hand-made pottery. Consequently, working with a toothed tool or a bunch of twigs or plant stems was not yet the final finishing of the vessels, but only the final stage of shaping, after which smoothing and even polishing could follow. The latter, obviously, was carried out after drying [2].

Often, clay products were not ironed and burnished. They went to drying and firing with such a scratched surface. The toothed tool was also used for the ornamentation. He made impressions with the toothed end (butt end) along the rim and in other places. The impressions were made with the corner of the tool and with the entire jagged edge, but in all cases, in the depths of the impressions, the traces of jaws, the shape and size of which were the same, are very clearly visible. The size of the denticles corresponded to the width of the grooves on the entire surface. The width of the working part of the tool could also be determined from impressions; in some places it was about 20 mm. Judging by the end prints, the tool thickness did not exceed 1.5 mm [2].

Thus, the toothed tool was a small plate, slightly grooved, at the rectangular end of which light cuts were made in a row, forming small and very low teeth. The material for this instrument, apparently, was the tubular bone of animals or a piece of shell. The length of the instrument is short, otherwise it would be difficult for them to work inside the vessels. Parallel horizontal grooves are visible on the outer and inner surfaces of the vessels, mainly in the upper part, on the neck [2].

Conclusion. In the course of the study, the following methods of applying an ornament to ceramic products were identified: by molding a pattern through the use of flagellar technique, using a stamp, special objects that create texture, by embossing, and also considered the main examples of the use of ornament on the territory of Belarus: ceramic dishes and decorations, since antiquity.

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HYPERREALISM IN PAINTING.
THE PROBLEM OF EVALUATING CONTEMPORARY ART

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Keywords: hyperrealism, photorealism, painting, traditional art, contemporary art.

Creative searches in the art of the late twentieth century became a catalyst in the discovery of a new reality in the world of arts. During this period, art is looking for new forms of interaction with the viewer, new opportunities

for communication and transmission of visual information. Many world trends of the past are becoming relevant again, including the return of interest in real life, in the material world.

The purpose of the study is to identify the reasons for the formation and development of hyperrealism in art as an extraordinary perception of contemporary reality.

Materials and methods. Analysis of scientific articles, modern literature and works of fiction in which this problem arises, as well as the search for its solution. The fundamental methods for research are descriptive-analytical, comparative, as well as generalization of the information obtained.

Findings and their discussion. Hyperrealism originated in America and Europe and coincided with the emergence of trends such as abstraction, minimalism, performance and others. Against the background of the popularity of these trends, the development of the second line in art is logical - interest in the figurative, plot picture. This was also influenced by photography, which fully reproduces the authenticity of the moment captured on it.

The concept of "hyperrealism" is a direction in painting, graphics and sculpture, which is characterized by the transfer of artistic images as realistically as possible. "Hyper - as a perception of reality, as an aesthetic device means highlighting, emphasizing the object characteristics of an object or phenomenon, which leads to their" detachment ", special" separation "in comparison with objects captured without such close attention"[1]. Условия зарождения гиперреализма в СССР (1970-е гг.) имело под собой несколько иные причины. The conditions for the emergence of hyperrealism in the USSR (1970s) had somewhat different reasons. Hyperrealism in the USSR manifested itself more radically, demonstrated the emptiness and fictitiousness of the world as a whole, since the image transferred from the photograph to the canvas was fundamentally cleared of any psychologism and pictorial delights.

The attitude of modern researchers towards this direction is very ambiguous and diverse, in this style they find some negative aspects of painting. Due to the rapid development of technologies that are beginning to compete with humans in work, art begins to imitate perfect machines, creating works in a hyperrealistic manner. By means of which, the works begin to look like a photograph, therefore, many art critics are of the opinion that with such a painting technique, the individuality and spontaneity of the artist disappears.

Hyperrealism in the creation of the work was squeezed into the framework of his writing, many of the possibilities of oil painting could not be brightly revealed (for example: the use of a palette knife or pasty layering of paint on canvas). If the artist has a goal to do everything exactly as in the photograph, i.e. as realistic as possible, then from many things that are used by creative approaches and methods of various artists, they need to be abandoned "[2].

However, in our time, in hyperrealism, coloristic painting begins to develop, where it shifts to a more refined and lyrical side. The master tries to bring

beauty and aesthetics to his works. For example, the famous artist of photorealism - Sergei Trukhan was taken. This is a talented Belarusian artist of our time, his works are in private collections in Belarus, Russia, USA, Germany, China. The artist's creative technique is distinguished by the elaboration of details, as a result, the created works can compete with photography in terms of image realism, but at the same time the beauty of the Belarusian nature is incredibly conveyedit is rich in a palette of colors, in a variety of motives. [3].

Unfortunately, many critics and artists reject this style of painting, calling hyperrealist artists simply "copy machines" that soullessly transfer a photograph to canvas or paper. However, I dare say, the artists of our time do not interfere with combining picturesque color with photorealism.

Conclusion. The combination of traditional, realistic art with cinematic and photographic techniques brings the viewer back to figurativeness, a life-like form, a plot picture. It is hyperrealism that begins a creative experiment that combines traditional pictorial means of artistic expression with the use of modern means. Based on numerous scientific publications and analysis of works of art, we can conclude that hyperrealist artists demonstrate to the viewer not only brilliant technical skills, but also a lot of practical experience and knowledge that help to reliably and in detail convey reality.

Nowadays, artists do not have to pursue a documentary "photographic" image, an absolute resemblance to reality. The variety of forms of modern painting presupposes a wide choice and huge opportunities for creative self-realization.

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DIGITAL PAINTING AS A FORM OF ART

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Keywords**:** digital painting, educational system, traditional painting, software products, computer graphics.

Nowadays digital painting experiences an unbelievable rise as form of art. Present-day software provides broad opportunities for an artist to express his creative idea.

From the beginning of 21st century digital painting have took its place in the art world. It became widely used in the design of books and posters, but it developed the most in the gaming and movie industry. First digital painters,