In the second of our three-part series (don’t forget to check out part one), a new batch of culturally conscious, world-travelling curators, dealers, scholars, and institutional directors tell us about the best shows and works of art they saw this year. The responses ranged widely, from Jack Whitten’s revelatory sculpture retrospective at the Metropolitan Museum of Art (chosen by curator Olga Viso), to Anni Albers’s quietly brilliant Tate Modern survey (select by Stephanie Rosenthal, director of Gropius Bau in Berlin) and beyond. Read on to see what our art experts had to say about art the world over.

Claudia Hart, artist and professor at the School of the Art Institute of Chicago:
“Mary Corse: A Survey in Light” at the Whitney Museum

I loved “A Survey in Light” at the Whitney, the first solo museum show of Mary Corse. Corse was one of the only women working in the Light and Space aesthetic that came out of California in the 1960s and was unknown to me before the show. Her work was delicate, contemplative, and poetic. I was shocked that she had been excluded from the Turrell and Irwin art-history nexus and felt it should have been a triumvirate with Mary as the queen. (Well, I was not really shocked, as it was definitely a cowboy culture.) Mostly, I was grateful and moved that she was now being written into the canon. I spent a long time hanging out in the space. It put me in the zone, and it also inspired me in my own practice. Brava! So thrilled this happened in her lifetime and grateful to the Whitney!
Deana Haggag, President and CEO of United States Artists: “Dara Friedman: Perfect Stranger” at the Pérez Art Museum Miami

I think I spent about eight hours taking in the emotional forcefield that was “Dara Friedman: Perfect Stranger” at the Pérez Art Museum Miami. There were 17 works—all film and video—that spanned over twenty years of her career and I was hellbent on drinking up as much of them as possible. Generally speaking, I love a strong survey exhibition, and this one really demonstrated Dara’s keen ability to articulate the depth of the human condition—from the soft to the severe. I was hypnotized and undone by all those works. I still am.