

## **Abstract**

The presented dissertation deals with the topic of scientific research of experience/lived experience of works of art, using the methods of cognitive sciences and phenomenology. The work selectively summarizes the current research of such experiences in the field of history and theory of art, but especially in the field of cognitive neuroscience of art. The work identifies a fundamental reduction of experiencing art works caused by the epistemology, methodology and concepts of cognitive sciences embedded in cognitivism. Furthermore, the dissertation theoretically considers the possibilities of interdisciplinary collaboration with phenomenology, which, in turn, describes the experience non-reductively, from a first-person perspective. The dissertation identifies the basic conceptual problems of this interdisciplinary project and proposes a solution using neurophenomenology. In its experimental part, the dissertation presents some results of my own neuroimaging studies, which examined the experiences of viewers while viewing art works, both in terms of specific results and in terms of methodology. Finally, I will present a proposal for a new neuroimaging experiment inspired by neurophenomenology, which will use phenomenological introspective and interviewing methods in combination with objective methods to gain detailed and probably the most reliable subjective data, which would subsequently result in more veristic results obtained by objective measures.