loss runs across the eyes and into a cellular field.



HSL-2024-C-002

Striations I

2024 · Alabaster on raw stone

Horizontal striations scan across the face like a signal slowly losing resolution. The raw quarry edge at the base of the bust anchors the figure in its material.



HSL-2024-C-003

Striations II

2024 · Calacatta marble

A quieter pendant to Striations I. Less erasure, more weather.



HSL-2024-C-006

Rhythm Study III

2024 · Veined marble

A profile with a cellular volume growing out of the head — the best statement of the Rhythm series.



HSL-2025-C-001

Wrapped Ribbon

2025 · Bianco marble

A head wrapped in marble ribbons — somewhere between classical drapery and a Kintsugi repair.



HSL-2025-C-002

Gray Striations

2025 · Clay / ceramic (study)

A striated head in a pale grey clay, reduced to texture and silhouette.



HSL-2025-C-003

Bronze Weave

2025 · Bronze

Hair read as a ribbon of woven bronze strands — a reading of portraiture through textile.



HSL-2024-C-004

Rhythm Study I

2024 · Veined marble (close-up)

A close-up study of face and wave pattern. The material does most of the drawing.



HSL-2024-C-005

Rhythm Study II

2024 · Veined marble (close-up)

The same investigation seen from another angle — this time the cellular field has almost swallowed the face.

IV



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Fragmented Works

Polygonal, cubist, reassembled

Earlier works in which the figure is cut into discrete fragments — polygonal, cubist, or paper-folded. The group as a whole sits further from the current practice, but the single work retained here remains a strong statement of what was being tested before the parametric vocabulary consolidated.

1 WORKS



HSL-D-008

Polygonal Icon

2023/24 · Marble (study)

A white polygonal bust in which the classical profile is preserved and the mass is fragmented into angular facets. The calmest and most successful piece of the fragmented series.

V



Wall Reliefs

Flat and architectural

Works conceived for the wall rather than the pedestal. Some operate as architectural fragments, others as single figurative compositions. Together they suggest a natural extension of the practice into interior commissions, foyers, and the planned Zeitschichten sandstone arch series.

3 WORKS · 1 SELECTED FOR CARBON × SILICON NYC



HSL-2024-E-002

Mosaic Petal Face

2024 · Travertine mosaic wall

A large-scale wall relief composed of petal-shaped travertine tiles. The figurative content lives between tiles rather than on them.



HSL-2024-E-001

Wavy Hair Relief

2024 · Plaster / sandstone

A classical face emerges from a grid of small rectangular blocks; the hair crosses the grid as free contour.



HSL-E-004

Circles Field

2023/24 · Plaster / marble

An early minimal relief: a classical profile inset into a field of circular cuts, somewhere between Art Deco and Op-Art.

VI



Objects

Non-figurative works

A small group of non-figurative objects that show the vocabulary operating outside portraiture: toroidal, compact, resolved. Useful on the public-space and collector side of the practice — a quiet counter-statement to the figure works.

2 WORKS



HSL-2025-F-003

Inner Orbit

2025 · Limestone

A compact torus whose inner surface turns into a braided double-helix. The work reads very differently depending on viewing height.



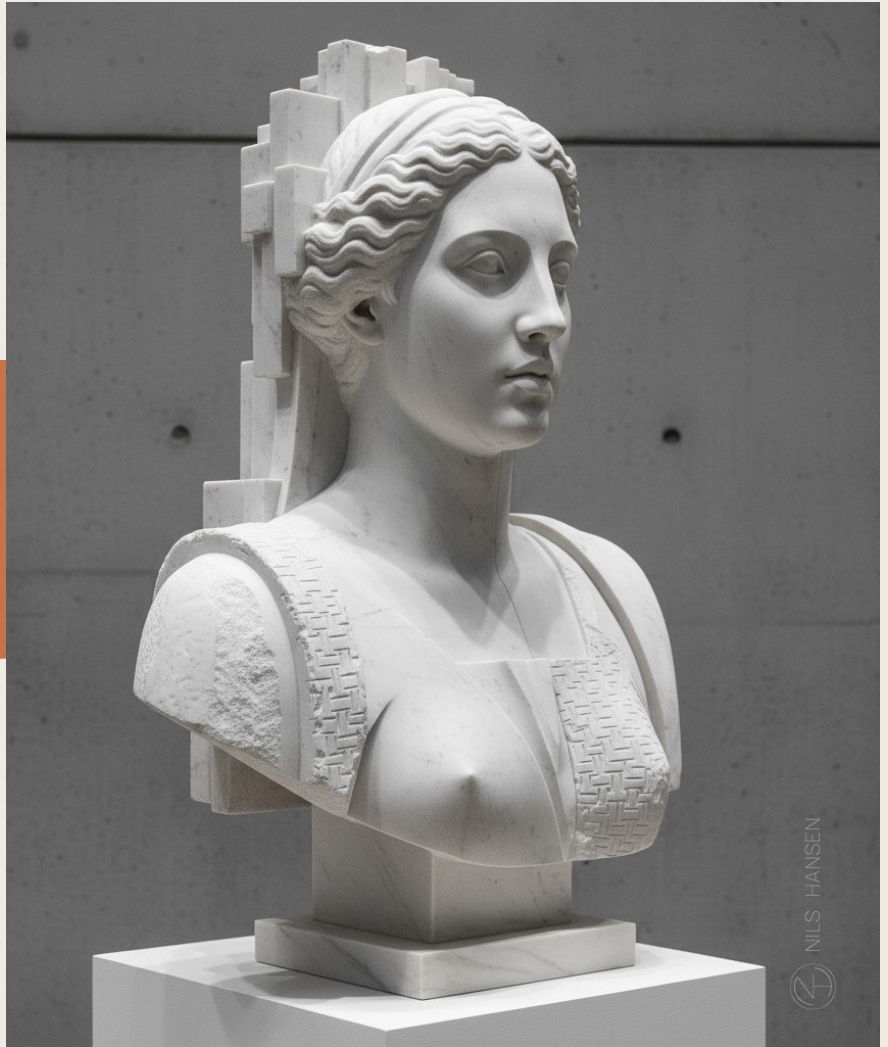
HSL-2025-F-001

Continuum Mosaic

2025 · Limestone, copper inlay

An elongated oval with a double-curve negative space cut through it. Along the outer edge, copper inlays run like a pixelated contour line.

VII

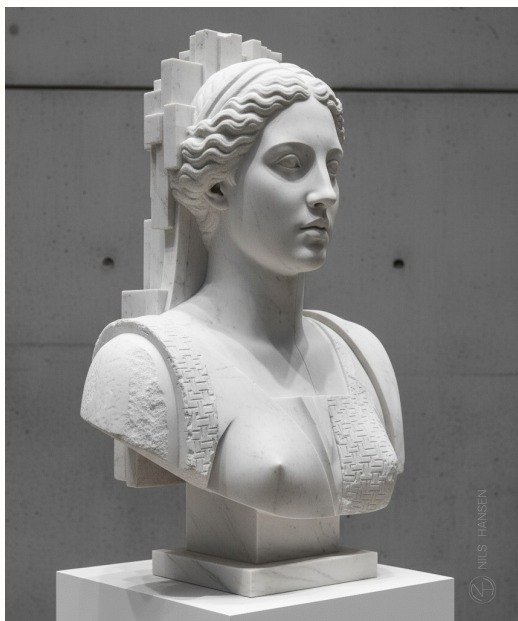


Classical Studies

Benchmark works

Works that set the classical benchmark — they make visible the craft anchor beneath the whole practice. These are deliberately restrained compositions. For audiences that might mistake the parametric works for digital-only output, these pieces are the necessary counter-evidence.

3 WORKS



HSL-2025-G-004

Geometric Muse (3/4 view)

2025 · Bianco marble

A classical muse on a stepped architectural support. A direct benchmark piece: the full craft vocabulary is in the stone.



HSL-2025-G-002

Geometric Muse (frontal)

2025 · Bianco marble

Frontal view with the central symmetry axis visible as an incised line — a quiet, almost diagrammatic classicism.



HSL-2025-G-001

Classical Study (Pair)

2025 · Marble / plaster

Two views of a single study in which the right half of the bust is treated as a triangulated mesh and the left as smooth stone.

VII

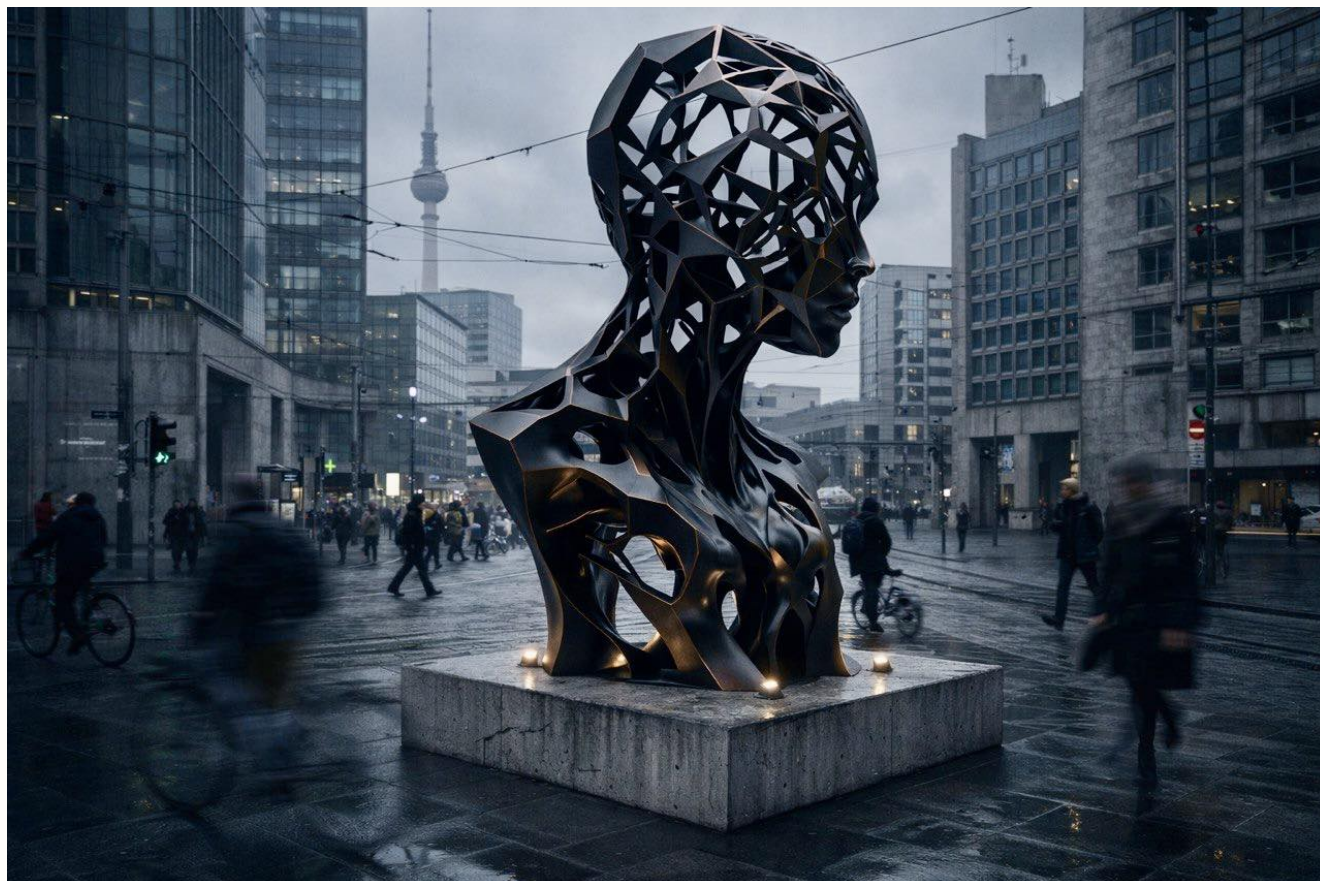


Public Art

Monumental scale, urban site

A single project that maps the practice onto a public-art scale. Sited at Berlin-Alexanderplatz, lit from within, the piece translates the parametric vocabulary into a monumental register. Shown here as a pitch document; currently available for commission.

1 WORKS · 1 SELECTED FOR CARBON × SILICON NYC



HSL-2025-H-001

Urban Cortex

2025 · Bronze / stainless steel, internally illuminated, ~4m

A monumental parametric head proposed for Berlin-Alexanderplatz. Pedestrians in motion, the TV Tower in the distance, rain on the pavement — and the figure remaining entirely still.

*The tools do not replace the craft.
They extend it.*

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