Haiku Reviews: Yiddish 'Romeo And Juliet,' 'Ecce Homo' And Surreal LA Photography (PHOTOS)

HuffPost Arts' Haiku Reviews is a monthly feature where invited critics review exhibitions and performances in short form. Some will be in the traditional Haiku form of 5x7x5 syllables, others might be a sonnet and others might be more free-form. This month, George Heymont, Laurence Vittes and Peter Frank give their quick takes on performing and visual arts.

Is there an exhibition or performance that you think people should know about? Write your own "haiku" with a link and shine a light on something you think is noteworthy in the comments section below.

Laddie John Dill made his initial splash back in the early 1970s with a series of thin, multicolored neon tubes run through passages of rippling sand. At the same time he produced so many tubes as discrete artworks, hung on the wall rather than run through the dunes. These latter, beautifully minimalist works - so different from Dan Flavin's lightwork, or Bruce Nauman's, in their delicacy and self-containment - constitute the "historical" aspect of this show. The new pieces find Dill returning to the glass-and-sand formula, but to markedly different, or at least broader, effect. The large work occupying the back gallery does lace four glass-enclosed sand quadrants with multi-hued neon and argon glow, but the tabletop pieces in front are rougher-hewn, planting rings of luminous glass squares in volcanic ash or cement. The relatively coarse grain of the base material reflects surprisingly and alluringly in the glass squares. One thinks of a Robert Smithson non-site shrunk to the size of a desk, but still retaining its provocative topography and inverted space and now levitating in the dark. (Nye+Brown, 2685 La Cienega Blvd., LA; through June 9. www.nyeplusbrown.com)

- Peter Frank

LADDIE JOHN DILL, Volcanic Dance, 2012, Cement, glass, steel, argon and transformer, 42¾ x 29¼ x 29¼ inches