Abstract

The transcultural dance form of salsa is popular around the world. Every year, salsa festivals in the world’s major cities attract a significant number of international salsa practitioners, including a Taiwanese contingent. Scholars have attempted to locate an origin for salsa and to associate salsa with pan-Latin identity; in contrast, I examine the formation of the emerging cosmopolitan salsa scene centered on class-based affiliation in Taiwan. While many nations construct their identity through reference to

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1 The title of this article, “Dancing Me to the Cosmopolitan,” is a tribute to Leonard Cohen’s famous song “Dance Me to the End of Love.” First performed in 1984, this song has been recorded by various artists and has a huge impact on popular culture. The song is about love, desire, belonging, and identity. This song is also associated with politics because it was inspired by the Holocaust history. I refer the title to this song in order to draw attention to how salsa craze as a popular culture phenomenon connects to its practitioners’ eager for love, belonging, and identity construction, particularly in the case of Taiwan with its marginalized position in global politics.
an authentic heritage, Taiwan—as East Asian studies scholar Shu-Mei Shih argues—cultivates national identity by embracing foreign cultural products.² The popularity of salsa is a particularly compelling example of this celebration of the foreign in Taiwanese society.

By investigating salsa travel by Taiwanese practitioners and performances in salsa congresses, I argue that these dancers imagine a future characterized by global citizenship. In the face of Taiwan’s precarious nation-state position, the practitioners welcome a form of cosmopolitan dance to construct their national identity as a soft resistance, and differentiate themselves from a Chinese identification. This study strives to clarify salsa practices by non-Westerners, which is rarely discussed in dance scholarship; it examines the non-theatrical foreign dance form in Taiwan, a subject neglected in the growing scholarship on Taiwanese cultural criticism. Last but not least, this study illustrates how Taiwanese salsa dancers embrace cosmopolitanism to complete their national identity, whereas people from the rest of the world embrace cosmopolitanism in addition to their national identity.

Keywords: Taiwanese identity, choreography, salsa, cosmopolitanism, nationalism

1. Introduction

Since the early 21st century, a salsa craze has swept through Taiwan. Taiwanese salsa dancers attend international salsa festivals in major urban centers around the world. In dance and Latin American studies, scholars have investigated salsa’s diverse origins and its rightful ownership from within Cuba, New York, Venezuela, Puerto Rico, and Colombia. Many salsa histories are suspiciously grounded in nation-state forms and conflicting narratives of cultural history and heritage. While this contradicts how salsa is promoted as universal by international salsa promoters, these debates over ownership and origins capture salsa’s political associations.

Salsa circulates internationally, drawing upon a range of cultural sources, and is re-imagined in various sites. In international events, salsa is promoted as an universal language by the organizers so much so that dancers claim that salsa can unite the world by dancing together. Scholars have looked at how the meaning of the moving body in dance and the migration of dance forms, traditions and styles as cultural practices are shaped by specifically located and interconnected histories and caught up in global cultural flows. In the vein of this internationalism, rather than attempt to locate the origins

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4 Marta Savigliano, Tango and the Political Economy of Passion (Boulder, CO: Westview Press, 1995); Ben Malbon, Clubbing: Dancing, Ecstasy, Vitality (New York: Routledge, 1999); Shuhei Ho-
of salsa, I instead scrutinize how globalized salsa allows its practitioners to engage with a cosmopolitan identity, especially in the case of Taiwan.

Taiwanese identity has been studied through the lens of anthropology, literature, fine arts, and theatrical arts. In current Taiwanese dance studies, scholars typically examine how theatrical dance is enlisted, by choreographers particularly, in creating subjectivity, embodiment, and social identities. Meanwhile, researchers in recent Taiwanese sub-culture studies have discussed the construction of contemporary Taiwanese identity through local ritual and folk dance practices. In these analyses of the body poli-
tics, scholars frequently show that nation-state politics are challenged through physical practice. However, within Taiwanese dance studies, scholarly texts cover almost exclusively on theatrical concert dance forms, ignoring dance in sub-culture, such as salsa; at the same time, Taiwanese sub-culture studies have rarely touched upon foreign non-theatrical dance practices by Taiwanese, except hip-hop dance. Therefore, there is a need to look at non-theatrical, social, and partner dance forms, which bring the agency of the moving body into focus.

This article analyzes how salsa provides Taiwanese practitioners with opportunities to redefine themselves as cosmopolitan citizens with high mobility. As scant academic research exists on salsa in non-Latino social contexts—given that salsa has been recognized and popularized globally—my research expands previous literature on globalized salsa dance in non-Western contexts by examining Taiwanese dancers’ salsa practice. In addition, while current Taiwan culture studies emphasizes local ritual and folkloric bodily movement when discussing identity formation, my research enriches this discourse by focusing on a non-theatrical, foreign-originated dance, namely salsa, a sub-culture that has thus far fallen outside of the academic radar.

Foraging a cosmopolitan identity by participating in world dancing is shared by practitioners of different countries around the world. However, Taiwanese salsa practitioners are confronted with a specific set of identity issues. First, given that Taiwan as a nation is under-represented in the international political community, a locally generated

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national identity is insufficient for real citizenship. A lack which for Taiwanese salsa practitioners can be compensated by being cosmopolitan. In other words, Taiwanese embrace cosmopolitanism to complete their national identity, whereas people from the rest of the world embrace cosmopolitanism in addition to their national identity.

Secondly, Taiwanese people have historically struggled with how to negotiate their Chinese heritage embedded in social, political, and cultural contexts. How can Taiwanese identity be formed aside from, in addition to, regardless of, and (or) against, Chinese identification? Salsa enables Taiwanese dancers to flirt with a temporary and imagined global identity as an entry point to the world in which Taiwan as a nation is under-represented. This global citizenship is not about real justice, obligations, and responsibilities of a citizen, but rather an imagined membership of national belonging. Dancing salsa as a soft resistance is especially useful for Taiwanese who are in a precarious nation-state position to differentiate themselves from a Chinese identification. Through analyzing the imagination of a specific identity in salsa, I look at how Taiwanese practitioners connect with each other through transnational movements and create a shifting alliance to bring soft resistance to local politics.

This article begins with the methodology and an introduction of salsa, emphatically distinguishing salsa from other popular dance forms. I then analyze the idea of salsa cosmopolitanism in the international salsa industry. Next, I lay out Taiwanese history to offer a political context for this research. I propose that salsa allows practitioners to negotiate

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temporary, imagined and future characterized identities. Finally, I examine Taiwanese salsa travel cases and three salsa congress performances to show how globalized salsa offers a space for Taiwanese to engage with their cosmopolitan, at the same time, national identity to “enter the world.”

2. Methodology

My methodology draws on the analytical methods from dance studies and anthropology. I ground my argument in the combination of choreographic analysis (including movement and semiotic analysis), national and transnational discourses, cultural studies and intercultural performance analysis. As such, I use ethnographic methods, such as interviews and participant-observation, and archival research to conduct my study. Participant observation aims to gain a close and intimate familiarity with a given group of individuals, supplemented by interviewing, photographing, and video recording.

This paper arises out of twenty years of my experience in dance (Chinese folk and classical dance, international folk dance, and partner dance practice), including nine years of Latin dance practice in Taiwan, and six years of salsa in Los Angeles. These partner dance practices have led me on international salsa journeys from Taiwan to Los Angeles, New York, Barcelona, Stuttgart, Berlin, Shanghai, Mexico City, and Havana. My long and extensive relationship with the salsa community is essential to my fieldwork.

Central to this study is examining bodily experience and identity. I rely on phenomenological reflections on salsa events, clubs, international congresses and studio classes from my field research in Cuba (May 2013), Taiwan (July, August and Sep-
tember 2012; August through December 2013, 2016-2018), Los Angeles (2010-2015) and Shanghai (September 2013). I interviewed practitioners including dance students, instructors in Taiwan, salsa event organizers and salsa artists in Taiwan and abroad, as well as practitioners in the dance studios in Taiwan, salsa clubs and international salsa congresses around the world.

I use choreographic analysis as a critical framework to study how people create meaning through movement. Choreography consists of a set of culturally situated codes to define gestures and movements through which identities and social memberships are configured. Choreographic analysis shows how people perform their identity through salsa movements, and comport their socialized body and its meaning. This analysis also establishes meaningful liaisons between the sensual and the sociopolitical aspects of salsa practice.

3. Salsa Dance and Its Global Circulation

In salsa dance, a couple moves in a line. They step back and forth, switching their orientations as they dance. Their bodies are not sticking to each other, but are connected by hands. This offers a flexible space between the two dancers. On the dance floor, he initiates a turn. She then makes a turn and moves across her partner.

The movement in salsa is stylishly organized. She dainties her hand on the hip, as he brings her other hand up in the air. Stepping back, she swings her hand above her fore-

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head, then around, and traces it down her face to keep his attention, dancing a performed seductiveness. She undulates her upper body and swivels her waist, moving her hips opposite her step, back and forth, sensuously.

Salsa demands meticulous coordination between the two. As he preps, she turns. As he releases, she styles. As he lets go, she improvises. On the dance floor, she is coquettishly attentive to his movement, listening with her hands to his subtle suggestions. There seem to be a mutual communication and a playful competition going on between the partners.

Salsa is ecstatic. While she dances with a quick, precise, and staccato footwork to show her prowess, he responds to her accordingly. In the dizzying light setting, with breathlessly fast Latin rhythm, he pulls her under his arm and turns her full circle. Through dervish-like moves, she attains the delirious trance.

Salsa is an international, transcultural and globalized music and dance form that has traveled from the Americas to many other countries and taken on diverse meanings among its practitioners. The name “salsa” is the Spanish word for sauce, connoting (in American Spanish) a spicy flavor, indicating its passionate and sexy Latin roots. It also suggests a “mixture” of ingredients. Although tied to Cuba in its origins, salsa music was actually first performed in New York around the mid-to late-1960s by Puerto Rican, Venezuelan, and Dominican musicians. In short, salsa came into being when Puerto

Rican New Yorkers performed Cuban music. It consists of a fusion of dance styles, rooted in the Caribbean, Latin and North America that has been since the 20th century exoticized and eroticized by North Americans.

The dance movement of salsa originated through the mixture of Mambo, Danzón, Cuban Son, and other types of Cuban and Caribbean dance forms. The corporeal traits of contemporary salsa reflect the meeting of European and African tradition. During the Spanish colonization of Cuba (1511-1898), a great number of Europeans mostly from Spain settled there. Those European-derived elements of the dance, such as the upright bodily stance that maintains a straight back can be found in contemporary salsa. Although linked to shared European ideals of partner dance, this posture was first brought to Cuba by Spaniards from southern Spain through a dance culture that uses an extended

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and uplifted upper body.\textsuperscript{14} In addition, the male and female dancers touch one another in a style of couple formation that derives from a different European legacy.\textsuperscript{15} On the other hand, the isolation of various body parts in salsa, and the articulation of the hips are African derived.\textsuperscript{16}

On a movement level, salsa offers a different kind of touch compared to other partner dances. In contrast to other partner dance forms (such as tango and waltz) that use

\textbf{Figure 1.} “Close position” (left) versus “open position” (right).


\textsuperscript{14} Daniel, “Cuban Dance: An Orchard of Caribbean Creativity,” 31. This dance style is called zapateo, a signature of Spanish dance style particularly from Southern Andalucian dancing, where Flamenco was formed, see Daniel, “Cuban Dance: An Orchard of Caribbean Creativity,” 31. Zapateo literally means “shoe tapping.” It has a percussive footwork that can be found in flamenco dance. This dance form often used as a form of competition between two or more men. Compared to flamenco, Zapateo does not have complicated arm movements and finger gestures as can be found in flamenco.

\textsuperscript{15} Daniel, “Cuban Dance: An Orchard of Caribbean Creativity,” 32. This European legacy can be traced back to the contredanse, which originated in England and Normandy and is notable for its couples dancing, see Balbuena, \textit{El Casino y la Salsa en Cuba}.

a “close position,” salsa partners use an “open position” in which partners are connected primarily at the hands (Figure 1). This “open position” encourages a smooth interaction between the two, engendering sensitivity to the partner’s energy, which is vital to the duet. This position is more flexible. Because of this open position, compared to other forms of pair dancing, salsa allows for more improvisation and dynamic interactions in the space between partners.

Most popular world dance and partner dance forms are considered to be rooted in particular places. For example, flamenco is from Seville and tango is from Buenos Aires. Therefore, their practitioners visit these places to dance, as pilgrimage. On the other hand, salsa’s ownership is contested: is it Cuban, Puerto Rican, or from New York? Salsa enjoys a disputed origin and global circulation among various locations with salsa congress/festivals held around the world. In those international events, salsa has been promoted as a cosmopolitan practice and as a universal language by the organizers. Consequently, many salsa practitioners like to travel to salsa congresses around the world, like attending world expos or biennales across the globe.

4. Cosmopolitanism and Salsa

Cosmopolitanism can be perceived as an idealized concept of any citizen of the world exempted from national prejudices. In theory, cosmopolitanism could be viewed as a contested political quality that works both within and beyond the nation. Histor-

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17 In the pioneering book *Tango and its Political Economy of Passion* (1995), Marta Savigliano describes how tango circulates in the First World and in turn becomes a national symbol for Argentina.

18 Pheng Cheah and Bruce Robbins, eds., *Cosmopolitics: Thinking and Feeling beyond the Nation* (Minneapolis, MN: University of Minnesota Press, 1998); Robbins, Bruce. “Comparative Cos-
ically, there is a discourse of “cosmopolitanism” that derives from its Greek linguistic roots, Renaissance humanism, and Kant’s usage in the 18th century, and therefore the concept of cosmopolitanism was formed before the formation of the modern nation-state. As a result, cosmopolitanism cannot simply be cast as an idea that seeks to erode nationalism. Indeed, the cosmopolitan today can be viewed as a mixture of “fashion, commerce, ethics, and politics.”

In addition, cosmopolitanism is a specific type of cultural formation. Ethnomusicologist Joanna Bosse considers cosmopolitanism “a network of shared and articulated values across geographical, racial and ethnic divides.” These common values and acts result in an affinity between various people across vast distances with little to no face-to-face interaction between them—a type of supranational imagined identity that “individuals participate in with variable levels of regularity, consistency, intensity, and


21 Calhoun, “Cosmopolitanism and nationalism,” 431.


investment.” Along similar lines, dance scholar Kathy Davis and Melissa Fitch both argue for an imagined cosmopolitan practice of global tango that allows for ambivalent and hierarchical negotiation.

There are various layers of cosmopolitanism. The classical (traditional) cosmopolitanism relates to pilgrimage, where pilgrims travel to holy places, such as in Christian and Muslim religion. However, there is another, modern idea of cosmopolitanism, where people travel to various parts of the world to enjoy a shared universal experience, such as attending world expos, international dance festivals, or art biennales. Flamenco and tango relate to the classical idea of cosmopolitanism, as both dance practitioners travel to the dance roots like pilgrimage, whereas salsa involves a different kind of cosmopolitanism concept without an authentic root, which brings it closer to the modern idea of cosmopolitanism.

The salsa congress is an ideal site for examining cosmopolitanism in globalized dance practice. A salsa congress is a term used to describe an international salsa event that meets some of the characteristics of a professional congress with shows, workshops, parties, live bands, master classes and competitions. Based on my interview with the world-renown salsa promoter Albert Torres, the main purpose of the congress is to encourage dancers from different regions to work together. The term “congress” also

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26 Based on my phone interview with Albert Torres on August 26 2014 in Los Angeles. Albert Torres (1956-2017) is a salsa promoter, salsa congress organizer, and dancer. He was noted as one of the world’s premier producer of live salsa music and dance events. He organized the first salsa congress in Los Angeles in 1998, which later spread out to other cities, initiating the phenomenon.
connotes a diplomatic framework, which is frequently seen in dance exchange.\

The salsa congress is a relatively new phenomenon that has been popularized since the late 1990s, initiated by salsa promoter Albert Torres. By 2012, more than 50 countries had hosted salsa congresses that attracted international attendance. In these international events, salsa has been promoted by the organizers as a cosmopolitan practice and a universal language. Many salsa congresses are organized or co-organized internationally by Torres Production, a salsa promotion company founded by Albert Torres. Not surprisingly, in the closing remarks after the last performance at the 2000 salsa congress in Los Angeles, Torres addressed the meaning of the congress’s slogan, “creating unity through salsa.” According to his narration, salsa’s popularity constitutes a pan-global “village-ness” in salsa congresses around the world.

There is also a utopian ideal of legitimate equality among participants from various nations. For instance, in my interview with Albert Torres, he emphasized this point when he claimed that “salsa would be a place where everyone, even though we have different styles and different ways of dancing to the music, the feeling to our heart is the same.” Although this idea may be used for marketing purposes, it is widely accepted by salsa practitioners.

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28 McMains, *Spinning Mambo into Salsa: Caribbean Dance in Global Commerce*, 293.
29 Many salsa congresses around the world were organized or co-organized by Torres. He played a large role in many salsa congresses until his death in May 2017.
31 Based on my phone interview with Albert Torres on August 26, 2014 in Los Angeles.
In the global salsa environment, it is important for East Asian salsa practitioners to pursue a broader acceptance of its forms around the world while ignoring the “authentic” origins of salsa. In East Asia, salsa practitioners would rather travel around the world of salsa dancing than just go to one of the (contested) places where salsa has its roots, despite the fact that salsa is often invoked as a symbol of pan-Latino identity. For example, Japanese studies scholar Shuhei Hosokawa argues that celebrating foreign culture is central to the Japanese band Orquesta de la Luz’s popularity in Japan because it allows Japanese fans to participate in a global salsa village. Similarly, literary scholar George Russell Uba examines the transnational interactivity and renormalization of international ballroom dancing as a transnational social activity among Asian Pacific dancers. These studies show how globalized salsa becomes a mechanism for Asians to pursue an imagined cosmopolitan identity. In addition, scholars have argued that salsa offers a way for urban cosmopolitan practice. This globalized salsa phenomenon


35 Uba, “International Ballroom Dance and the Choreographies of Transnationalism.”

enables a cosmopolitan practice that is especially useful for Taiwanese practitioners as addressed in the following discussion.

5. Taiwanese Cosmopolitanism

Taiwan and China are two separate sovereignties. Although China’s national identity is clear, Taiwan’s nation-state status is contested, creating conditions of anxiety for Taiwanese people. Historically, Taiwan’s original inhabitants are Taiwanese indigenes, but for the past four hundred years, Taiwan has been subject to colonial occupation. Now, Han ethnic people account for 97% of the total population in Taiwan.

While still maintaining a contested national status, there has been a progressing Taiwanese consciousness in favor of Taiwanese independence. The practical understanding of Taiwan has gradually shifted away from predominantly and officially Chinese to “Taiwanese,” an identity understood as plural and locally defined. Taiwanese have enjoyed de facto independence and democracy for many decades, and have increasingly

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37 Taiwan has been colonized by multiple states, including The Netherlands (1624-1662), Spain (1624-1662), China (1662-1895), and Japan (1895-1945).
38 I am referring to Han ethnic people in Taiwan as the majority of Taiwanese. See also: government statistics from the Executive Yuan in Taiwan, https://bit.ly/2MWTiIQ (accessed February 10, 2019).
39 Da-Chi Liao, Boyu Chen, and Chi-Chen Huang, “The Decline of ‘Chinese Identity’ in Taiwan?!—An Analysis of Survey Data from 1992 to 2012,” East Asia 30, no. 4 (December 2013), http://doi.org/10.1007/s12140-013-9198-3. The National Chengchi University’s Election Study Center has regularly conducted a survey, asking respondents whether they identify as Taiwanese, as both Taiwanese and Chinese, or as Chinese. The recent poll, conducted in June 2014, found that 60.4 percent of respondents identify as Taiwanese, and only 32.7 percent of those questioned identified as “both Taiwanese and Chinese,” while a paltry 3.5 percent identified as Chinese. The survey chart is from The Election Study Center at National Chengchi University in Taiwan. See also: http://esc.nccu.edu.tw/files/news/cache.166_42562ed0.jpg.w320_h227.jpg (accessed April 19, 2016).
identified with their locality and oppose unification with the mainland. Nevertheless, the Chinese Communist Party completely denies Taiwanese aspiration for independence. As a result, politically dominant nation-states and organizations have refused to officially acknowledge Taiwan’s sovereignty for fear of offending China, despite Taiwan’s active engagement in the world economic and cultural affairs. Taiwan cannot fully participate as an independent country in globalization, which still relies on the framework of the nation-state.\footnote{For example, Taiwanese representatives are not allowed to attend international organizations such as United Nations and World Health Organization. In international events such as Olympic Games, Taiwanese teams cannot complete under the name “Taiwan” or “ROC” but instead compete as Chinese Taipei.}

A nation is an imagined political community—and imagined as both inherently limited and sovereign.\footnote{Benedict Anderson, \textit{Imagined Communities: Reflections on the Origin and Spread of Nationalism} (London: Verso, 1983).} As an imagined community, Taiwan needs more diverse imaginings to strengthen its nationalism. For Han ethnic Taiwanese, they have long been taught to be Chinese in origin. As a result, there are different ways for the majority Han ethnic Taiwanese people to respond to their national identity struggle: first, to consider themselves as culturally Chinese, but politically Taiwanese; secondly, to consider themselves as Taiwanese culturally and politically.\footnote{Here in this article I focus on the Han ethnic Taiwanese because they are the majority of Taiwanese population.} Whether one is in favor of desinicization or not, one still needs to form a Taiwanese identity. The salsa practitioners in Taiwan shows that participating in a global cosmopolitan dance as one way to cultivate a Taiwanese identity.

Since the early 1990s, Taiwanese national identity falls into a double bind of shar-
ing a common heritage with China—\textit{with a history of representing itself (Taiwan) as the “true” China—while also striving to establish itself as a separate nation. In other words, Taiwan shares a cultural heritage with China, but also represents itself as diametrically opposed to China politically.} How can the Taiwanese deploy their Chinese heritage, but also celebrate a distinct Taiwanese identity?  

East Asian studies scholar Shu-mei Shih argues that even though many nations construct their identity through referencing an authentic heritage, Taiwan, due to its complicated historical relationship with China, cultivates national identity through embracing foreign cultural products. Shih points out that Taiwanese writers and artists, such as Wu Mali (吳瑪俐), strategically appropriate Western canons and theories, applying them to the Taiwanese case. By so doing, these artists gain first world visibility.  

Along similar lines, dance theorist SanSan Kwan argues that Cloud Gate’s Nine Songs (1993) uses inauthentic East Asian cultural components to deal with Taiwan’s nostalgia for a pastoral-idyllic past. By incorporating Asian theatrical elements, such as those in Indian, Indonesian, Japanese, indigenous Taiwanese and Chinese traditions, this piece “offers an idealized vision of a Taiwanese nation constituted not by one monolithic, definitive culture but by multiple cultural influences.” This demonstrates Cloud Gate Dance Theatre’s choreographic strategy to position Taiwan not as a unified notion of Chinese-ness, but a more heterogeneous Taiwan through this inauthentic pan-Asian aesthetic.

\begin{itemize}
  \item[43] I am speaking of Han Chinese cultural heritage here. Minorities, such as indigenous peoples and new immigrants, have distinct heritages of their own, depending on where they originate.
  \item[44] Shih, “Globalization and the (In)significance of Taiwan.”
\end{itemize}
According to Shih, globalization shifts the focus of Taiwanese identity away from its ethno-cultural Chinese heritage, and makes it possible for Taiwanese to present its multicultural democracy in the world. This legitimizes Taiwanese independence in the international community by staging Taiwan’s modernity to the Western world. As a result, a “Taiwan cosmopolitanism” has emerged that is historically specific to Taiwan due to its marginal position in world politics. This “Taiwan cosmopolitanism” challenges cultural particularism.

Extending Shih’s argument, I propose that the popularity of salsa is a particularly compelling example of this celebration of the foreign in Taiwanese society. These Taiwanese salsa practitioners embody a cosmopolitan identity, a political idea that “is a corrective and complement to national and other solidarities or itself grounded in some other global solidarity,” in order to complete their national identity. For them, practicing salsa is a personal ethical choice as well as a life style. They break the traditional norms of the bodily comportment in Taiwan, enjoy the universal trend of salsa as a

47 Shih, “Globalization and the (In)significance of Taiwan.”
49 Calhoun, “Cosmopolitanism and nationalism,” 234.
50 According to sociologist Craig Calhoun, modernization theories in the past century illustrate that cosmopolitanism was a matter of individual ethical judgement, shared by elites who initiated national movements in the 19th century, see Calhoun, “Cosmopolitanism and nationalism.” Taiwanese salsa cosmopolitanism is similar to this modern social imaginary.
common language with other dancers from around the world, and become cosmopolitan with an imagined global identity.

Practicing foreign dance forms enables dancers to put on “a mask,” but once they take the mask off, they resume normal life without threatening their original social identity.\(^5^2\) As there is an appreciation for strong community instead of self-reliance in salsa practice, salsa practitioners play with the idea of an imagined identity. This imagined identity is temporary and indicates a future possibility, therefore, practitioners can toy with the globalized identity, in a festive, affectional and playful way.

Salsa practitioners perform a flexible identity. “Flexible citizenship,” according to anthropologist Aihwa Ong, “is the cultural logics of capitalist accumulation, travel, and displacement that induce subjects to respond fluidly and opportunistically to changing political-economic conditions.”\(^5^3\) This “flexible citizenship” is “performed,” in the sense put forth by performance studies scholar May Joseph, who expounds on Judith Butler’s famous concept of performativity. Joseph contends that people claim, enact, and perform citizenship via cinema, soul music, plays as the media to negotiations for legal and cultural citizenship.\(^5^4\) At this juncture, salsa serves as site for Taiwanese dancers to light-heartedly and joyfully negotiate with an identity that they share with other international salsa practitioners. This shared identity, cultivated in transnational spaces, allows shifting alliances among practitioners of a range of national backgrounds.\(^5^5\)


\(^5^5\) This kind of flexible identity can be also conceived as inauthentic. For this concept of the inauthen-
6. Taiwanese Salsa Travel

It's 10pm. While most city people are jostling their way home, she has just begun her night of fun and adventure. Streets are slowly falling into sleep. Around the corner of Xinyi District in Taipei, she finds her way into the bar "Brown Sugar." Opening the door, she is greeted by familiar faces and loud salsa music. This door is a gateway to the sleepless lively world. The night begins to shine. They're regulars, like herself. They hug and kiss each other on the cheek, a gesture of community. Some people are dancing to the music, and others stand around drinking mojitos, chatting and laughing with each other. An extended hand invites her to the dance floor. She walks through the dimly lit floor that keeps an air of mystery. There is a smell of excitement in the air with tropical fruit scent. A live Latin band plays the familiar songs of romantic salsa, generating an atmosphere of amor, tenderness, and passion. The Latin singer sings in a vigorous and impassioned voice in Spanish. She feels as if she is on a Caribbean island.

Contemporary salsa entered Taiwan in the early 21st century, introduced by Taiwanese who studied abroad, and expatriates. There are many salsa bars in Taipei that
people can attend on a daily basis. For example, Salud Salsa Party (a Taipei salsa club) opens every night; Brass Monkey, Triangle, and Hola are Latin bars that organize salsa parties once or twice a week; Copa Taiwan, Bailao Dance Studio, La Salsa Taipei, and TLDA (Taiwan Latin Dance Academy)—among others—are salsa dance studios that host events every weekend. The exuberant availability of salsa events indicates its popularity in Taiwan.

Taiwanese artists and musicians create salsa-based artworks, a sign of serious dedication to salsa dance. For instance, Larry Shao, a salsa instructor and owner of La Salsa Taipei dance studio in Taipei, did several contemporary arts experiments with salsa, including a video art project in 2010 Taipei Biennial in Taipei Fine Arts Museum, and a solo art exhibition entitled “salsa” in ITPARK—one of the most famous alternative spaces in Taipei in 2012. In addition, Taiwanese musician Tito Tang’s award winning salsa album Antipodes suggests that the minority culture in Taiwan shares some similar traits with Latin culture. In 2013, Tito Tang won the Golden Melody Awards for best Hakka singer with his salsa album Antipodes. In this music album,

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58 Larry Shao is the founding member who hosted the First International Taipei Salsa Festival in Taiwan in 2007. He has then run the international event called Formosa Salsa Fiesta since 2014, attracting popular salsa instructors and participants from around the world. 


60 Golden Melody Award (金曲獎) is the most important annual music award in Taiwan and around Chinese spoken world for music. Hakka is a Han Chinese minority ethnic group in Taiwan. See Chang, “Flirting with Global Citizenship: The Construction of Gender, Class, and National Identity in Taiwanese Salsa Practice” for more detailed analysis on Tito Tang and Larry Shao’s salsa artworks.
Tang uses Hakka elements combined with Latin music to offer a resistance to the mainstream imagination about male and female interactions. In these two cases, the artists’ commitment to salsa and the desire to create a “globalized but also Taiwanese” salsa is central to salsa’s importance in Taiwan.

The majority of Taiwan salsa practitioners are young professionals, a swatch of the social strata whose participation is predicated upon available leisure time and disposable income. Class plays an important role in the Taiwanese salsa scene due to the comparatively higher costs of learning salsa and attending salsa events locally and abroad. Salsa practitioners in Taiwan usually have a higher socioeconomic class—most of them are experienced in either working or studying abroad. These salsa practitioners are committed to the dance practice, making it as an important part of their daily life. They spend most of their leisure time, energy, and money in salsa, and often plan to travel around the world or make global connections through salsa.

Since salsa has become familiar to the Taiwanese through Western media, the exoticism in salsa has multiple layers in Taiwan: it is Latin, it is black, and it is also white. Salsa is exotic to the Taiwanese public, associated with whiteness because it circulates through Western commercial arenas; at the same time it is Latin and black because of its historical roots. In the US, the exoticism in salsa is known to be associated with old world charm and passionate Latin fire. However, in Taiwan, the exoticism of salsa is also perceived as whitened and civilized due to its import from Western commercial circuit. Since dancing salsa is considered a Western practice, Taiwanese salsa practitioners can perform their first world status by mastering the codes in salsa.

As cosmopolitanism can also be perceived as an idealized concept of any citizen of the world who could be exempted from national prejudices, it has also been seen as a rhetorical device used by elites to “justify the status quo, by attempting to ‘universalize’
the hegemonic pretensions of the dominant culture.\textsuperscript{61} This explains why Taiwanese upper middle-class practitioners use cosmopolitan salsa to perform their first-world status in the world.

James Wang, a Taiwanese salsa instructor, provides a good example of how to use salsa as a way to situate oneself in the world. In 2008 and 2009, Wang spent seven months traveling and dancing in Korea, India, Finland, England, Spain, France, Egypt, Brazil, Peru, Ecuador, the Dominican Republic, Cuba, Japan, Hong Kong and the United States. This salsa trip in 2008-2009 was his first time backpacking around the world. In his Facebook notes and blog, he claimed, “I want to see the world through salsa dance.” As salsa is promoted as a universal language by the organizers—so much so that dancers claim that salsa can unite the world by dancing together—this allows salsa practitioners to enact their social membership worldwide.

Wang’s salsa travel experience needs to be examined in the context of Taiwanese history. During the martial law era (1949-1987), Taiwanese awareness of international affairs was constrained. Only authorized Taiwanese could travel abroad. Traveling abroad was, thus, a symbol of privilege. Even with the lifting of martial law, travel abroad is still a class-based privilege. For the generations who grew up under martial law, going abroad was something that used to be impossible but had become possible. It also explains why there is an urgency and a sense of novelty for Taiwanese to make international connections. One can obtain a cosmopolitan life style by traveling abroad frequently and widely.

Although James Wang majored in International Business for his undergraduate studies at the National Taiwan University (the best-ranked university in Taiwan), he

\textsuperscript{61} Conversi, “Cosmopolitanism and Nationalism,” 37.
claimed that he “has not ‘seen’ the world through his eyes yet….and, salsa gives me an excuse to do so.” 62 Traveling abroad also allows Taiwanese practitioners to get recognition from the outsider. In addition, Calvin Wang, a salsa instructor and promoter in Taiwan said, “if you know how to dance, then other people will dance with you,” adding with confidence, “And then, you can proudly tell others that you are from Taiwan!” 63 He has frequently traveled abroad to attend salsa events, including those in Singapore, Malaysia, New York, and Boston. “I could go abroad for a business trip and at the same time attend salsa events. Normally I travel abroad and attend salsa events about three to four times a year,” he said. 64 Wang later quitted his full time job and became an active salsa promoter, running the Copa-Tawian salsa series. He also organizes annual beach and BBQ salsa party in Taiwan, an international popular event where he invites many famous foreign salsa instructors to teach workshops and attracts participants from various countries in East Asia.

Many salsa practitioners feel connected to other salsa dancers because this dance form offers them a way of forming relations with cultural “Others.” 65 For instance, Amanda Sun, a tourist agent, expressed excitement when talking about being in a global salsa community: “Now on my Facebook, there are more than 300 salsa friends from around the world.” 66 These “salsa friends,” according to Sun, are the salsa practitioners she met around the world during international salsa events. World travel, therefore, allows one to acquire a cosmopolitan identity. Many Taiwanese salsa practitioners I

62 Based on my interview with James Wang on June 28, 2012 in Taipei, Taiwan.
63 Based on my interview with Calvin Wang on September 13, 2013 in Taipei, Taiwan.
64 Based on my interview with Calvin Wang on September 13, 2013 in Taipei, Taiwan.
65 Bosse, “Salsa Dance as Cosmopolitan Formation: Cooperation, Conflict and Commerce in the Midwest United States.”
66 Based on my interview with Amanda Sun on August 25, 2013 in Taipei, Taiwan.
interviewed with mentioned how salsa helps them make connections with international friends. They enjoy hanging out with foreign salsa dancers after parties, and make promises about meeting each other again in other salsa events around the world. These Taiwanese salsa practitioners do not only perform their cosmopolitan global citizenship on stage, but also embody this global citizenship in their dance life.

7. Staged Taiwanese Salsa in the Shanghai International Salsa Event

In the summer of 2013, an international salsa event called Salsamemuchu was held in Shanghai, China by Yuan Chu (朱世遠), who has the transnational experience that fits salsa’s cosmopolitan lifestyle. Born in Taipei and spending his teenage years in the Bolivian Amazonian State of Beni bordering Brazil, he and his family later moved to Portugal and Italy to start trading with China. He subsequently studied business administration in the United States and worked in the real estate business in Hong Kong and Shanghai, and now lives in New York. Chu’s multicultural and transnational life experience is a typical example of a cosmopolitan Asian salsa lover.

Dance professionals and instructors from around the world, including the United States, Italy, Cuba, Korea, China, Thailand, Canada, China, Turkey, Hong Kong, and Venezuela attended the Salsamemuchu Shanghai. The audience was mostly Chinese, with international guests coming from Japan, South Korea, and Taiwan. It was moderated by two compères—a Caucasian woman and a Latino man, both fluent in English and Spanish, and speaking intermediate Chinese. The multi-lingual ability and the non-Asian

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67 Based on my interview with Chu during the Salsamemuchu Shanghai in September 2013.
ethnicity of the compères suggested that this event was organized to be international, and not merely regional.

Taiwanese leading dance instructor Larry Shao’s company La Salsa Taipei was invited to stage his performance Taipei Mambo Project. A fine arts practitioner, Shao learned salsa while a student at the San Francisco Art Institute. What first began as a salsa career in 2008 later infiltrated all aspects of his life, eventually becoming a source of income, a lifestyle, a cultural exchange tool and a source of inspiration for artistic creation. Shao is the founding member of Taiwan’s first international Taipei salsa festival in 2007. He also conducted several contemporary arts experiments in salsa, as mentioned earlier in this article.

I compare Taipei Mambo Project with two other teams’ works: the Italian team Tropical Gems’ work and China Impression by the Chinese team Fusion Dance Shanghai.” While the Italian team “Tropical Gem” focuses mostly on erotic and exotic representation of the body as a spectacle, and the Chinese team’s China Impression depicts a “domestication” of salsa for Chinese dancers, Shao addresses the atmosphere of an imagined cosmopolitan salsa being in his piece and places the Taiwanese dance upfront on the global salsa stage. By tactically choreographing the piece, Shao drives the focus away from China-Taiwan issues, but at the same time puts the unique cosmopolitan Taiwanese dance right at the front.

The Italian team “Tropical Gem”’s work received the most acclaim. Their dance depicted the most extreme presentational salsa style, focusing mostly on difficult, showy choreography, which has become more and more popular in international salsa events. The piece began with four dancers downstage and an object hidden beneath red fabric upstage. Their initial movements were staccato, combined with forceful motions reminiscent of popping. By tracing the movement to the boogaloo tradition, their
movements also cited Michael Jackson’s moves, making an international reference to a global superstar.

Figure 2. The black dancer jumps out of a scene from “Tropical Gem.”

Photo by the author.

The music switched from pop music to a different tone with African drumming sounds. Three of the same dancers squatted down. The fourth male dancer approached the object upstage and removed the red fabric. A topless black man, face painted, jumped out from underneath and started dancing (Figure 2). The remaining dancers knelt on the ground. The black male dancer moved with a lower center of gravity, moving his hips and torso with vigorous undulation, pulsing his shoulders, and sweeping his arms across his body, emphasizing an African-derived dance style. The four dancers surrounding him appeared to be awed and in a state of surrender to his dance technique. The atmosphere was mysterious and reminiscent of a pre-historic ritual. With bulky muscles visible and dripping with sweat, the black dancer appeared as a “primitive” object, an
objectification of the African Caribbean under slavery.

Next, the black male dancer stood still, his body displayed sagittally at front and center. One of the white male dancers caressed his leg, suggesting racial and sexual tension. Then, after his solo, the black male dancer disappeared and never returned. The four remaining dancers reconfigured themselves as couples.

The relationship between the viewer and the viewed, within a postcolonial context, was based on the display of visible physical difference. The white male dancers were covered, the female dancers were exposing skin, and the black male dancer was topless with his face painted. Displaying a hypersexualized, exotic and erotic imagining of the other body as an exoticized corporeality, this public display of bodies is key to structure identity categories of race, gender, and cultural affiliation.\textsuperscript{68}

Salsa is claimed to be universal; however, it still requires that dancers practice within certain boundaries of form. The statement of universality, playfulness, and relaxed attitude is only a conditional promise that places the representational hierarchy under erasure while de-emphasizing the power structure in the globalization of salsa. This playful and entertaining representation of salsa neglects the exoticization of Latin America, African-ness, and possible hierarchy of race and the appropriation of other cultures embedded in the globalization of salsa. However, this attitude seems to be widely accepted by most salsa practitioners in East Asia. The lack of cultural specificity is engendered by the particular type of “othering” of Latin-ness in East Asia.

On the other hand, the Shanghainese performance team “Fusion Dance Shanghai” staged a different choreographic strategy.\textsuperscript{69} Instead of pursuing an exaggerated “Latin

\textsuperscript{68} Jane C. Desmond, \textit{Staging Tourism: Bodies on Display from Waikiki to Sea World} (Chicago, IL: University of Chicago Press, 1999).

\textsuperscript{69} “Fusion Dance Shanghai” is a popular Latin dance company founded by Grace Wu in 2008. Wu
passion,” their China Impression indicated that Chinese dancers were able to dance salsa and also marked themselves as Chinese. This piece began with a couple dancing, followed by all the male dancers performing Chinese dance movements. Using the directed kick, moving between martial stances, their movements showcased Chinese kung-fu (功夫) sequences. These direct, bound and firm motions aligned with Chinese notions of masculinity. They were accompanied by the Chinese music instrument Guzheng (古筝) and decorative props in order to evoke Chinese association.

The male dancers then stepped back and the female dancers forward. Their short red skirts revealing their legs made it easier for them to turn and spin. Juxtaposed with these skirts were their red tops with “water sleeves” (水袖), from Chinese classical dance (Figure 3). The female dancers retracted their arms into their water sleeves, and then released the sleeves with a dedicated flourish. Chinese classical dance movements, such as turning in a “windmill configuration” (跷子翻身), and variations of “water sleeve” movements, such as “playful sleeve” (耍袖), “single turning sleeve” (单翻袖), “cloud sleeve” (云袖), and “lift sleeve” (揚袖) were presented. In the partner dancing part, the men and women performed highly technical partnered dance moves, such as high-speed spinning and dramatic poses for photo opportunities. In addition, male dancers would catch female dancer’s long sleeves rather than holding her hands, creating a new Chinese partnering style. In one of the last sections, a female dancer moved her arms and hands in delicately flowing motions (攖手, 柔臂). Her undulating waves of arm, wrist, and shoulder imitated the motion of birds flying. This movement cited peacock dance moves from the world-renowned Chinese folk dancer Yang Liping (楊麗萍).

Fusion Dance Shanghai” is known as one of the best salsa studios in Shanghai. The company has been invited to perform at various international salsa dance festivals and attracts attention domestically and abroad.
China Impression performed a Chinese dance with a quotation of salsa, but without creating connections between salsa and Chinese classical dance. In contrast to movement vocabulary, quotation refers to the repeated use of units of any other form of movement expression. Unlike movement vocabulary, quotation can simply borrow from any form of dances and use it as a reference but never produces depth of movement knowledge. The dancers were citing salsa movement vocabulary; it was a Chinese dance with salsa fusion costumes and salsa gestures. These dancers were showcasing their Chinese-ness and danced as if they were performing in a Chinese cultural show for international tourists.

On the other hand, Shao’s Taipei Mambo Project did not suggest any linkage with China. While other works on that stage focused on a striking appearance, acrobatic style, or erotic and exotic encounters, Shao chose to focus on the participatory group performance as a community to convey a comfortable atmosphere of being, suggesting a mastery of a transcendent salsa experience (Figure 4).
Dancers wore comfortable, modest outfits, the females even wore pants. The choreography was casual and not showy. African-derived movements, hip swinging, chest shimming, torso moving, and pelvis movements were components in Shao’s choreography. Additionally, although at least one dancer is well-trained in several forms of Chinese dance, they did not perform any movements from China.

Dancers did salsa and mambo, shine routines, with their movements drawing influences from boogaloo and pachanga. Africanist aesthetic devices, such as downward-directed energy and percussive rupture of underlying flow were connected with piano and drum music. The music was *Rumbambola* by Noro Morales from the music album “Rumba Rhapsody,” featuring minor key tonality, simple harmonic progressions with an improvisational approach, a moderate tempo, and acoustic instrumentation.
This work was perhaps what as a cosmopolitan might imagine “Latin” to be, Salsa is only a movement vocabulary for Shao’s choreography, not a quotation where “movement vocabulary” is the set of movements within a particular dance style. This casual performance, along with the relaxing music and the Afro-Cuban movement style, greatly differed from the “authentic” Chinese roots seen in China Impression.

The dancers were performing salsa as if they were globalized salsa lovers, enjoying their universal Latin being by mastering the foreign form and knowledge of Westernized salsa songs. This Taiwanese performance contains references to the participatory ethos of social salsa dancing rather than the staged presentational elements in the other two performances, indicating it is more cosmopolitan. These Taiwanese salsa practitioners construct an oppositional Taiwanese identity through salsa practice as a critical trope against the power of the nation-state form through a cosmopolitan salsa setting. Scholars argue that a “flexible citizenship” is performative,\(^7\) and these Taiwanese salsa practitioners actively choose to dance and perform salsa on international stage as a soft resistance, one which will not risk causing any social and political trouble with China.

8. Conclusion

In this article, I examine salsa in Taiwan as not just a Latin, but rather a Western product. This acceptance of the international culture is central to salsa’s popularity in Taiwan because it allows the practitioners to perform a first-world position in a global trend by mastering the codes in salsa. Next, I look at how dance travel serves as a

\(^7\) Joseph, Nomadic Identities: The Performance of Citizenship; Ong, Flexible Citizenship: The Cultural Logics of Transnationality.
cosmopolitan practice for these practitioners, and cosmopolitanism as a mechanism for the Taiwanese to tackle with their rather questionable national identity. In salsa travel, Taiwanese dancers could exercise this global belonging in a seemingly apolitical space, and enjoy an opportunity to develop a cosmopolitan self in the world.

Cosmopolitanism is not the opposite of nationalism. As illustrated in this study, Taiwanese salsa dancers embrace cosmopolitanism to complete their national identity. In contrast, for people from the rest of the world, they embrace cosmopolitanism in addition to their national identity. In the case of Taiwanese salsa practice, nationalism is facilitated by cosmopolitanism in a way to compensate what the internally generated national identity is lacking given Taiwan’s position in the world politics. These Taiwanese salsa practitioners participate in globalized salsa phenomena, especially the one that claims to “unify the world,” to gain accessibility to the “world.”

It is precisely against a fixed national identity that a possible Taiwanese identity might be mobilized. The idea of Taiwanese national identity has never been guaranteed, but rather constantly in a state of emergence: never completed and thus always contested. Taiwanese salsa dancers are part of a generation that grew up after Taiwan left the United Nations in 1971. Under this condition, “flexible citizenship” is a conciliatory or non-threatening resistance that is particularly useful for Taiwanese people whose status is precarious but whose existence is stable. Performing identity is a soft resistance for Taiwanese salsa practitioners to negotiate their national belongings in the world.

Salsa dance is a fertile ground for researchers to explore a range of issues such as cosmopolitanism and nationalism.  

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71 Cheah and Bruce, *Cosmopolitics: Thinking and Feeling beyond the Nation*; Conversi, “Cosmopolitanism and Nationalism”; Douzinas, “Cosmopolitanism Ancient, Modern, Postmodern”; Calhoun, “Cosmopolitanism and nationalism.”

72 Ong, *Flexible Citizenship: The Cultural Logics of Transnationality*. 
as gender, social class, post-coloniality, transnationalism, language, tourism, as well as dance. In this paper, I have shown how salsa dance works as a “time-out” from the ordinary, and thus allows opportunities for people to play with personal relationships without commitment. These temporary and imagined gender and national identities parallel each other in the Taiwanese context, because salsa is a safe haven for temporary relationship without endangering the wider social framework shared by the practitioners. The flexibility involved extends from fluidity on personal and communal levels to wider, ever changing national and international affiliations. It illustrates a sense of belonging from the most intimate (personal as well as sexual) to the most public (transnational identification). The study of salsa may prove applicable to other contexts and contribute to a broader theory of identity.

However, one must acknowledge the term “transnational” or “global” often performs exclusions of minorities, indigenous, and aboriginal communities, so that it can consolidate national boundaries to construct an identity. This is also true in globalized salsa circulation. There remain troubling racial hierarchies and cultural appropriation invoked in global salsa practice. This article examines the embodied sovereignty by Taiwanese salsa practitioners. Nevertheless, this sovereignty is still framed for the majority of Han ethnic people in Taiwan, excluding the indigenous peoples and new immigrants.

In Taiwanese dance studies and sub-culture studies, scholars have rarely researched

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74 In postcolonial theorist Lorenzo Veracini’s term, the Han Chinese in Taiwan is “settler colonizer.” See Lorenzo Veracini, *Settler Colonialism: A Theoretical Overview* (Houndmills, UK: Palgrave Macmillan, 2010).
foreign and non-theatrical partner dance forms by Taiwanese. Aside from salsa, international ballroom dance has been popular in Taiwan since the Japanese colonial era.\textsuperscript{75} In addition, there is a craze for urban fashionable partner dance, such as swing and blues. Even within salsa community, dancers are eager to learn emerging Latin dance forms such as zouk and kizomba, in addition to previous Latin dance trends, such as bachata and merengue.\textsuperscript{76} These transnational dance forms may also, like salsa, bring resistance to the patriarchic and postcolonial structure in Taiwan. There are potentials in the study of partner dance to enrich critical theories.

In sum, globalized salsa illustrates the flows among Taiwanese salsa practitioners around the world, and how salsa as a cosmopolitan practice engages with issues of identity formation in local politics. The approach is to explore how the performance of a cosmopolitan genre helps Taiwanese dancers cope with a tenuous and disputed national identity. The literature on salsa dance as a global phenomenon is burgeoning and my research may be valuable for Chinese and Taiwanese studies and East Asia corporeal studies.

\textsuperscript{75} I-Wen Chang, “Modernity and Formations of the Female Bodies: Dance Hall Culture in Taiwan during the 1920s-1930s,” \textit{Body Politics—Zeitschrift für Körpergeschichte} 7, no.4 (2016).

\textsuperscript{76} Chang, “Flirting with Global Citizenship: The Construction of Gender, Class, and National Identity in Taiwanese Salsa Practice.”


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研究論文

舞向世界：國際舞蹈節中的台灣騷莎行旅

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摘要

跨文化的騷莎舞在全世界流行，每年有許多國際騷莎舞蹈節在全球各大城市舉辦，吸引了包括台灣在內來自世界各地的騷莎舞者。許多學者研究了騷莎舞的起源，並將騷莎舞與泛拉丁身份認同連結，相比之下，我調查了台灣新興國際騷莎社群之形成。儘管許多國家運用傳統文化遺產來建構自己的國族身份，但如同亞洲研究學者史書美所言，台灣人透過擁抱外國文化來培養國族認同，而在台灣盛行的騷莎舞就是其中一個例子。

透過調查台灣騷莎舞者的世界旅行，以及分析他們在國際騷莎舞蹈節的表演，我認為這些舞者想像了一個以全球公民為身份特徵的未來，面對台灣不穩定的國家立場，舞者參與著國際大都會氛圍的世界舞蹈作為柔性的抵抗，透過舞動建立其國族認同，並與中國人的身份區隔。本研究致力於分析非西方人跳騷莎舞的體現及其意義，這個題目在舞蹈學術研究中很少被仔細討論，此研究也考察了台灣非劇場演出的世界舞蹈形式，而這樣的討論在日益增多的台灣文化研究中也經常
被忽视，最後，本研究也說明，當來自世界各地的舞者，除了具有原本的國族身份之外，還能同時當世界公民，而台灣騷莎舞者，卻必須透過擁抱世界主義來完成其國族身份的認同。

關鍵詞：台灣認同、編舞、騷莎、世界主義、國族主義

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