

[...] "Spring", a dramatic Caribbean-inspired procession around the traffic island at the epicenter of the May 18 protests struck me as the perfect instantiation of what Enwezor claimed to seek in "the link [the biennial] makes to the uprising by using the spectacle of the street protests as a symbol for establishing an open structure of cultural interaction."

– Philip Tinari, **ARTFORUM International**, Jan. 2009

[...] it is perhaps the experiment curated by Claire Tancons – to organize a show in the form of a parade-manifestation by drawing on the subversive practice of Carnival (Spring) – that deeply embodies the feel of the Gwangju Biennial, since the cause of its foundation retrace the place of the bloody popular revolt against dictatorship in May 1980.

– Anna Daneri, **Flash Art International**, Nov./Dec. 2008

The most explicit allusion his event [the democracy movement] [in the biennial] was "Spring" a euphoric Caribbean-style parade organized by curator Claire Tancons of New Orleans that began and ended in the square where the Gwangju uprising occurred. [...] Less a memorial of a horrific event than a celebration of its happy consequences, [Spring] offered a reminder that the world can change for the better, and that efforts to expose mankind's darker activities may not, after all, be in vain.

Eleanor Heartney – **Art in America**, December 2008