

Neuroscience is having a significant impact on many aspects of society and our individual lives.

Especially since the 1990s, various domains of knowledge have acquired a *neuro* dimension. We have observed the emergence of disciplines such as neuroeconomics, neuroaesthetics, neurotheology or neuroeducation etc., whose investigations are ultimately premised on the search for neural correlates of a variety of human activities and social phenomena. The brain seems to have gained supremacy over other organs of the body or the genome and become a metonymy for the 'self'.

This growing and collective attention to the brain is symptomatic of a 'neuroculture' (or neurocultures), in which neuroscientific understanding becomes part of our daily discourse and practice. At various levels, this implies the redrawing of constellations of ideas, social norms, values, meanings and identities through a neuro-based interpretation.

As part of this process, ideas, images and concepts in neuroscience are increasingly and deeply pervading popular culture and are appearing in a profusion of visual media and artistic expanse, including the visual arts, literature, theatre, film and advertisements. Each manifestation of this process constitutes what we would like to call a 'neurocultural' product, or an object that in its own medium and form symbolises the transfer of brain knowledge from the laboratory to everyday living, amplifying the attention on neuroscience research.

The constellation of neurocultural products not only contemplate or draw inspiration from the beauty and wonders of brain anatomy or mechanism, but also have the power to critically address new borders and technologies of neuroscience. The range of neuroscience ideas, data and concepts employed in the spectacle of neurocultural creations include the latest brain and neuron visualisation techniques, studies of consciousness, psychopharmacological interventions, as well as other neuro-based technologies.

The brain and its functional attributes, as portrayed in works of art serve as an interface between the neurosciences and the public's perception of research in these

fields. Artists draw on publicly available references that illustrate visions on nature, life and society. These references consist, in a neuroculture, of knowledge about the brain and so visualizations, picturing practices and narrative structures become tools to analyze, explicate and describe embedded social values in relation to neuroscience experimentation.

It is important to document the vast spectacle of images and concepts associated with 21st century brain science, trace their historical origins and examine their presence in contemporary culture as well as their social consequences.

Cultural representations are very powerful in highlighting the dense mixture of social, political and personal conflicts that can arise from contemporary scientific progress and practice. The interaction between art and science constitutes an excellent platform to recognise the ways in which science becomes a narrative embedded in cultural and social phenomena, and an essential avenue for innovation and intervention, and to explore, envision and critique possible futures.

Artistic representation and its imagery show how some of the seemingly intractable questions posed by the life sciences can be addressed in search of unanticipated answers. Without offering explicit or conclusive solutions, art exposes ambivalent possibilities and provokes reflection and discussion with irony and ambiguity, which science often cannot afford.

The openness of the arts, their unwillingness to impose closure are not stances of superficiality or indifference to the complexity or to the ethical and philosophical importance of some of the questions at stake. On the contrary, they are fresh, alternatives and resourceful resistance to a prevailing neurosolipsism that seems to eclipse or disregard interpretations of society and various aspects of human life based on a plurality of accounts in favour of reductionist explanations of brain functioning alone. Some of the original, at times whimsical, artistic representations of personhood, consciousness and behavioural manifestations remind us that these are all polymorphic phenomena shaped by biological substrata as well as layers of culture and social norms and practices.

The site works as an online forum for the documentation, promotion and exchange of cultural projects at the intersection between neuroscience, the arts and the humanities. It wishes to highlight the emergence of a neuroculture, illustrate the forms it takes, and keep a record of its developments.