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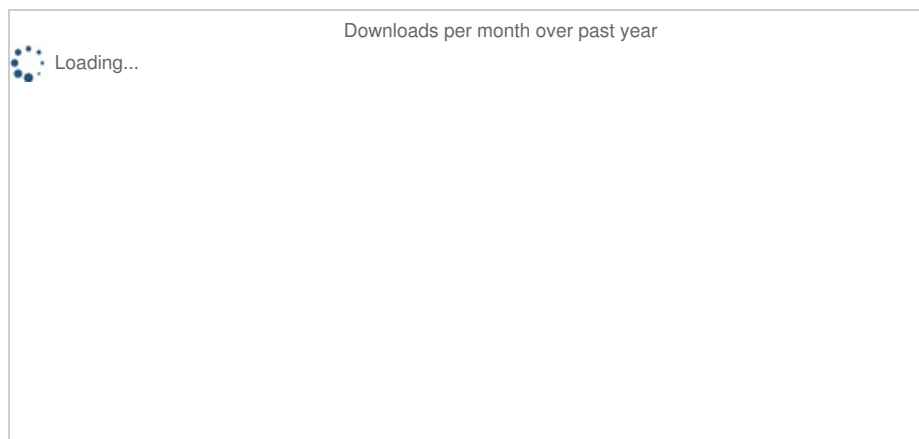
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## Abstract

Conversing by e-mail and mediated by an imaginary cyber-moderator, two of the co-editors of this Special Issue on Performative Social Science (PSS) Mary GERGEN and Kip JONES, themselves pioneers of PSS, engage in conversation around such topics as creativity, skill and craft, outputs and outcomes, aesthetics, audience, evaluation, interpretation, scholarship, ambiguity, talking and doing, and inter-disciplinary collaborations. While GERGEN concludes that action is meaningful and rich in symbolic significance, JONES, like Norma DESMOND, speculates that PSS "is big; it's the pictures that got smaller".

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Performative Social Science. Edited by Kip Jones (Special Issue Editor) and Mary Gergen, John J. Guiney Yallop, Irene Lopez de Vallejo, Brian Roberts & Peter Wright (Co-Editors). Table of Contents. Thematic Issue. Editorial: Overview of the Performative Social Science Special Issue. John J. Guiney Yallop, Irene Lopez de Vallejo, Peter Wright. [Html PDF](#). Editorial: A Conversation about Performative Social Science. Mary Gergen, Kip Jones. [Html PDF](#). Performative Social Science: A Consideration of Skills, Purpose and Context. Brian Roberts. [Html PDF](#). Like the social sciences and humanities before it, the development of art-as-research has proceeded in the shadow of the research 'model' par excellence, that is, science-as-research. Through its systematic procedures, methodological consistency and ongoing peer review, science lays claim to 'objective truth'. The equation of objectiveness or objectivity with truth (through measurement and calculation) has become the hallmark of the tradition of science-as-research. In a recent conversation with a scientist, I raised the question of the place of creative arts research and ventured to put forward the notion of a performative paradigm. She looked at me with incredulity. 'What's that?' she exclaimed.