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*Transversal travels: The
relational movements and
environmental intensities
of packing a bag*

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ABSTRACT

This article explores how experiences of travel and transitions through, and with, unfamiliar environments can attune us to relational movements. Processes of disorientation and realignment occur as the daily material practices of tourists, such as walking, photographing, or packing a bag, contrast against the immersion with/in unfamiliar environmental intensities. The feeling and sensing of this provides opportunities for transversal practices to unfold, where bodies and environments, humans and nonhumans, move together. Through a discussion of my net-based artwork ‘environment-movement’, this essay contemplates

movements that traverse saturating environmental intensities and the mundane, everyday process of packing a bag. Tracking the creation of the net-artwork through a mixture of experiences—artistic, touristic, and ethnographic interviews conducted with tourists in Iceland and Nepal—I suggest how transversal practices expand actions to be productive and contemplative. Focusing on how everyday material practices merge with sensations of the environment, I highlight how relational movements can be felt as environmental entanglements.

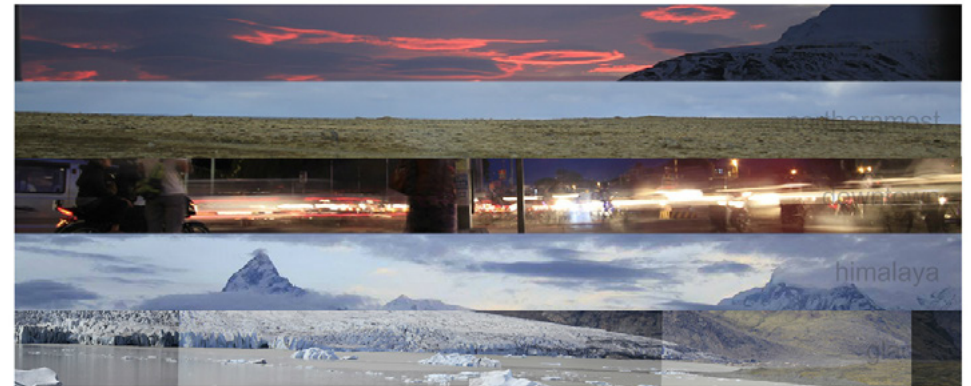
KEY WORDS

*Transversal practices,
net-art, environment,
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INTRODUCTION

Travelling involves a series of transitions as we reorient ourselves within unfamiliar environmental intensities. Daily material practices that tourists undertake, such as walking, photographing, or packing a bag, happen in contrast to the immersion with/in the aesthetic resonance of the environment. The feeling and sensing of these contrasts provide opportunities for transversal practices to unfold. Transversality occurs in moments where we feel entangled and aware of how we shift and move with/in environments, not as individuals but as collective assemblages of human and nonhuman, material and immaterial sensations. To practice transversally means and requires openness to the moments that mobilise our collective experiences where relations flex and feed out and through the situation, intentions, and actions we are bound within. In these moments of attunement, material practices can be understood as transversal assemblages of movement of humans and nonhumans.

I use my net-artwork¹ *environment-movement* (available at: <http://www.creativityintransit.com/enviro-move/>) to explore moments when transversal practices span individual and collective experiences of movement. This article and the artwork both draw on examples from my fieldwork experiences and interviews I conducted as part of my doctoral research in Iceland and Nepal.² The net-artwork uses photographic documentation, time-lapse sequences, and the interactive online deployment to make in-situ experiences accessible to those who participated in the research. I suggest that experiences of travel and transition are particularly emblematic of moments where we become aware of the entanglements of



humans and nonhumans, through the repositioning of our actions through an attunement to environmental intensities.

First, let me share an extract from my fieldwork journal, to provide context for this article and the net-artwork. I was in a hostel in Dalvík, Northern Iceland, in early December, and was packing my bag to leave:

I sit on the wooden floor to pack. My feet are cold. I've tucked them under my legs, now they're going numb from the pressure of my body and the resistance of the hard wooden floor. The objects I am packing are spread out across the room. As I reach over to grab each item, I fumble on my hands and knees on the floor. There is some dust in the floorboards, which makes me sneeze. I am distracted by yet another mesmerising sunrise outside, the pink sunlight comes in through the window, and all around me is bathed in a soft pink-orange glow. All I want to focus on is the sunrise outside, not packing my bag.

Figure 1: Screenshot of environment-movement net-artwork.
Source: Author's photograph.

1 – Adobe Flash Player and high-speed broadband are required to view the net-artwork.

2 – The research was part of my doctoral project that involved photographic documentation and interviews with tourists in hostelling accommodation in Iceland and Nepal. The fieldwork spanned two trips in May–July 2012 and September–December 2013. In total forty-nine participants were interviewed and documented. In addition, I documented my own 'packing process' on a daily basis.

In this example there is an entanglement of material actors (the body, the bag, the objects, and floor) and immaterial actors (the seasonal sunlight, the temperature, the task of packing). Individual and human-centred motivations are influenced and adjusted, if only subtly, by interactions with the atmospheric conditions of the environment. The activity of 'packing a bag' is emblematic of a material, everyday task that is undertaken while travelling. It is a material process that involves humans and nonhumans moving together, as a momentary transversal assemblage.

In this article I suggest how experiences of travel and transition can attune us to transversal practices that emerge through relational experiences of movement. In the first section, I give an overview of how travelling attunes us through experiences of transition with/in the environment. To do so, I draw on recent critiques from the fields of tourism, geography, and mobilities that emphasise the relations formed by moving with/in idealised tourist destinations. Secondly, I outline how the process of packing a bag, as an everyday material practice that tourists undertake, allows us to attune to sensations produced through relational movements. Finally, I track the production of my net-artwork *environment-movement* by situating this practice somewhere between a documented lived-experience and creative engagement. I suggest that this expands actions to be both productive and contemplative, which fuels further insight and production. I argue that transversal research practices arise through a mixing of methodological approaches, creative explorations, and a merging of ideals and experiences.

The mixing of disciplines, theories, and practices adds weight to the importance of a transversal

approach to research methodologies by valuing ideas and experiences from an array of influences. Underpinning this analysis is a new materialist approach grounded in transversal practices that assembles relational movements across human and nonhuman entanglements. Transversality 'crafts, shifts and relates' (Rhoades & Brunner, 2010, p. iii) as affirmative forces traverse multiple perspectives and methods (Braidotti, 2013). Transversal practices are both productive and contemplative in the search for techniques to think 'critically and creatively' (Braidotti, 2013, p. 12). It is the mixing of research methods—ethnographic fieldwork, creative arts practices, and an array of theoretical perspectives—that emphasises a transversal approach to knowledge production.

The inception, production, and deployment of this research is transversal in its inclusion of a range of experiences and platforms. The approach is twofold: firstly, the research methodology aligns with practice-led research, where practice and theory are inseparable, as are both this article and the accompanying artwork. Secondly, the in-situ experiences of myself and fellow tourists that I interviewed are valued as experiential knowledge production. Together, these two elements traverse theoretical, practical, and experiential modes of knowledge that encourage and necessitate a transversal research methodology. While a tourist's experiences can be indicative of the social and cultural interactions that they have, the aim of this inquiry is to survey situations where processual affective encounters develop into transversal practices. This contributes to an expansion of our awareness of the material capacities for transversal interactions across bodies and environments through relational movements and experiences.

TRAVELLING ATTUNEMENTS

Travel is one of the many examples of being in-transit and in transition. It exemplifies a mobile experience where our movements coordinate with a range of human and nonhuman actors. It is important to remember that travel, as in the touristic capacity, is a highly privileged and idealised process of movement. Although I use the term 'tourist', I am not narrowing the discussion to merely those who are travelling for leisure (Week, 2012). I position tourists as one of the many forms of nomadic subjects (Braidotti, 2012, p. 14) and tourism as one of the many motivations for undertaking transit (Urry & Larsen, 2011). It is the processes and experiences of travelling, rather than the subjects' individual perspectives or the social situation, which I draw on in this article. These processual experiences are applicable and relevant to a range of mobile situations, and are indicative of everyday mobilities too. We are always mobile, fluid, and transitory, whether as a tourist or on our daily commute.

Frequently tourists are positioned within a flux of human and nonhuman influences as they transit through new or unfamiliar environments. Travel is emblematic of a situation where our movements are enabled, coordinated, and supported by an array of materials (Haldrup & Larsen, 2010; Van der Duim, Ren & Jóhannesson, 2013; Walsh & Tucker, 2009; Urry, 2011; Urry & Larsen, 2011). Human and nonhuman actions merge and produce collective assemblages of movement. Certain destinations, such as those with unique geological or 'natural' elements, conjure ideals and motivations for what kinds of experiences tourists expect to have (Benediktsson & Lund, 2010;

Birkeland, 1999; Lund, 2013). Immersive, vast, or geographically significant sites are conjured in the imaginations of tourists, and are influenced and supported by tourism marketing (Huijbens & Benediktsson, 2013). These tourist imaginaries frequently situate the tourist as the centre of the action: the vast and immersive landscapes and 'natural' environments envelop and unfold for the individual's gaze (Franklin, 2006). The imagined experiences of unique 'environmental' tourist destinations often conceptualise the 'Earth' as simply a set of destinations to consume (Gren & Huijbens, 2014, p. 17). The result is a human-centric perspective and motivation for travel, where the emphasis is on the individual who consumes.

Acknowledging the scale and impact of human action is particularly crucial as we move into a globalised culture of tourism. With more than one billion international journeys occurring every year, and an annual growth rate of over four per cent (UNWTO, 2015), the impact of our travel needs to be considered collectively, rather than individually. Martin Gren and Edward Huijbens argue that tourism needs to be considered as a 'geophysical force that is part of the relationship between humanity and the Earth' (2014, p. 7). The benefits of this widespread reconceptualising of human actions, as bound to and with the Earth, helps set the tone for my investigation into movements with/in environments.

Thinking about travel and practising transitions beyond human-centric perspectives necessitates a conceptualisation of human actions *alongside* nonhuman actors that enable and support our travel and movements. A new materialist perspective allows the constitution of both humans and the environment

3 – Throughout the article I use the term 'nonhuman' as a broad outline of the many different material and immaterial actors which are not human. This might include material actors such as the bag, an object being packed, wooden floor boards, the architectural surrounds, the landscape, and so on. It also refers to immaterial actors, for instance the weather, light, temperature, or a feeling.

to be conceptualised as relational and collective meaning that we are always in composition with nonhuman³ entities surrounding us (Alaimo, 2010; Åsberg, Koobak & Johnson, 2011; Braidotti, 2008, 2012, 2013; Manning, 2013; Massey, 2006; Morton, 2007). Therefore, we need to embrace our entanglements with nonhumans and the Earth, examining the capacity for collective and transversal movements that may encourage new awareness of our transitions.

In these collective experiences of movement, meaning, affect, and experience are no longer isolated to individualist domains but distributed through action and agency. In this manner, what was previously considered as the flat, passive matter, or the 'geological' Earth, is loosened from material constraints (Gren & Huijbens, 2014; Palsson et al., 2013). In this way we can conceive of our movements as being co-productive with nonhumans on a range of scales. This repositions and acknowledges Earth as 'both a part of the physical world that can be acted upon by humans, and part of the physical world that enables us to act' (Rigby, 2015, p. 46). The result is an enlargement of the frame and scope of our collective actions 'along transversal lines of post-anthropocentric relations' (Braidotti, 2013, p. 82). Therefore, taking a new materialist perspective means that tourist destinations are embedded within ecologies that operate on drastically larger scales and encompass wider perspectives and motivations than consumption only.

Preconceived and imagined notions of a destination contrast with the actual experiences when on-the-ground. When transiting, we go through a range of bodily and environmental shifts, which are felt and resonate across individuals (Barry, 2016; see also Anderson, 2013; Lund, 2013; Sverrisdóttir, 2011).

But often the emphasis is on the change in location rather than a negotiation between the environment and us. Negotiation implies that destinations are constantly being re-configured through the action of persons who are being affected in turn by the environment (Lund, 2013). Collaboration, in this sense, reshapes and re-composes the relations between tourists and the environments that they are with/in (Barry, 2016). In this article, I explore bodily-environmental movements and attunements that arise in the process of packing a bag. I suggest packing as an example of how transversal practices can arise in such movement experiences.

The material process of packing a bag encompasses the point at which ideals confront or conflict with experiences and sensations. It is the negation of the conflict, mismatching of expectation and experience that forms the focus of this essay. I propose that an emphasis on bodily-environmental awareness would diffuse this disconnection between ideals of an experience and the more mundane, everyday events that occur. In between the two—the idealised environmental intensities and the everyday material processes—possibilities for transversal encounters unfold.

AESTHETIC INTENSITIES AND THE MATERIAL PRACTICES OF PACKING

If the environment is understood as a relational assemblage that we are travelling with/in, then the processes of sensing and feeling these collaborative movements between bodies and environments needs to be unpacked.

Packing is a momentous task that tourists undertake on a daily basis. Whether you are packing a suitcase, a hiking pack, a carry-on bag, or for a short trip, a round the world backpacking tour, or preparing for the daily commute, packing involves a direct and physical negotiation with materials. It is a processual daily interaction that reveals how we organize ourselves by sifting through objects, discarding or consuming items. The process of packing is a situation where humans and nonhumans become a collective assemblage of action. You move, the bag moves, an object topples out, you move to grab it off the floor and put it back in, the bag and contents move as they re-settle. Every movement propels future movements.

As part of my doctoral research I conducted ethnographic interviews and photographic documentation of tourists packing their bags in

...sensing and feeling these collaborative movements between bodies and environments needs to be unpacked.

hostelling accommodation in Iceland and Nepal. I analysed the process of packing a bag as a situation where tourists negotiate a range of material, spatial, and environmental interactions. Although there has been much discussion and emphasis on the roles that materials play in the formation of tourist experiences (Currie, Campbell-Trant & Seaton, 2011; Haldrup &

Larsen, 2010; Urry & Larsen, 2011; Van der Duim, Ren & Jóhannesson, 2013; Walsh & Tucker, 2009), there has been little examination of the process of packing, the types of bags used in tourism, and the objects that have been brought with tourists. There is, however, one notable tourism study that examines the material interactions between tourists and their backpacks. In 'Tourism 'things': the travelling performance of the backpack', Neil Walsh and Hazel Tucker explore the many ways in which a backpack, as a material artifact, co-produces the identity of 'backpacker' tourists. Although they recognise that '[b]ackpacking is *supported* by a huge assembly of specific objects and material "things"' (Walsh & Tucker, 2009, p. 224, original emphasis), their phrasing maintains a sedimented and hierarchical relationship between humans and nonhumans; the material nonhuman *supports* and *enables* the human. Despite this difference in attention, their article is useful as it begins to open up the subtleties of interacting with our bags, whether packing, hiking, or moving-with, which tourism studies have yet to explore.

Many of the tourists I spoke with reflected on the process as part of their everyday routines, an essential yet at times enjoyable experience. One tourist commented that, 'sometimes it's enjoyable, I think it's quite therapeutic. The packing, washing dishes, doing those sort of routine chores, kind of opens your mind, you allow yourself just to drift while you do it'. Another tourist reflected on their process of packing during a year-long trip, stating that packing: 'becomes part of your everyday ... how odd when, like, this impermanence, and constant flux becomes part of you.' What these comments indicate is the engagement and attention that this everyday process can hold. In my

own experiences and in the interviews, the packing process often led to moments of contemplation, of finding a moment to pause within the ongoing transition.

Let me return to my opening example of packing a bag in Northern Iceland. The sunrise at eleven a.m. saturated the actions. Being in the 'North', on the border of the Arctic Circle, was an unfamiliar and exotic experience for someone from the sub-tropical South. The geographic imaginary of the destination infused the actions I was undertaking. The process of packing was no longer a generic, routine experience of shifting items and arranging them into the bag. Rather, in this moment of contemplation, the ideals of the destination were collapsed into experience: noticing the contrast between the material and the immaterial, or the finite, mundane task at hand which contrasted with the infinite, expansive landscapes in my peripheral vision. Attentiveness to our movements and the environmental intensities coalescing becomes a transversal experience. On the surface, my experience may seem subtle, mundane, or perhaps even a distanced engagement with the environment of the destination. But what I am proposing is that it is in the contrast, the slightest feeling of disconnect, that movements outside and beyond ourselves begin to surface.

Packing involves a series of movements and negotiations that frequently go beyond the individual (human) intentions. Decisions are not necessarily based on conscious knowledge, or rehearsed procedures. Instead they push packing beyond any fixed expectations and reveal an unfolding of movements in which 'every event of activity ... is intensely relational' (Manning, 2013, p. 25).



Figure 2: Photograph of myself packing in a hostel in Dalvík, Northern Iceland. Source: Author's photograph.

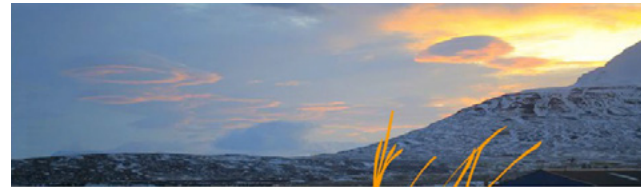
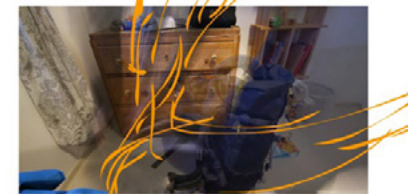


Figure 3: Screenshot of environment-movement network, packing in Northern Iceland. Source: Author's photograph.



Movements are no longer relegated to obvious relocation of objects into and within the bag. Rather, when considered relationally, movements of the body accentuate the interactions with materials and provide instances, although fleeting, where the limits of the human and the nonhuman are shifting. These

relationships, that pull us out of ourselves, increase our awareness of movement.

The season, the architecture, and the geographical location, are environmental qualities that may affect the packing process more than the movements of our hands shifting objects within and without of the bag. These qualities join with and drive the interactions in specific ways. Actions take on a selection of qualities, manifesting as a feeling-sensing-doing, a transversality that is feeding back into and altering the composition of the situation. One movement displaces another and new potentials for movement are found. What now returns are environmental affects that (re)inform every movement. This is the opening of a host of possibilities and contingencies that belong to, and emerge from, events specific to that environmental entanglement. ‘Climate, wind, season [and] hour are not of another nature than the things, animals, or people that populate them, follow them, sleep and awaken within them’ (Deleuze & Guattari, 2004, p. 263). These practices experienced during packing hone in on these moments in which affects are composing through environmental movements: situating, orienting, and altering the process.

The implication is that every interaction becomes an environmental movement. In this understanding, our ‘mobile sense-making’ is an experiential and ‘meaningful engagement with the environment’ (Jensen, 2009, pp. 139-140). It is about being open to what is more-than-human, or beyond our own individual human expectations and experiences, and feeling co-constituted with/in the environment (Barry, 2016; Manning, 2013). When the material boundaries of humans and nonhumans blur, this can

‘help us re-think the basic tenets of our interaction with both human and nonhuman agents on a planetary scale’ (Braidotti, 2013, pp. 5-6). It is in this respect that everyday experiences of movement need to be considered transversally.

Attention to movements that oscillate from individual to collective, or human and nonhuman have potential for environmental movements. This as an opportunity to think, research, and practice transversally. Techniques that embrace transversality are required to conceptualise our actions on a more-than-human scale. Creative arts practices that can create new techniques become the vessel for attuning to moments when human and nonhuman actors are entangled. These co-productive transitions are what I hope to show in this article and through the *environment-movement* artwork.

TRACKING TRANSVERSAL PRACTICES OF FIELDWORK AND PACKING

Experiences of travel can attune us to the oscillation from the infinite and the finite, or the idealised and the everyday. These are moments when we are in transitions and our perceptions are recalibrated through environmental movements. I have suggested that the activity of packing a bag presents a situation where everyday actions provide a point of contrast to the intensities of environments that we are with/in. It is precisely this contrast that grasps at our attention. In such fleeting and momentary instances, we catch ourselves pausing, contemplating, and attuning to the environment that we are moving with/in. Our experiences become transversal as we become aware

of how our bodies are oriented with/in environmental intensities. The mobile aspects of the research necessitated a variety of modes of data collection and practice that allowed me to ‘move with’ (Merriman, 2014) the research subjects. This is in line with increasing calls in tourism research for the importance of reflexive accounts and autoethnographic approaches (Jensen, Gymothy & Jensen, 2015; Ren, Pritchard & Morgan, 2010) that acknowledge that researchers are often tourists too (Scarles, 2010).

The fieldwork that I undertook required multiple documentation techniques as I attempted to address the complexities occurring in such moments of transition. The artwork compiles a range of different media and processes: the documentation photographs of packing; the touristic photographs of environmental surrounds; and the creative interactions—the sketched lines—that I have used to annotate movements. This creates a compilation approach where idealised framings of the environments from the tourist-style photographs are positioned alongside the documentation of the everyday routine of packing a bag.

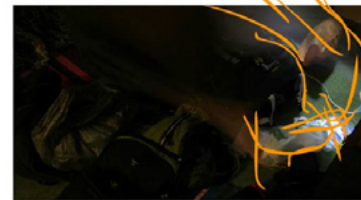
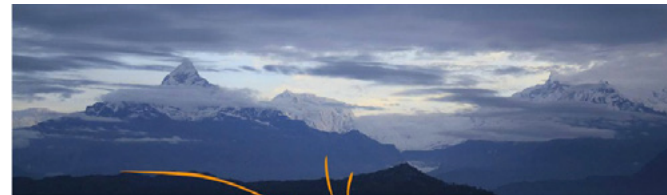
The compilation of the finite-infinite, of immersive idealised vistas, and daily, mundane tasks, functions as a way to oscillate between scales of attention. Viewers are constantly repositioning their focus between the destination and the tourist, or the nonhuman and the human movements. The practices employed—a mixture of research techniques, perspectives, and creative interaction—are transversal due to a coalescing of a range of experiences and platforms. In this way, documentation becomes a form of compilation, as it is used to trace and provide insight into a series of environmental-movement experiences.



Figure 4: Screenshot of environment-movement net-artwork, packing in downtown Kathmandu. Source: Author's photograph.



Figure 5: Screenshot of environment-movement net-artwork, packing near the Annapurna Himalaya. Source: Author's photograph.



The photographs of tourists backing their bags were taken as long-exposures (1/8th second). At times the movements of the human body and the nonhuman

objects and bag are blurred. Tracing over the photographs, I extended through layering of sketched orange lines to indicate and highlight movements. Sometimes the movements fill the photographic image, other times they are small and subtle. The sketched lines annotate the blurring, lingering moments in the photographs and begin to indicate instances where the boundaries of movements are stretched and warped. During packing, often movements are frenzied as tourists attempt to unpack, sort, find, re-pack, etc., revealing moments in which the materials—the human body and nonhuman objects being packed—are moving in a manner greater than themselves. No longer moving as singular entities but as collective actions and relational movements.

In the annotative sketches (see figures 4 and 5) I attempt to locate where sensation and experience, arising through material interactions, exceed the practicalities of the task at hand. The aesthetic considerations in the production of the sketches, which mostly trace the blurring in the photograph, provide a form of guidance for annotating movement. However, when positioned alongside the wide-angle time-lapses of environments, the photographic and sketched images are put under pressure. They begin to reveal points where even the finite, subtle movements of packing are similar to, and work in response to and with, large-scale movements of environmental intensities.

The lines that trace the movements are diagrammatic rather than depictive, forging relations of different scales of movement. Lines track and trace movements as a diagram emerges across the images, highlighting the ‘relations between forces unique to the particular formation’ (Deleuze, 1988, p. 72). They are



Figure 6: Screenshot of *environment-movement* net-artwork, packing near a glacier in Southern Iceland. Source: Author's photograph.

not representational lines but instead seek to be felt by the viewer. They trace relationships in a diagrammatic way, finding a mode of expression ‘for the interstices of composition’ of movement (Manning, 2009, p. 124). Movements that are beyond our usual perception—for instance, the contrast between a hand closing a zip on a bag and the clouds rolling over a Himalayan peak—are made tangible through the interactivity and the merging of sketched lines and time-lapse photographs. The diagrammatic lines alert us to both the ‘shifting experiences’ (Rhoades & Brunner, 2010, p. ii) and new encounters of movement. It is a transversal practice of critique and creativity (Braidotti, 2013) that momentarily composes multiple perspectives and attentions in a collective experience.

Larger systems—such as the topography, the weather, the clouds rolling in—merge with our capacities to capture and feel the intensities of movements (Manning, 2013; Massey, 2006).

Momentarily we are composing as ‘a sensing body in movement’ that is ‘attending to the world’ (Manning, 2010, p. 2). We re-align and re-orient ourselves to fit with/in an environmental composition, but only momentarily. When we later turn our attention to the finite, daily routines and processes, such as packing, the now-adjusted understandings of the situation, scales, and the process of reorientation do not cease. Instead we adapt these reorientations, and they congeal with the actions we are undertaking as affective experiences. These processes then feed back into the relations we make with the environment, again altering our movements. Examining affective experiences ‘prompts us to think about how different configurations of objects, technologies, and bodies come together to form different experiences of “being with” whilst on the move’ (Bissell, 2010, p. 272). It is precisely these moments of attunement to environmental movements that propel further movement.

The interactive aspect of the artwork, as you scroll backwards and forwards, moves the time-lapse photography as well as the packing photographs. This means that you are constantly repositioning your focus between the destination and the human. The potential for movement created by the interactivity is specific to the interface, but it presents an experience similar to the coordination of small and large scales of movements required when we are in-transit. While packing, your focus is constantly shifting from intense close-up details of objects being packed, to the larger movements beyond yourself that are going on in your peripheries. This is exemplified in my recollection of the sunrise light filtering in through the window. The process of packing is an oscillation of scales and perception. And this is what this artwork attempts

to do: to manifest affective experiences that are sometimes beyond an individual (human) perception.

The scales and perspectives in the artwork are shifted and mediated by the various documentation techniques and media. The point is not that these compilations of images confirm the personal experiences that I am recounting, but rather it is that it ‘inflects content and expression in continuous movement by injecting potential for new entanglements with each new engagement’ (Rhoades & Brunner, 2010; iv). Interactivity across a range of media instigates transversality, which ‘generates fields of relational experience through the modes of expression of the interface itself’ (Rhoades & Brunner, 2010, p. v). The *environment-movement* artwork reveals aspects of the human–nonhuman relations occurring that combine to give a heightened awareness of such moments. It is the ‘force of an event’ that resonates through the body, upon which the actions feed ‘back into the world itself’ (Grosz, 2008, p. 71) and actualize a ‘transversality of relations’ (Braidotti, 2013, p. 95). Moments such as these prompt us to reposition ourselves not as the singular, unifying force, but instead as being composed through relations with the many other actors that we are moving with.

Creative arts practices have the ability to gather a range of modes of experience, sensations, aesthetics, and movements—cumulating these into creative products that seek to evoke responses from the viewers/audience. Filled with ‘infinite possibility’ they hold potential ‘through the interconnection of events, occurring at different speeds’ (Bolt, 2010, p. 268). Creative artworks make tangible sensory engagements that may only be fleeting, momentary, or difficult to perceive. The *environment-movement* artwork

composes instances in-transit into an ‘assemblage producing different connections and synthesis’ (Bolt, 2010, p. 268). It is in this manner that the artwork conjures transversal experiences that help us attune to our relationships with the environment and all other nonhumans that we are entangled with/in.

CONCLUSION

In this article I aimed to tease out questions surrounding how we attune to environmental movements. The *environment-movement* artwork considers how sensations of relational movements might invite and attune us to feel entangled with the more-than-human world. It is at this point that I feel transversal practices—that rely on, and encourage collective movements—can begin to unfold.

Experiences of being in-transit and in transition can re-frame our (human) activity as collective, processual, and material. We are always engaged transversally with nonhumans on a range of scales, but the manner in which we are alert to this in tourism situations has become critical as global transit is on the rise. Tourist practices are never isolated to an individual, human endeavour, and need to be re-conceptualised as transversal assemblages of human and nonhuman action. When we focus on human movements and activities—whether in tourism scenarios or in daily mobilities—we are able to examine existing practices as transversal and collaborative experiences. In doing so, we might begin to attune to moments of experience that move beyond human-centric perspectives and towards collaborative, affective processes of co-habitation.

Daily material practices experienced during travel present an entanglement of ideals, sensations, creativity, and collaboration. Interactions with a range of actors give us moments of pause within a flurry of events to extract a practice that is transversal. These are moments that highlight the combination of our individual subjective decisions with environmental movements, which are experiences that continue to saturate our activities afterwards. This artwork aims to highlight such contrasts. It draws our attention to the constant transitions that we experience, in the mundane, everyday tasks, or the saturating intensities of environments. These are transversal experiences congealing the finite and infinite, the material and the immaterial, or the idealised and the everyday. Packing a bag is just one of the many material practices that presents a striking, yet fleeting, moment, where transversal relations can be felt collectively. It is a moment where human and nonhuman entanglements are repositioned and brought to our attention.

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