

Article

Reconstruction of Actors' Bodily Performance and Aesthetic Turn in the Context of Digital Media

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Abstract: As motion capture, virtual production, digital doubles, and post-production compositing become increasingly embedded in screen production, the actor's body is no longer merely a complete physical presence recorded by the camera. It has become a productive material that can be selected, encoded, fragmented, recombined, and re-imaged. The crucial question, therefore, is not whether digital technology will replace the actor's body, but how embodied experience enters a media system, how the continuity of character action is preserved through image reconstruction, and how the actor's subjectivity is repositioned within a collaborative production network. Drawing on performance theory, body aesthetics, and embodied cognition, this study reviews research on digital bodies and actor training, proposing a four-layer model of bodily reconstruction: corporeal presence, media translation, image reconstruction, and relational regeneration. On this basis, it identifies three interrelated shifts in digital screen acting: from the integral body to the editable body, from bodily visibility to embodied perceptibility, and from a singular performing subject to a collaboratively generated subject. The study argues that digital technology does not diminish the value of the actor's body; rather, it relocates where bodily meaning is produced. The aesthetic value of acting increasingly depends on whether intentional action, relational response, rhythm, and embodied experience can survive technological translation and remain perceptible to the spectator. Accordingly, acting education should extend beyond conventional physical expressivity to integrate bodily awareness, camera-scale control, media collaboration, and image-based reflection.

Keywords: digital media; screen acting; performance; embodiment; aesthetics; subjectivity

1. Why Digital Media Redefines the Actor's Body

Within the genealogy of knowledge in the performing arts, the body has never been merely an appendage of psychological activity, nor has it been an external tool invoked only after character construction has been completed. The actor's breathing, center of gravity, muscular engagement, rhythm of movement, and spatial distance together constitute the material foundation of character action. The actor's understanding of a situation must also be transformed into observable performance through the body's responses within its relations to objects. Although emphasis on "physical action" and the various systems of physical training that followed have taken different approaches, they are all based on the same premise: the character does not first exist as an idea and is then explained through the body; rather, it is generated through the body in the process of action.

What digital media changes first is not this premise itself, but the way the body enters the image. Traditional cinema has already selected and shaped the actor's body through shot scale, camera position, editing, and sound. However, motion capture, virtual production, digital doubles, facial scanning, and intensive post-production compositing have further developed this process from "selection within the frame" into the technological decomposition and reorganization of bodily information. An actor may complete a continuous action at the performance site, while the final screen image may retain only the actor's movement trajectory, facial expressions, voice, or certain localized

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bodily information. Conversely, a visually complete character may be jointly constructed through the actor's performance, digital models, substitute movements, and post-production algorithms. Research on the body aesthetics of digital cinema has pointed out that digital technology creates new relationships among the image body, the performing body, and the viewing body [1, 2]. The performing body tends toward fragmentation and digitization, while corporeality remains an important foundation for the generation of the digital body.

Therefore, research on performance in the context of digital media should not remain at the binary judgment of whether "technology weakens the actor." What truly needs to be examined is: when the body is no longer presented in its complete corporeal form as the final unit of representation, what still constitutes performance; when actions can be modified, replicated, and reorganized, according to what standards should the authenticity of performance be assessed; and when a character is jointly completed through directing, acting, cinematography, motion capture, visual effects, editing, sound, and other processes, how should the boundaries of the actor's subjectivity be understood. Discussion of performance and performativity reminds us that performance is not an isolated display of technique, but an event in which meaning is generated through action, relationships, and viewing. This perspective provides methodological insight into rethinking the actor's body under digital conditions [2].

Based on these questions, this article focuses on three aspects: first, how digital media changes the temporal continuity, spatial integrity, and image editability of the actor's body; second, how bodily experience, after being translated through media technologies, continues to generate character actions and states of being that can be perceived by audiences; and third, how actors maintain their subjective participation in the logic of character action and aesthetic judgment within collaborative and data-driven production processes [3]. The purpose of this article is not to establish a hierarchy of values for digital technologies, but to reconsider from within performance studies the generative relationship among the "body-media-character."

2. Literature Review: From the Mediation of the Body to Embodied Generation

2.1. Research on the Actor's Body: From an Expressive Tool to a Generative Mechanism

From the perspective of the history of modern actor training, research on the body has long centered on how the body participates in character creation. The Stanislavski system establishes an intrinsic connection between physical action and psychological experience; Grotowski's approach seeks to eliminate physical blockages through intensive training; Michael Chekhov's method emphasizes mutual elicitation between psychological and physical dimensions; and Tadashi Suzuki's framework reconstructs the actor's bodily presence through center of gravity, lower-body strength, and spatial energy. Although these training methods differ in aesthetic objectives, they commonly reject the notion of the body as a neutral expressive organ. The body not only stores accumulated training experience but also organizes attention, rhythm, spatial awareness, and relational dynamics with objects and environments. Building on analyses of Grotowski and Tadashi Suzuki, scholarly work has further interpreted the actor's body as a carrier of cultural memory, extending inquiry beyond technical training into cultural and historical dimensions [4].

2.2. Research on the Digital Body: From Bodily Presence to Media Production

Research on digital cinema has advanced the discussion to examine how media produce the body [5]. Bodily aesthetics in this domain is analyzed across three interrelated dimensions: the image body, the performing body, and the viewing body. Digital technology simultaneously reinforces bodily fragmentation, bit-based representation, and transformative potential, while remaining grounded in the real corporeal body as the source of action and perception. Drawing on technological prostheses, cyborg configurations, and embodied perception, scholarship reveals that body aesthetics in the digital age has expanded beyond the visual assessment of human appearance toward a

perceptual structure characterized by mutual integration between humans and technological systems. Studies on immersive aesthetics further indicate that digital media not only alter the on-screen representation of the body but also reshape audience perception and modes of engagement with the cinematic world.

2.3. Research on Embodied Cognition: From Psychological Explanation to Body–Cognition Coupling

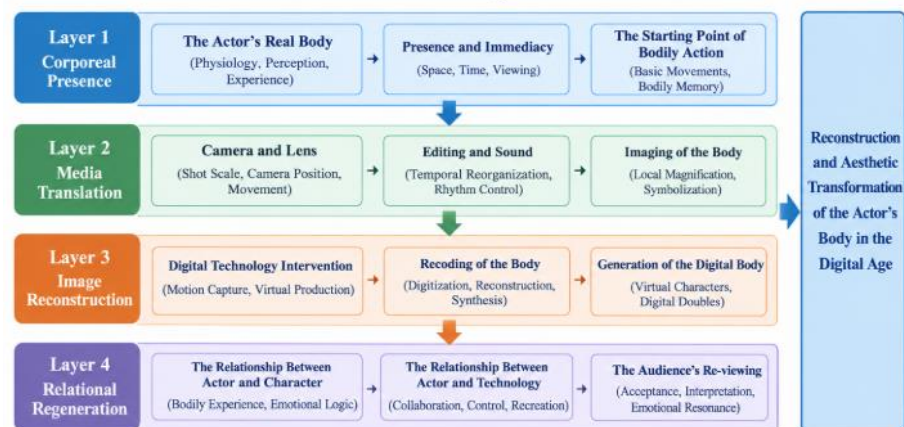
Parallel to research on the digital body, another line of inquiry has emerged through the incorporation of embodied cognition into performance studies. It has been established that cognition does not operate independently of the perceptual-motor system, and that conceptual processing draws upon perceptual, motor, and contextual experience. In the field of performance, this perspective suggests that actors do not first form complete psychological content and then "express" it through the body; rather, character understanding, emotional organization, and the selection of actions themselves interact dynamically with bodily states. Embodied cognition has been introduced into the shaping of dramatic characters, with pathways identified including imaginative embodiment, embodied experience, embodied imitation, and offline embodiment [2]. Drawing on training practices, emphasis has been placed on the influence of physical training on actors' bodily awareness, plasticity, and capacity for character creation. These studies collectively provide a theoretical basis for re-emphasizing the cognitive value of the actor's body in the digital age.

2.4. Limitations of Existing Research and the Point of Departure of This Article

Existing research has examined how performers train their bodies, how digital technologies reshape bodily representation, and how bodily experience contributes to cognitive processes [6]. Yet a critical intermediate layer—linking live performance to the final cinematic image—remains undertheorized. An exclusive focus on corporeal presence risks neglecting how digital systems select, filter, and restructure performance data; an overemphasis on the digital body may reduce performers to mere inputs for technological processing; and embodied cognition alone cannot fully account for the transformation of physical action into a coherent, audience-perceptible character image through cinematography, motion capture, editing, and visual effects. This article therefore centers "media translation" as its core conceptual framework, integrating live performance, technological mediation, image reconstruction, and perceptual reception into a unified analytical sequence.

3. Theoretical Model: The Four-Layer Reconstruction Mechanism of the Actor's Body

To prevent the reduction of digital performance to merely live acting augmented by technological enhancements, this study proposes a comprehensive four-layer reconstruction model comprising corporeal presence, media translation, image reconstruction, and regenerative relationships. Instead of mechanically replicating the standard production workflow, this theoretical framework differentiates the various states of the actor's physical body within digital imagery based on the complex formation of performative meaning. Although these four distinct layers maintain a sequential relationship at the analytical level, they frequently interact through continuous feedback loops in practical creative applications. For instance, real-time rendering in virtual production environments can directly influence the actor's spatial positioning, motion-capture data may modify the director's specific parameters for movement amplitude, and post-production evaluations might necessitate targeted reshoots or vocal adjustments [6]. Consequently, the generation of the digital body functions much more as a dynamic system of cyclical refinement rather than a simple unidirectional transmission from the performer to the final output (As shown in Figure 1).



This article proposes the "Four-Layer Reconstruction Model of the Actor's Body in the Context of Digital Media." The first layer, "Corporeal Presence," refers to the actor's real body, including breathing, center of gravity, muscular tension, spatial awareness, and action experience. The second layer, "Media Translation," refers to the selection and transformation of the body through cameras, motion capture, virtual production, sound recording, and other technologies. The third layer, "Image Reconstruction," refers to the reorganization of bodily performance through editing, visual effects, compositing, color grading, and other post-production processes. The fourth layer, "Relational Regeneration," connects the body image with the individual, narrative, and self-experience through the audience's viewing process.

Figure 1. The "Four-Layer Reconstruction Model" of Actor's Bodily Performance in the Context of Digital Media

Source: Compiled by the author based on the analytical framework of this article.

3.1. Corporeal Presence: The Perceptual Foundation of Performance Experience

"Corporeal presence" refers to the breathing, center of gravity, muscular engagement, impulses to move, spatial awareness, and responses to objects provided by the actor's physical body at the site of creation. It is not a pre-technological stage of digital production, but rather the perceptual foundation upon which character action is established [7]. Even when the final image is embodied by a digital model, as long as the logic of the character's actions originates from the actor's physical processing of situations, goals, and relationships, corporeal experience has already entered the generation of the character. It should be emphasized that the value of the body does not lie in whether it "must be seen in its entirety," but in whether it constitutes the real conditions under which action takes place.

3.2. Media Translation: The Technological Selection of Bodily Information

"Media translation" is the most easily overlooked stage of the four-layer model, yet it most distinctly embodies the characteristics of digital media. The camera selects bodily information through shot scale and camera position; motion capture converts joint movements into digital data; facial capture isolates variations in micro-expressions; sound recording captures speech, breathing patterns, and rhythmic features; and virtual production maps an actor's physical actions in real space onto a digital environment. Technology functions here not as a neutral recorder, but as an active, selective mechanism of transformation: certain bodily cues are amplified, others omitted, and some recoded into alternative media forms [8]. Consequently, an actor's performance competence extends beyond executing actions to encompass awareness of how bodily information is interpreted and processed by technological systems.

3.3. Image Reconstruction: The Reorganization of Performance Action

"Image reconstruction" encompasses editing, visual effects, compositing, color grading, digital doubles, and sound post-production—processes that reorder, splice, and enhance performance materials. Film performance has never been a direct reproduction of on-set actions; digital post-production significantly extends this reconceptualization by enabling alterations to the speed and rhythm of actions, integration of fragments from multiple takes, substitution of physical appearance, and modification of movement trajectories. Consequently, the final on-screen character is not a photographic record of live performance but a deliberate reorganization of performative elements within the

image system. Analyzing only the actor's on-set behavior is therefore insufficient for interpreting performance meaning in the completed work.

3.4. Relational Regeneration: The Completion of Character Meaning through Viewing

"Relational regeneration" refers to the process through which audiences reinterpret reconstructed bodily images as character actions, emotional states, and narrative relationships. The meaning of performance does not end when technological compositing is completed. Whether a glance is understood as avoidance, suspicion, or probing depends on its integration with the other performer's reaction, shot sequence, sound rhythm, and narrative context. Audiences integrate these forms of information through their own bodily and social experiences, thereby confirming the character's "sense of life" during viewing [9]. At this level, embodied cognition and performance aesthetics converge: audiences do not merely identify bodily signs, but also develop an embodied perception of the character's state through rhythm, pauses, movement tendencies, and dynamic articulation.

4. From the Complete Body to the "Editable Body": The Shift in Performance Mechanisms

4.1. Temporal Continuity Shifts from Continuous Live Action to Shot-Based Reconstruction

In theatrical performance, the body operates within continuous time, requiring the actor to sustain the character's objective, focus of attention, and physical rhythm throughout an action. While film performance has traditionally employed shot-based filming to structure temporal experience, digital production enables even finer temporal segmentation [10]. A single action may be decomposed into distinct layers—such as facial expression, hand gesture, bodily movement, vocal delivery, and environmental interaction—which can be recorded independently and later reassembled into a coherent temporal sequence through editing and compositing. Consequently, the notion of "continuity" confronting the performer shifts from the uninterrupted flow of live physical action to the logical coherence of the character's behavior across discontinuous takes.

4.2. Spatial Integrity Shifts from the Complete Corporeal Body to Localized Information

The camera reconfigures the complete human body into visible regions of varying scale through shot composition, while digital technologies enable further segmentation of the body into discrete, independently processable units of information. In close-up framing, minute physiological cues—such as eyelid movement, brief finger stillness, or subtle tension in the shoulders and neck—may assume central narrative significance; conversely, other bodily regions may be entirely excluded from the final image. This notion of the 'editable body' does not imply technological erasure of embodiment, but rather signals a shift away from bodily wholeness as an inherent aesthetic imperative. Actors must therefore develop precise awareness of which bodily details will be retained, emphasized, and assigned narrative weight across differing shot scales.

4.3. Performance Information Density Becomes a New Measure of Bodily Control in Front of the Camera

Under the conditions of digital imagery, physical training must shift from evaluating whether an action is sufficiently complete to assessing whether bodily information aligns with the shot scale. In a long shot, the body primarily conveys the character's spatial relationship with the environment, movement trajectories, and positional dynamics; a medium shot emphasizes clarity of intention and interaction with objects; a close-up intensifies perceptibility of breathing patterns, ocular movements, perioral micro-expressions, and deliberate pauses. Excessive movement does not inherently enhance expressiveness and may instead produce information overload in tight framing. Conversely, an overemphasis on unstructured naturalism can compromise the legibility of bodily action within the frame. Thus, camera performance in the digital era demands that actors cultivate precise judgment of bodily information density: the objective is not

to minimize movement, but to ensure each layer of physical expression remains proportionally calibrated to shot scale, narrative context, and interpersonal dynamics.

In this context, the concept of the 'editable body' introduces new professional competencies. Actors must execute authentic bodily actions on set while anticipating how those actions will be reframed, scaled, or transformed through cinematography, motion capture, and post-production processes. Camera awareness is therefore not an external technical supplement to performance, but an integral component of embodied action design. The more proficient actors are in understanding how media systems interpret physical expression, the more effectively they can sustain the integrity and coherence of character action across complex production workflows.

5. From Bodily Visibility to "Embodied Perceptibility": The Aesthetic Shift in Digital Performance

The most significant capability of digital technology is to enhance the plasticity and visual fidelity of bodily images. However, the richness of visual information does not automatically constitute successful performance. A highly detailed digital face may possess skin texture, reflections in the eyes, and natural lip movements, yet still lack a clear direction of character action; conversely, an actor may create strong relational engagement through minimal bodily changes, such as variations in breathing, shifts in gaze, and rhythmic pauses [3].

This article conceptualizes this aesthetic capacity as "embodied perceptibility." Embodied perceptibility refers to the capacity of an actor's bodily experience, even after undergoing camera selection, data conversion, and post-production reconstruction, to convey action intentions, relational responses, and character rhythms in perceptible ways within the final image, while connecting with the audience's existing bodily experiences. It differs both from "corporeal authenticity," which emphasizes the unmediated physical body, and from "technical realism," which takes visual similarity as its objective. The former can easily conflate authenticity with physical presence, while the latter may reduce performance to visual simulation. Embodied perceptibility focuses on whether audiences can perceive from bodily cues in the image what the character "is doing," "why they are doing it," and "how they are affected by the object."

5.1. Action Intention: Whether Bodily Changes Possess Directionality

Actions in performance are not isolated postures but are purposefully organized behaviors. Digital technology can replicate a smile visually, yet it cannot convey the functional role of that smile within a specific interpersonal context—it may serve to please, conceal, probe, or assert influence [11]. Assessing whether a performance is effectively communicated hinges first on whether bodily changes exhibit clear action-oriented directionality. Even when digital post-production modifies the amplitude of an action, the original performance's coherent action structure ensures that the character's intended meaning remains legible in the final image.

5.2. Relational Response: Whether the Body Is Truly Affected by the Object

The sense of life in an actor's body often arises from the capacity to be affected. A character does not express emotions in isolation but continuously modulates bodily state in response to stimuli—such as other people, spatial conditions, sound, and unfolding events. Subtle shifts—hesitation in the gaze, a subtle withdrawal of the center of gravity, an inhalation preceding speech, or an abrupt pause mid-action—carry performance significance precisely because they register relational influence on the body. Without such relational responsiveness, even technically fluent movement may appear mechanistic and pre-scripted; conversely, when relational logic remains coherent and grounded, even digitally mediated imagery can retain a compelling sense of embodied character.

5.3. Rhythmic Continuity: Whether Fragmented Images Preserve the Character's Life Process

Digital production decomposes bodily performance into numerous editable fragments; however, the character's lived experience cannot be reduced to a sequence of

disconnected actions. Rhythmic continuity demands that bodily information drawn from diverse shots, multiple takes, and even disparate technological sources coalesce into a unified, coherent action process attributable to a single character in the final work. This coherence emerges through the actor's internalization of character rhythm, the director's strategic arrangement of shot relationships, and the editor's precise arrangement of temporal structure. Consequently, the 'reality' of digital performance increasingly resides in structural integrity: while individual bodily fragments need not retain their original form, the character's overall action trajectory must sustain discernible momentum and rhythmic logic.

6. From Performer-Centeredness to Collaborative Generation: Redefining Actor Subjectivity

The production methods of digital cinema render "whether the actor independently completes the character" an inadequate standard for assessing subjectivity. A character may simultaneously integrate the actor's bodily actions, a stunt double's complex movements, the appearance of a digital character, expressions refined in post-production, and an auditory rhythm reconfigured by the sound department. The actor is clearly not the sole creator, yet this does not imply elimination by the technological system. The central question shifts from "how much of the final work is directly embodied by the actor" to "how the actor contributes to the generation of character meaning."

First, the actor remains a vital source of character action. Motion capture yields digital characters with distinctive qualities not only because equipment records joint displacement, but also because the actor shapes the initiation, pacing, pauses, and rhythmic flow of movement in alignment with the character's objectives. Research on the digital body similarly emphasizes that digital body creation—including motion capture—continues to rely fundamentally on the corporeal actions of human performers. Second, the actor serves as the primary agent for relational responsiveness. While directors design shots and post-production modifies visual outcomes, the character's immediate reaction to stimuli within a given situation still depends on the actor's embodied performance. Third, the actor actively engages in aesthetic evaluation. As digital performance grows more intricate, performers increasingly assess whether movement amplitude, gaze direction, rhythmic density, and technical parameters serve the character's expressive goals—rather than viewing themselves solely as providers of raw performance data.

Accordingly, this article conceptualizes actor subjectivity in the digital age as "collaborative generative subjectivity." This framework acknowledges that characters emerge through the coordinated contributions of multiple human agents and technologies, while underscoring the actor's essential role in originating action, structuring relational dynamics, and exercising aesthetic discernment. Subjectivity does not entail exclusion of the director, cinematographer, or technical departments; rather, it signifies the actor's capacity to comprehend how their bodily input integrates into the production pipeline and to sustain informed, intentional judgment over character embodiment. If actors follow instructions without grasping the image-making mechanisms, subjectivity risks being diminished by the production process; conversely, when actors thoughtfully adapt their performance within technical parameters, technological collaboration can broaden the expressive potential of the body.

7. Implications for Performance Education in Higher Education: From Physical Training to Media Collaboration

Digital-era performance training cannot meaningfully modernize its pedagogical paradigm merely by incorporating courses on motion-capture software, virtual studios, or artificial intelligence tools. The essence of acting continues to reside in character action and relational dynamics, yet these foundational elements require reconfiguration within contemporary media ecosystems. Training objectives should therefore evolve from cultivating enhanced bodily expressiveness toward ensuring that embodied experience

remains legible, perceptible, and modifiable within camera-based and technological frameworks. Drawing upon the conceptual model outlined previously, four interdependent training modules can be formulated.

7.1. Body Perception Training: Establishing an Adjustable Bodily Foundation

Training at the lower levels should first return to basic bodily perceptions such as breathing, center of gravity, muscular engagement, spatial distance, and impulses to move. The digital age does not diminish the importance of foundational training; precisely because performance may be amplified, captured, and reconstructed, actors need greater precision in recognizing internal bodily states. Training can use approaches such as "the same objective with varying physical effort" and "the same action performed at different spatial distances," enabling students to translate situational changes into corresponding bodily adjustments rather than relying on expressive or result-oriented displays of emotion.

7.2. Shot Scale Training: Developing an Awareness of Bodily Information Density

Camera training should not only convey shot scale concepts but also enable students to evaluate how bodily information varies across long shots, medium shots, and close-ups through repeated performance of the same action [12]. While preserving the character's objective, instructors may guide students to modulate movement amplitude, breathing visibility, gaze intensity, and pause duration, then analyze recorded footage to identify which bodily cues are enhanced or lost at each scale. This practice transforms camera awareness from conceptual recall into embodied perceptual judgment.

7.3. Media Collaboration Training: Understanding How the Body Is Read by Technology

For motion capture, virtual production, and post-production compositing, instruction should prioritize the alignment of performance objectives with technical requirements rather than software proficiency. For example, motion-capture training can enable students to contrast spontaneous movement patterns with those optimized for reliable data capture, clarifying how bodily occlusion, movement range, and spatial marker placement influence acquisition quality. In virtual production training, green screens or streamlined real-time backgrounds help students develop spatial awareness and maintain consistent relationships with virtual objects despite the absence of fully realized environmental cues. Technical understanding becomes integral to acting practice only when directly embedded within character-driven action [13].

7.4. Image Review Training: Incorporating the Finished Image Back into Performance Learning

Traditional classrooms often rely primarily on instructors' on-site evaluations as feedback, whereas digital performance necessitates a cyclical process of "performance–recording–review–re-performance." Students should learn to analyze their own physical expression retrospectively through the finished image: why a particular gaze appears overly intense in a close-up, why a specific pause loses its dramatic momentum after editing, and why a given movement alters continuity across successive shots [14, 15]. Evaluation criteria should therefore evolve from subjective assessments such as "whether the emotion is sufficiently expressed" or "whether the action has sufficient force" toward more precise, operational dimensions—including clarity of action intention, authenticity of relational responses, alignment of bodily information with shot scale, continuity of rhythmic flow across edited sequences, and the actor's capacity to adapt performance dynamically in response to technological feedback.

Thus, performance training in the digital age does not entail substituting traditional physical training with technological instruction, but rather implementing a restructured pedagogical sequence: first cultivating reliable bodily awareness, then integrating the body within camera framing and media systems, and finally refining aesthetic judgment through systematic image review [15]. In this framework, technology ceases to function merely as external equipment knowledge and instead becomes integral to how performers comprehend the ways their bodies are perceived, mediated, and reconfigured.

8. Conclusion

Digital media does not alter the fundamental question of whether 'the actor still has a body,' but repositions the body within the chain of character generation. The actor's corporeal body no longer appears in its entirety in the final image, yet it persists through action, rhythm, relational dynamics, and perceptual experience. The four-layer model proposed in this article—'corporeal presence–media translation–image reconstruction–regenerative relationships'—demonstrates that digital performance is not a unidirectional substitution of the human body by technology, but a continuous transformation of bodily experience across media layers. This model further identifies three interrelated aesthetic and operational shifts: the body transitions from complete presentation to editable organization; performance evaluation moves from bodily visibility to embodied perceptibility; and actor subjectivity evolves from a singular creative center toward collaborative generation.

Within this framework, the irreplaceability of the actor's body should not be construed as opposition to technological mediation, but rather as its enduring capacity to sustain character action through lived, situated experience. Technology enables more complex appearances, refined movement articulation, and flexible spatial configurations—but it cannot autonomously generate the motivations driving a character's actions within specific relational contexts. The sense of aliveness in performance continues to depend on the actor's understanding of dramatic situations, responsive engagement with objects and environments, and intentional organization of bodily rhythm. The central challenge posed by digital media is thus how such experiential qualities remain perceptible after fragmentation, translation, and reconstruction.

This article presents a theoretical investigation and does not include systematic empirical validation of the 'four-layer reconstruction model' or the concept of 'embodied perceptibility' through case studies, motion-capture projects, or pedagogical experiments. Future research could conduct comparative analyses of motion-capture characters, virtual production scenes, and generative digital characters to examine how bodily information is preserved, attenuated, or regenerated under varying technological conditions. It could also integrate performance-based classroom experiments to develop operational criteria for camera-oriented bodily training and assessment. As generative technologies become increasingly embedded in film and television production, actor studies will shift focus from whether the body is replaced by technology to precisely identifying which bodily experiences remain constitutive of character generation—and how actors can retain creative agency and judgment within evolving media systems.

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