

**MICHAEL
KLIËN**

49 Field Studies

**IN
MOVEMENT
AND
THOUGHTS**

Field Studies, developed by choreographer Michael Kliën, are movement-based prompts designed to deepen your awareness, imagination, and ecological thinking. Each card invites you to engage in direct, personal experiences that expand your perception of the world, opening pathways to deeper understanding and new possibilities. **Field Studies** can be practiced in spaces meaningful to you—private or public, alone or with others—and for durations that align with your intention. To begin, randomly select a card and follow its prompts. Dedicate yourself to a single prompt or explore several, charting your unique journey through the mind's intricate entanglements in movement. Offering an accessible introduction to Kliën's pioneering practice of *Excavation Sites*, **Field Studies** open a doorway to transformative exploration.

LABORATORY
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DUKE
DANCE



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**do not
be creative
do not
have ideas
do not
resolve**



**BOW
UNTIL
YOU
MEAN
IT**

Choose a person, object, or concept to whom or to which you can offer a bow. Repeat bowing until you can feel the reverie signified by the act. There is no need to adhere to traditional forms of bowing; instead, explore different movements that help you sense and connect with the reverie associated with a bow.

A glowing yellow triangle is centered on a black background. The text 'THOUGHTBODY' is written in white, bold, uppercase letters inside the triangle. The triangle's lines have a soft, yellow glow that fades into the black background.

THOUGHTBODY

Imagine dissolving the distinction between mind and body. Become aware of the thinking body, a body that thinks. Soften the inhibitors that stop you from moving to your conscious thoughts. Start by elevating your movement gestures, allowing them to spread across your body, and letting them affect your thoughts. Move and think as one.



**SUPERSENSITIVE
THOUGHTBODY**

Activate your 300 senses. Allow for the established senses (like smell, temperature, vision, sound) to affect you, to move, to think you. Also, home in on less-established senses, speculative and imagined ones, anything you might believe in (like earth radiation, extra-sensorial perception, telepathy, ancestral communication).



**THE
IMPOSSIBLE
BODY**

As you move, detach your mental projections of your movement and continue them in your imagination. Don't stop moving but expand your movement in your thoughts before integrating the imagination back into physical reality. For example: While moving your arm forward, imagine the arm elongating to the other side of the room before returning to its physical location. Never stop moving, but consciously expand the movement in your mind. Dance with the wild possibilities of embodied imagination.



FUTURING

Practice concrete time travel. Instantly and confidently move as if you already have future information, as if you are already in a future of your choosing. Move with the knowledge of then as if inscribed in your body now. Shift frequently between various future points in time.



SOULSWAP

Imagine stepping into another person's life. Identify someone physically close to you and ignite your senses with everything perceivable about them, even if your knowledge of them might be minimal. In a sudden leap of faith, take on the spirit of this individual, fully immersing yourself in the other person's being. Move freely as the other until the effect dissipates.



**MAGICAL
CROWD**

|

Imagine the people closest to you and visualize placing them around you one by one. Intuitively position your chosen individuals either to the left or right, behind, next to, or in front of you. Once you have finished creating your imagined relational constellation, observe how you are affected by these spatial relations and start moving in their wake.



**MAGICAL
CROWD
II**

Imagine all individuals who have positively contributed to the forming of your consciousness—family, friends, artists, scientists, pets, characters. Intuitively place them all around you and start moving all together through the space.



**MAGICAL
DANCEFLOOR**

Establish a Magical Crowd around you (see Magical Crowd I & II) and an imagined, shared dancefloor in physical space. Allow for all the spirits of your Magical Crowd to dance their own dances. You can always connect and dance together.

A glowing yellow polygon with a gap at the top, containing the word CLOUDING.

CLOUDING

Move as a solitary cloud. Not like a cloud, but *as a cloud*—suspend rationality. Lose your centers of movement and respond to the unfolding dynamics within. Be aware of the environment—the wind, temperature, and humidity—and let it influence you. If you are in a room with others, start inhabiting the same sky and conditions as the ones you are close to. Consider the potential for other clouds to join.



**THE
CONSEQUENCE**

Stillness. Move a part of yourself (such as an arm) and with hyperattention zoom into tracing all consequential adaptation throughout the whole body, the shifting of weight, the tightening of a toe, the neck-muscles tightening. Gradually elevate and escalate the sensed effects into perceptible movement. Continuously trace the resulting matrix of consequences and, in turn, any movements and physical changes, unceasingly sensing into your flesh, into movements, and all rippling consequences.



**THE
SACRED
DIGNITY
OF
THE
OTHER**

Endeavor to imagine impossible physical connections with others around you. For example, visualize merging into them or passing through them. Radically expand your range of potential relationships, allowing for physical reactions to resonate into and affect your movement. In your imagination, always maintain the sacred dignity of the other.

A glowing yellow circle with a slightly irregular, hand-drawn appearance. The word "SINKING" is written in the center in a bold, white, sans-serif font. The background is dark, and the circle has a soft, ethereal glow.

SINKING

Standing up, focus on a specific part of your body and gradually allow it to descend towards the ground, following the pull of gravity. It doesn't have to move in a straight line but can follow any path downwards. Once it reaches the ground, select another point in your body and repeat the process, allowing it to sink into the ground using a different path. For one part of your body to sink to the bottom, other parts must rise. You can choose multiple points to descend simultaneously, *raining* into the ground—although they don't have to move synchronously.



**NECESSARY
CHANGES**

The body constantly moves, adapts, and changes positions without us necessarily noticing. Start paying attention to the signals, such as tensing of muscles or slight discomfort, which indicate impending change. Respond to these signs by adjusting your position or movement. Take the time to listen and make these necessary changes. Over time, you may find ways to speed up these changes and establish a smooth communication between your conscious and unconscious mind.



**THINKING
THROUGH
OBJECTS**

Touch an object, such as a boulder, or hold an object in your hand, such as a stone. Imagine that every idea that emerges, every memory you recall, and every sense you experience first must pass through that object. Explore your thought process and observe any changes in your thinking.



**TO
THINK
ONESELF
OUT
OF
THE
VALLEY**

Lie down on the floor and close your eyes. Imagine your body rising from the ground, floating upwards and through the ceiling. Picture yourself gathering speed and drifting upwards, past the clouds, the atmosphere, the planets, and the stars. When you reach the end of your imagination, return to your physical body on the floor. Then, imagine sinking into the ground, into the earth, and take time to travel towards the center of the earth. Return to the ground you lie on. Imagine time moving backward around you, with your actual environment traveling back in time to the end of your imagination. Once you return to your physical body, journey into the future. After traveling in all four directions (up and down in space, backward and forward in time), return to the present. Finally, visualize hovering slightly above the ground, rapidly expanding in all directions simultaneously. Move with this sensation until it dissipates.



**SOCIAL
DREAM
AUGURY**

One person shares a detailed, recent nighttime dream with the group, setting the scene for a shared imaginative experience. With eyes closed, everyone envisions the dream as vividly as possible, engaging their senses. Each participant assumes a role within the dream, embodying a character, object, or element (e. g. a horse, the sand or the sun). They focus on their physical sensations and notice how the dream evolves in their imagination. If a change occurs, like a brewing storm, participants share it aloud, unprompted. Moving through the space, they physically embody their role and respond to the evolving scenario. Eyes may be opened anytime. The session ends at a pre-set time.



**IDEAL
FREEDOM**

Move freely in various contexts—alone, with friends, or in public—attempting to achieve a meaningful state of personal freedom. Reflect upon the experience to learn what contributes to and sustains your own, or collective, notion of freedom in movement, and how these ideas and conditions of such *ideal freedom* might be adapted in political discourse.



**TRUTH
AND
RECONCILIATION**

Devote a delineated, physical space to move from the following prompt:

Suspend the need to:

- Know: Surrender the urge to make sense or rely on pre-established information.
- Fear: Act out of insecurity, anxiety, or fear of retribution.
- Own: Resist making contact, movements or moments for you to retain.
- Matter: Temporarily soften the contours of your need for identity, meaning, or relevance.



**ANIMAL
SPIRITS**

|

Start moving freely. Notice how a single movement, such as rotating your hand, affects the rest of your body. It will not just move your elbow; it will also manifest in different places, like the flexing of an ankle or the twitch of an eyelid. Physically amplify the broader physical effects of any movement so that each small impact creates new, additional ripples within the body. Everything is interconnected in non-linear ways, creating a chain reaction of effects—and a constantly moving body that follows multiple impulses.



**ANIMAL
SPIRITS
II
NIGHTSWIMMING**

Start moving freely with others. Notice how a single movement by someone else, such as a flick of their hand in your direction, can affect your body. Imagine that the other person's action will not just provide a simple impulse for you to move, but will travel to different places in your body, such as moving your toe or inner thigh, creating a seamless and complex network of invisible inner relations. Physically amplify the broader physical consequences so that each outside impulse creates new additional ripples within your body, which in turn creates impulses for others to be affected. This builds a thick dynamic matrix of interconnected bodies, whereby everyone is entangled in myriad non-linear ways, following multiple impulses at once.



**ANIMAL
SPIRITS
III
RESONNANCE
ROOM**

Start moving outside. Closely observe a single change in your environment, such as the transition of light, floating dust particles, or a passing ant. Allow it to have an effect and resonate in your body. Envision that this observed event will do more than just urge you to move, but that the sensation will create a seamless and intricate network of unseen internal dynamics and connections within your body, so that each external stimulus produces both visible and invisible ripples of movement. Allow other observations of your environment to simultaneously, specifically, and continuously affect your movements.

A glowing yellow circle is centered on a black background. Inside the circle, the words "INNER" and "PARLIAMENT" are written in white, bold, uppercase letters, stacked vertically. The circle has a bright yellow glow that fades into the black background.

**INNER
PARLIAMENT**

Imagine a scenario where different parts of your body, like your arms, toes, and intestines, can perceive, sense, and act independently. Endeavor to temporarily entrust autonomy to various parts that constitute yourself. Start by shifting your focus from a central point of observation to a more decentralized one. Allow each part to have its autonomy of movement, to pay attention to everything and react to it. For example, imagine your fingers paying attention to the rest of your hand and your hand moving in relation to your other arm. Enact the 'thoughtbody' as a collection of agencies that regulate themselves, influencing and being influenced by each other, forming a potentially cohesive and interconnected whole in movement.

A glowing yellow circle is centered on a black background. Inside the circle, the text "AIR AND ITS ENTANGLEMENT" is written in white, bold, uppercase letters. The text is arranged in four lines: "AIR", "AND", "ITS", and "ENTANGLEMENT".

**AIR
AND
ITS
ENTANGLEMENT**

Follow the air you breath out into the world. Visualize as it spreads into your surroundings, sinks or rises, spreads and twirls, entangles with the breath of others, disappearing and being transformed in the other. Observe the magnificent entanglement of it all, glean its pathways, and move in its wake.



**CRADLE
OF
THE
UNKNOWN**

|

Move as you have never moved before. Begin by moving as though every familiar action, shape, step, pattern, or form brings you pain. Embrace unfamiliar and potentially unconventional movements. Once you encounter a previously unknown movement, find solace in this newly discovered physical territory. Rest. Embrace the movement until it becomes familiar and starts to cause pain. Then, move out of the newly familiar and seek out the cradle of the unknown once again.



**CRADLE
OF
THE
UNKNOWN**

II

Perceive what you have never sensed before. Start by engaging various senses, focusing on details and exploring the boundaries of your sensory perception. Once you come across a sensation you have never felt before, like the feeling of the air moving the hair on your arms, take comfort in this new sensory experience. Stay with it until it becomes familiar, then deliberately move away from the familiar sensation and seek out the cradle of the unknown sensation once again.



**CRADLE
OF
THE
UNKNOWN
III**

While moving, endeavor to think conscious thoughts you have never considered before. Keep moving and concentrate on discovering these novel thoughts. Once you find them, stay with those thoughts until they become familiar, then try to seek out new and unknown thoughts again.

A glowing yellow circle is centered on a black background. Inside the circle, the words "THREE SKINS" are written in white, bold, uppercase letters. The circle has a bright yellow glow that fades into the black background.

**THREE
SKINS**

Focus on three distinct realms of attention and become aware of any sensations or impulses that arise. The first area to focus on is your body. Direct your attention inwards to observe your body's internal world and experience any physical sensations, such as tensions or feelings. The second area is your social sphere. Shift your attention to your physical relations with others—whether they are physically present or not—and notice the resulting physical sensations generated by others. The third area includes your broader environment, encompassing the natural and constructed world. Engage your senses to perceive elements such as gravity, trees, light, air, buildings, and mountains. Strive to intentionally shift your attention between these three realms and activate your senses accordingly. You can also continuously move from these impulses while doing so.



**THE
BLEEDING
SENSATIONS
OF
THREE
SKINS**

Focus on a specific physical sensation, such as the warmth of sunlight on your skin or the feeling of gravity pulling you down. Slowly direct all your attention to this sensation. Next, intensify the sensation, allowing it to grow and exaggerate far beyond its initial physical source, blurring the lines between what is real and what is imagined. Let this sensation affect your movements. Apply this practice to sensations in different areas of your attention, such as the self, your relationships with others, or the environment at large.

A glowing yellow circle is centered on a black background. Inside the circle, the words "PSYCHEDELIC" and "PINOCCHIO" are written in white, bold, sans-serif capital letters, stacked vertically. The entire scene is framed by a thin, light blue rounded rectangle.

**PSYCHEDELIC
PINOCCHIO**

Presume that telepathic mind control is a part of human reality. Temporarily suspend all doubt. With a partner, take on the role of either the perceiver or the transmitter. The transmitter will continuously transfer movements to be executed by the perceiver. This process is not physically performed but is conducted in the transmitter's mind, directed at the perceiver. The transmitter should aim to engage their entire body, including movement impulses, to enhance the telepathic process. The perceiver should try to move as a vessel for the transmitted movements, without changing them or criticizing them. If the transmitted and perceived information does not match, the transmitter should continually adjust their mental transmission until a strong connection is established.



**MORPHING
BODY
ACCORDING
TO
AWARENESS**

Envision that each area of the body expands in size and weight according to the attention given. The topography and shape of the body are in direct proportionality to the awareness given to any specific bodily region. As your attention wanders, settles and changes again, the body is morphing continually, and with it, the ability and quality to move.

A glowing yellow circle is centered on a black background. Inside the circle, the text "LAY YOUR BODY DOWN" is written in white, bold, uppercase letters, stacked vertically. The entire scene is framed by a thin, light blue rounded rectangle.

**LAY
YOUR
BODY
DOWN**

Resist the cold winds of civilization. And find a position that enables maximum physical passivity, such as folding into the floor or lounging. Actively resist socially constructed impulses, such as pressure to conform or be friendly, in determining your movements. Move to render these impulses void, digesting them in your movement. Do not yield.



LENDING
|

Lend your eyes to someone who has passed or passed through you.
Let them see. And then give them eyes and ears and offer your body
to move. Let them wonder, explore and come to life through you.

A glowing yellow circle is centered on a black background. Inside the circle, the word "LENDING" is written in white, bold, uppercase letters. Below "LENDING" are two vertical bars, resembling the Roman numeral "II".

LENDING
II

Lend your eyes to grass, mountains, trees, past landscapes, and situations. Let them see through you. And then give them eyes and ears and offer your body to move. Let them wonder, and explore the world through you.

A glowing yellow circle is centered on a black background. Inside the circle, the words "THIS PERFECT WORLD" are written in white, bold, uppercase letters, stacked vertically. The entire scene is framed by a thin, light blue rounded rectangle.

**THIS
PERFECT
WORLD**

Position yourself among people. Find a spot that feels correct, and makes you feel like you belong. Then, pay attention to the needs of others, and change your position to make someone else feel safe, and supported, offering them a sense of belonging. Lastly, consider the group as a whole and position yourself where you feel you are needed. Keep repeating these three steps, initially in order, and then perform your assessments simultaneously or as needed.

A glowing yellow circle is centered on a black background. Inside the circle, the words "DISTRIBUTE" and "THYSELF" are written in white, bold, uppercase letters, stacked vertically. The entire scene is framed by a thin, light blue rounded rectangle.

**DISTRIBUTE
THYSELF**

Visualize your body as if it were distributed through space, rather than being confined by skin. Consider thousands of miles of blood vessels, miles of nerves, and hundreds of square meters of stomach lining spreading across the space and intertwining with other people's bodies and objects, constantly enmeshing with other moving beings. Move through this space while maintaining this reality, explore the qualities, revelations, and movements it brings about.

A glowing yellow circle is centered on a black background. Inside the circle, the text "HOW TO STAND NOW?" is written in white, bold, uppercase letters. The text is arranged in four lines: "HOW", "TO", "STAND", and "NOW?".

**HOW
TO
STAND
NOW?**

After moving for a while, take a moment to pause and stand still. Ask yourself: How should I stand? What are the correct postures to adopt for myself, society, and the world? Should my chest be facing the sun? Should my feet feel grounded? Should I embody modesty, progress, or defeat? Adjust your posture until you feel that you have found an appropriate stance to position yourself in the world. Then, stand still for a while.

A glowing yellow circle is centered on a black background. Inside the circle, the word "FORAGING" is written in white, bold, uppercase letters. The circle has a soft, ethereal glow around its perimeter.

FORAGING

Allow yourself to wander and explore as you move. Look for something unfamiliar, undefined, or unnamed that captures your attention—whether it is someone's gaze, a reflection of light, or the texture of the floor. When you find it, focus on that experience and immerse yourself in it for some time until your senses start wondering again. Keep moving continuously.

A glowing yellow circle is centered on a black background. Inside the circle, the words "NEGATIVE" and "CHOREOGRAPHY" are stacked vertically in a bold, white, sans-serif font. The circle has a soft, ethereal glow around its perimeter.

**NEGATIVE
CHOREOGRAPHY**

Be Moved. Reject both agency and passivity. Pay attention to all external forces that produce, influence, or shape your movements. Anything that originates outside of you and pulls you into a specific form or motion. Consider environmental influences, architecture, social norms, and conventions. Instead of resisting, allow yourself to be continually shaped without judgment or interference of will.



**I
AM
LEGION**

Be intentionally open to allowing different parts of yourself, such as your left hand, legs, eyes, tongue, or memory, to move independently and freely, conducting their own unique dance. Each part will follow its own logic, which may defy established norms, and your immediate understanding. Surrender central control or expectations. Focus on one dance at a time before conducting multiple dances simultaneously. Notice how they interact, blend together, or separate from each other.

A glowing yellow circle is centered on a black background. Inside the circle, the words "MEMORY" and "MAPPING" are stacked vertically in a bold, white, sans-serif font. The entire scene is framed by a thin, light blue rounded rectangle.

**MEMORY
MAPPING**

Close your eyes and imagine yourself back in the kitchen of your childhood. Picture yourself making a cup of tea or another drink. Act out the movements, such as opening cupboards, the fridge, and finding a pot. Take note of all the details in the room. Then, take your cup and move into the living room from a different time in your life. Explore the room and pay attention to how the memory (visual, kinetic, emotional, sensorial) affects your movements and where those recollections disappear into darkness. Finally, move freely between different rooms from different eras of your life and contemplate how memories are formed and how each space affects your movement, thoughts and emotions.

A glowing yellow circle is centered on a black background. Inside the circle, the words "CHOREOGRAPHIC" and "CELL" are written in white, bold, sans-serif capital letters, stacked vertically. The entire scene is framed by a thin, light blue rounded rectangle.

**CHOREOGRAPHIC
CELL**

Evoked memories of someone close to you and notice the sensations they produce. Create a virtual, abstract sculpture using these guidelines:

- Choose a shape that broadly represents the person, such as a box or organic shape.
- The size of the sculpture should reflect the person's significance in your life.
- Consider the person's traits and apply them to the texture of the sculpture, like a rough, hard surface or a soft, wooly one.
- Imagine what materials fill the sculpture and relate them to your feelings about the person, like gravel or weightlessness.

Place the imaginary sculpture somewhere in physical space and interact with it. Explore the sensations and movements that these interactions generate.



**PROJECTING
ONESELF
FORWARD**

Imagine yourself a short time ahead, less than a minute into the future, and envision a possible action or movement. For example, you could picture walking into a corner and then turning three times around your axis. After imagining this scenario, physically act it out, striving to match the imagined scenario in detail and experience. Once you perform the imagined future, reflect on the potential differences between what you imagined and what you actually experienced. Consider alternating between visual projection and using language to project yourself forward and investigate any differences in the results.



**10 000
EYES**

Close your eyes and focus on the palms of your hands. Imagine using them to sense your surroundings, like the tentacles of a snail. Feel the warmth of light, notice the temperature, and anything—real or imaginary—that your palms can pick up. Intuitively move your palms toward and away from this information. Keep doing this as you imagine your entire body's surface covered with these 'feeling eyes' and start sensing and responding to your environment.



**10 000
BOOKS**

Allow yourself to dance uninterrupted for one hour without plan or purpose. Dance your inmost dance of all. Suspend the need for governing codes and structures and soften the need to perform for an internalized outside observer. Take rests as necessary within your dance.



**UNTHOUGHT
THOUGHT
/
THIRD
POSSIBILITY**

As you move, instead of following the usual, logical progression of decisions, try to introduce a third option into every possible instance of choice that was not previously considered. Permanently evade the next known movement. For example, when deciding whether to step forward or backward, consider alternative actions such as shifting your weight to the other leg. This will lead to a new, unexplored movement progression. Continue using this strategy and apply it to various aspects of thinking and moving, including the choices you make relationally.



**THE
IMPOSSIBLE
QUEST**

As you move, try to implement new movement ideas immediately. Act upon any idea that comes to mind, whether simple, random, beautiful, ridiculous, or profound. Challenge yourself to constantly produce new ideas and act upon them directly, bringing them to life in an instant. If practicing with others, negotiate the outcomes as your movements entangle. Be available to adjust and abandon your ideas by generating new ones while being responsive to the ideas of others.

A glowing yellow circle is centered on a black background. Inside the circle, the words "SENSE" and "SWITCHING" are written in white, bold, uppercase letters, stacked vertically. The entire scene is framed by a thin, light blue rounded rectangle.

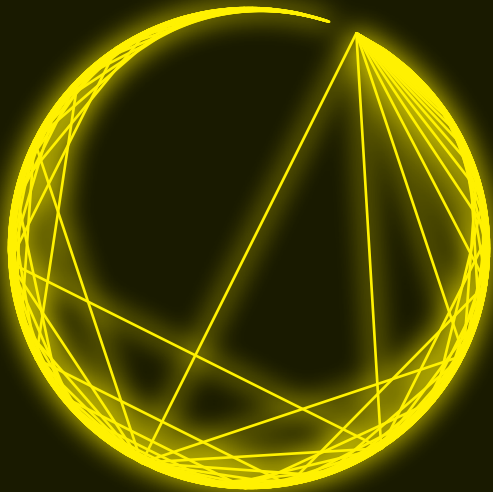
**SENSE
SWITCHING**

Conceive of randomly switching your senses. Perceive the world as if you can see through your ears, listen with your eyes, feel with your ears, or smell with your skin. Adjust your movement to support this process and move to the generated impulses.

A glowing yellow circle is centered on a black background. Inside the circle, the words "HISTORICAL" and "DUST" are written in white, bold, sans-serif capital letters, stacked vertically. The circle has a soft, ethereal glow around its perimeter.

**HISTORICAL
DUST**

As you move, try to recall random memories from your life. Let these scattered fragments of past experiences evoke sensations and feelings within you. Avoid dwelling on any one memory; instead, summon a thick cloud of memories in no particular order or intensity, moving through this historical dust.



**a
thought
is
a
physical
act**

