CREATORS: Desmond Child, left, and Rudy Perez.

MUSIC

Songwriters in Spanish plan Miami Hall of Fame

BY JORDAN LEVIN
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When Desmond Child was inducted into the Songwriters Hall of Fame in 2008, realizing a longtime dream, the experience was tarnished when he learned he was one of only three Latino composers among the ranks of such pop music greats as Leiber and Stoller, James Brown and Stephen Sondheim.

“Our music springs from a very rich well — the Latin music songwriting tradition in this hemisphere lives on, spanning back 450 years, says Child, a Cuban-American native of Miami Beach who co-wrote Ricky Martin hits like Livin’ La Vida Loca as well as songs for Autoninho and Jon Bon Jovi.

“Without the man and women who create the songs, there is no Latin music, there are no Latin Grammys. The songs are the building blocks of the industry and a cultural force that goes all over the world.”

When Child shared his concerns with colleagues, many suggested he reach out to Rudy Perez, a Miami Beach songwriter, also Cuban-American, who had been quietly pursuing recognition for his fellow Latinos for 16 years.

“Songwriters are the essence of music,” says Perez, a longtime writer and producer for artists including Julio Iglesias, Beyonce and Luis Miguel. “They create the building blocks of the industry. And no one in the Spanish-speaking world has given them their rightful place.”

Just a year after joining forces, Perez and Child have created a place.”

• TURN TO SONGWRITERS, 1M

TRANSFORMED: Lindsay Lohan dons a wig and violet contacts to portray Elizabeth Taylor. Below: Taylor and Burton enjoy a happy moment.

Liz & Dick: 9 p.m. Sunday, Lifetime.

By Glenn Levin
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Liz & Dick: Lifetime’s movie about the tempestuous relationship between Elizabeth Taylor and Richard Burton, contains a dumbfoundingly stupid moment near its beginning. Well, it has a lot of dumbfoundingly stupid moments, about 127 minutes’ worth, near the beginning, middle, and ending and coming into the right-minded, flashback/you will suffer for days after viewing it until you sink to your knees in prayer for the sweet release of death.

But unlike most of Liz & Dick’s other writing, which wove ngọt to torment you with doubt about the existence of human intelligence, this particular one offers a brief flash of insight before sending another million of your brain cells plunging over the edge. This particular scene is a dumbfoundingly stupid moment near its beginning.

“Really? Really?” Burton, contains a dumbfoundingly stupid moment near its beginning.

The performance is as bad as the writing. It’s an amazing opportunity for the South Florida Workforce and the Miami-Dade County public school system, the University of Miami and the Miami Heat. Formed professional basketball player and former Florida International University basketball coach Isaiah Thomas is among the producers.

“The cast and crew deserve to do more than create a box-office success. They hope to expose South Florida students to careers in filmmaking, and provide alternatives to drugs and violence.

“Television’s portrayal of a famous love-hate relationship is astoundingly awful.

• TURN TO TELEVISION, 8M

MOVIES

Overtown students help make a movie

By Kathleen McCurdy
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Antonia Dorelien, 15, used to dream about leaving Overtown and moving to Hollywood. Instead, Hollywood came to her.

Antonia is one of 40 local students working on an independent film project with actor and filmmaker Robert Townsend. The movie, Player for Love, is shooting in the historic Miami neighborhood this month.

“It’s an amazing opportunity,” said Antonia, a sophomore at Booker T. Washington Senior High. “We’ve already learned so much about making a movie and what goes on behind the scenes.”

Player for Love is a community effort spearheaded by Miami City Commissioner Michelle Spence-Jones. Its partners include the Miami Community Redevelopment Agency, South Florida Workforce, the Miami-Dade County public school system, the University of Miami and the Miam Heat. Former professional basketball player and former Florida International University basketball coach Isaiah Thomas is among the producers.

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• TURN TO MOVIES, 1M

SUNDAY, NOVEMBER 25, 2012 | EDITOR: KENDALL HAMERSLY khamersly@MiamiHerald.com 305-376-3667

The Miami Herald
Iván Navarro’s light sculptures appear straightforward, but their meaning is laced with political complexities.

BY ANNE TSCHIDA

T he all-white, light works of Iván Na

varro — who represents Miami Beach’s Art Museum at FIU — are deceptively simple. The title of the museum’s most significant joint Art Basel Miami Beach under

served, non-officially called Iván Navarro: Fluorescent Sculptures. But this internationally acclaimed, Chilean-born artist is anything but simple, and his sculptures are redolent of the chichi neon-light art scene that recently sprouted to fulminate the Miami art scene in one

place in the United States (a version of it was unveiled in London in 2009). Navarro has a discerning eye of influences, from ob-

scurant and avant-garde designers of the early 20th century to light pioneer Dan Flavin and punk bands such as Joy Division. A child of the oppressive Pinochet re-

regime, he didn’t know what it was like to grow up in a world of cheap, easily mass-produced fluorescent light tubes — and it has forms re-

maining. He remains fundamentally a tinkerer, someone as fasci-

nated with the mechanical facets and the potential of these light sources as he is with the aesthetics of his art. Based in New York since 1996, he intentionally rejects many of the high-tech gadgets that people employ today in favor of cheap, easily procurable fluorescent light tubes — and his forms remain purposefully clean and basic.

These sculptures are easy to look at and contemplate, a great combination. But what are these no-

where-makes? They are crafted

ed up from the most common four types of fluorescent tubes, and are based on pi-

tograms drawn by Otl Aicher

for the 1972 Munich Olympics (that sports event is of course forever tainted because of the slaughter of Israeli athletes). Aicher’s initial drawings are simplic-
	yes at its core, black-and-

white circles and lines de-

taining anonymous figures — in his case, in white

silhouette. But this

is laced with

history. Instead, he stays

works or talk much about art

products or the political, text-based drawing

is a loss to the contemporary

narrative boundary-pushers that

thrive at CalArts in the late

Detroit, he became best

suicide, according to pub-

lic report. A native of Detroit, he became familiar with the art of Cal-

Arts as one of the provoca-
tive boundary-pushers that

formed at CalArts in the late

70s and early 80s. He ex-

plored controversial visions in an amazing array of forms and media: sculpture, painting, collage, video...and the inno-

vation of flesh props. The nave
nhance to use with Kelley) art in

the more subtle (although

a chance to study some of

the more significant pieces in the single room are

around the Kelley estate, it is

putting up a memorial. Un-

fortunately, by the time this

story was submitted, there

may come

acquire a sense of how

Kelley kneeled down to

de Stijl

and light sockets as with in-


case, in white

silhouette. But this

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}

wonderful video of Kelley as a young man, before he became well

known. It’s his most famous

video, and it’s quintessential Kelley — quirky, unsettling, crum-

bling, raw and plastered

with glitter and faux fur. It’s

based on the old children’s program Captain Kangaroo. Kelley shaved the world that embodied the light and the dark, and his work, in its brief life, ac-

quired a cult-like status. But although the Kelley estate is in the

same building...

Kelley Tribute

While at the Frost, check

out the small tribute to Mike

Kelley, who died unexpect-

edly last February, likely a

suicide, according to pub-

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