**Species of spaces in the cinema of Philippe Garrel**

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This paper proposes a loose typology of space and place in Garrel’s cinema. Its point of departure is the 1969 round table organised by Jacques Rivette (recently discovered in the *fonds* Jacques Rivette and published in 2016 in the journal *1865*) which was a supplement to a series of film screenings chosen to illustrate the theme of space in cinema. Among the films chosen was Garrel’s *Le lit de la vierge*, which, for Rivette, is of interest in the way it exemplifies the cinema of an ‘adventure of place’ rather than an ‘adventure occurring in a place’. The film for Rivette escapes from the “dénoté géographique, topographique”. Although the round table represents a particular juncture (both in *Cahiers du cinéma* and indirectly, for our purposes, in Garrel’s trajectory) it offers a potential line of enquiry regarding the spatialities of Garrel’s subsequent work. Given the crucial role played by memory (and the notion of survival, as recently argued by Grasshoff, 2015) linked to place, temporality must also be considered. I propose to explore certain examples from Garrel’s body of work through the idea, borrowed from Michael Tawa in his book of this title, of *agencies of the frame*. Through the possibilities in this conception, a rethinking of the link between character and place/space emerges. Linking the idea of agencies of the frame – which Tawa himself adapts from Simondon – back to Rivette’s early insights, I propose a survey and typology featuring, *inter alia*, the generic spaces of urban encounter and circulation, specific places of significance to Garrel (e.g. Positano), types of urban space (bridges, apartments, cafes, streets), screen spaces, abstraction and spatiality and Parisian topographies.