

The book *Postproduction: Culture as Screenplay*, written by French aesthetician Nicolas Bourriaud is going to be initial text for my diploma thesis. Bourriaud claims, that contemporary art is mostly made by the principle of assemblage; art works are made by reinterpretation, reproducing or by new exhibiting of artefacts or forms of past. The assumption of the original concept in artworks of contemporary artists - semionauts (travelers in the worlds of signs) has been already completely ineffective. Through the example of hyperrealistic paintings, which has lately reappeared in portfolios of international and czech artists, I will try to show whether its revival is based on the emergence of new medias, that even more than in the seventies simulate reality or whether they deal with the concept of postpostproduction - the artists lend only formal, in this case, hyperrealistic, signs. This diploma thesis will be completed by the case study of paintings of czech hyperrealist painter Jan Mikulka.