

Australian Capital Territory

Public Place Names (Whitlam) Determination 2019 (No 1)

Disallowable instrument DI2019–253

made under the

Public Place Names Act 1989, s 3 (Minister to determine names)

1 Name of instrument

This instrument is the *Public Place Names (Whitlam) Determination 2019 (No 1)*.

2 Commencement

This instrument commences on the day after its notification day.

3 Determination of Place Names

I determine the place names as indicated in the schedule.

Ben Ponton

Delegate of the Minister for Planning and Land Management

11 November 2019

SCHEDULE

(See s 3)

Division of Whitlam – Arts and Culture

The location of the public places with the following names is indicated on the associated diagram.

NAME	ORIGIN	SIGNIFICANCE
Ashworth Lane	Olive Marie Ashworth (1915–2000)	Commercial artist; textile designer; photographer Olive Ashworth was a fabric designer, photographer and illustrator in Australia between the 1930s and 1990s. She is recognised primarily for translating elements of Queensland’s natural landscape, and its flora and fauna, into graphic imagery and textile prints. She established ‘Olive Ashworth Publicity Services’ in 1945 and was later commissioned to design promotional brochures for many of Queensland’s island resorts. Her designs contributed to the state being viewed as a vibrant, tropical tourist destination. By the early 1950s Ashworth was receiving recognition for textile design and in 1971, established ‘Indigenous Design of Australia’, producing furnishing and dress-making fabrics. Many of her designs were based on sketches and photographs of marine life and corals of The Great Barrier Reef which she documented from underwater observatories. The artist is represented in collections in the Queensland Museum, Queensland Art Gallery and the State Library of Queensland. Her work has featured in exhibitions at the Queensland Art Gallery (1982), the Gold Coast City Gallery (1988) and the State Library of Queensland (1991).

Baas Becking Street	Solvig Baas Becking AM (1928–2011)	Textile artist; teacher Solvig Baas Becking studied weaving in Sweden and Amsterdam before moving to Australia in 1963 and establishing a studio in Canberra in 1964. She was an active, practicing artist for over forty years, co-founding Canberra Spinners and Weavers in 1966 and making important contributions to the Craft Association of the ACT and the Crafts Council of Australia. In 1974 Baas Becking was appointed to the Crafts Board of the Australian Council for the Arts and in 1977, appointed to the first council for the Canberra School of Art. She moved to Mongarlowe, New South Wales in the 1970s and was a founding member, and later patron, of the Braidwood Regional Arts Group Inc. Inspired by the local landscape, she produced outstanding woven floor rugs, including ‘Gum leaves’ and ‘Rain on my Dam’. In 1994, a major exhibition, ‘Solvig Baas Becking – A Retrospective’ was shown in Goulburn. Baas Becking was appointed a Member of the Order of Australia in 2003 for ‘service to arts and crafts, particularly through developmental work in textile art in Australia and with the modern craft movement, and as a teacher and mentor’. She is represented in public and private collections across Australia, including the National Gallery of Australia, which holds ‘Anatolian double saddlebag’, (c.1978), ‘New bark’ (1982) and ‘Spider web’ (c.1991). In 2008 the artist gifted ‘Tidal energy’ (2004) to the Canberra Museum and Gallery.
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Bijou Street	Bijou Theatre, Melbourne (fl. 1880–1934)	<p>Theatre venue; live entertainment</p> <p>The Academy of Music in Victoria Arcade, Bourke Street, Melbourne was relaunched as Lewis's Bijou Theatre in 1880. Plays presented during the 1880s included the first Australian production of Pinero's 'The Magistrate'. The theatre was destroyed by fire in 1889 but later rebuilt at a cost of £32,000 to a design providing a three-level auditorium of stalls, dress circle and gallery, with seating for around 1700 and two fire escape passages leading under the stage to Little Collins Street. In 1890, artists Tom Roberts and Walter Spong produced the 'act drop' that sat within the frame of the proscenium arch like a giant painting. During its life the theatre lease was held by a variety of operators including the Brough-Boucicault company and Harry Rickards. From 1914 the Bijou was known for its vaudeville acts. In December 1933 the theatre hosted 'Mickey the Mouse Revue', "...produced by Alice Uren and performed by 250 clever kiddies...". The theatre closed in January 1934 and was later demolished.</p>
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Cassab Street Judy Cassab AO, CBE Visual arts; portrait painter
(1920–2015)

Judy Cassab was an established artist before migrating from Europe to Australia in 1951. In Sydney, she was influenced by Hungarian artist and teacher, Desiderius Orban, and quickly gained a reputation as a portrait painter of distinction. The recipient of many prestigious art awards, Cassab was awarded the Archibald Prize twice for her expressionist style portraits of Stanislaus Rapotec (1960) and Margo Lewers (1967). She also produced landscape studies and watercolours and in 1959, undertook the first of many painting trips to Central Australia. She was inspired by the spirituality of the outback, the rocks, soil, colours and forms, to produce works including ‘Detail of Ormiston’ (1959) and ‘Corroboree Cave’ (1961). Cassab was appointed Commander of the Order of the British Empire in 1969 and Officer of the Order of Australia in 1988. She served as Trustee of the Art Gallery of New South Wales from 1980–88. In 1995, Cassab published her personal diaries, spanning fifty years from 1944, and received an honorary doctorate of letters conferred by the University of Sydney. She was awarded the Nita B. Kibble Literary Award in 1996. Cassab is remembered for her contribution to the art of portraiture, landscape painting and the cultural life of Australia. She is represented in Australian and overseas collections, including the National Gallery of Australia and the National Portrait Gallery London.

**Chaloupka
Street**

Dr George Jiri
Chaloupka OAM
(1932–2011)

Aboriginal rock art historian; curator; artist

George Chaloupka was internationally renowned for his contribution in the field of rock art research and conservation. He devised a system to date the age of rock art through his research in Arnhem Land and the Kakadu National Park in the Northern Territory. Chaloupka worked as a government hydrologist after arriving in Darwin in 1956 and in 1958, began recording rock art sites while on field trips to document river systems in Arnhem Land. In 1973 he was appointed to the Museums and Art Galleries Board of the Northern Territory as Curator of Rock Art, and field anthropologist, to research and catalogue the collection of rock art sites in the Territory. In 1983 Chaloupka was founding President of the Australian Rock Art Research Association and the recipient of a Churchill Fellowship to study prehistoric rock paintings in India, Spain and France. He was awarded the Medal of the Order of Australia in 1990 for services to Aboriginal art and culture and received the Centenary Medal in 2001. In his book, 'Journey In Time', (1993) Chaloupka recorded Australian Aboriginal rock art, as practised in Arnhem Land, to be a continuing art tradition "... a pictorial record of the longest surviving culture on earth..."

**Churcher
Crescent**

Elizabeth (Betty) Ann
Dewar Churcher AO
(1931–2015)

Arts administrator; gallery director; educator
and painter

Betty Churcher lectured in Brisbane and Melbourne on art history and theory during 1970–81 and in 1974, was appointed the Queensland representative to the Visual Arts Board of the Australia Council for the Arts. She was later Deputy Chair of the Australia Council and Chair of the Visual Arts Board. In 1987, she was appointed director of the Art Gallery of Western Australia. Churcher was appointed director of the Australian National Gallery in 1990, renamed under her directorship as the National Gallery of Australia (NGA). She initiated the construction of new galleries for large-scale temporary exhibitions and advocated for the display of lesser known acquisitions. Churcher brought the world's very best art to the Australian public including exhibitions, 'Civilisation: Ancient Treasures from the British Museum', launched by Gough Whitlam in 1990, 'Rembrandt to Renoir', 'Matisse', 'The Age of Angkor', 'Rubens and the Italian Renaissance' and 'Surrealism: revolution by night'. Churcher was appointed an Officer of the Order of Australia in 1996. After retiring from the NGA in 1997, Churcher wrote and broadcasted on art historical subjects, with a focus on Australian art and collections. In 1998 the Australian National University appointed Churcher an adjunct professor at the Centre for Cross-Cultural Research. Publications include 'Understanding Art' (1974), 'The Art of War' (2004), 'Notebooks' (2011) and 'Treasures of Canberra' (2013) with Lucy Quinn.

Roy Wilfred Clarence
Churcher
(1933–2014)

Painter; printmaker; teacher

Born in London, artist Roy Churcher trained at the Slade School before arriving in Australia in 1957 with a strong awareness of the School of Paris modernism and its heightened colour masses, simplified forms and vigorous surface patterns. Roy Churcher contributed to art and the appreciation of modernism in Queensland over a period of twenty years. In late 1957 Roy and Betty Churcher took over St Mary's Studio in Kangaroo Point, Brisbane from Jon Molvig.

In 1962 Roy Churcher was appointed to the position of art instructor at Brisbane's Central Technical College and later tutored at the Creative Arts Vacation School launched by Dr Gertrude Langer. He was instrumental in the founding of the Contemporary Art Society of Queensland and was president from 1965–72. In 1972 Churcher was awarded the Italo-Australian cultural committee art prize which took him to Italy to study. In the early 1970s he assisted fellow artist, Mervyn Moriarty, to form the Flying Art School in Queensland. During the 1980's and 90's, Churcher made numerous trips to remote Australia as the art teacher for Gil Weaver's 'Teenage Roadshow', cultural tours taking music and art from the capital cities, to remote Aboriginal schools and communities of the outback. Churcher was able to successfully relocate his home-based art studio and regular exhibitions to accommodate family moves to Melbourne, Fremantle and Canberra. Roy Churcher's work is represented in public galleries in Australia including the Art Gallery of Queensland, the Art Gallery of New South Wales and the National Gallery of Victoria.

**Constable
Street**

William Henry
Archibald Constable
(1906–1989)

Theatrical designer; scenic artist

Bill Constable was a leading theatrical designer in Australia and was well-known in the United Kingdom as an art director and production designer on films. He designed for operas, ballets, stage plays and screen, from set design through to construction, costumes and scenic art. Constable studied during the late 1920s at the National Gallery of Victoria Art School in Melbourne and St Martin's School of Art in London. He was resident designer at the Minerva Theatre in Sydney during the 1930s. From 1940–56 Constable was the principal designer for Edouard Borovansky and the Borovansky Ballet, designing for more than twenty productions including, 'Terra Australis' (1946) and 'The Black Swan' (1949), the first works by Borovansky on Australian themes. Constable designed for the ballet, 'Corroboree', first produced in 1950 for the National Theatre Ballet and choreographed by Rex Reid. He produced the designs for re-choreographed performances of 'Corroboree', including the Command Performance, commissioned by the Arts Council of Australia, for the royal tour by Queen Elizabeth II in 1954. Constable designed for opera productions by Eugene Goossens at the New South Wales State Conservatorium of Music and in London, designed the sets for Noel Coward's ballet, 'London Morning' (1959). His further contributions included production design for CinemaScope Film, 'Long John Silver', and television films, 'Adventures of Long John Silver'. Constable is represented in collections in Australia and overseas, including the National Gallery of Australia and the Museum of Modern Art in New York.

**Criterion
Lane**

Criterion Theatre,
Sydney
(fl. 1886–1935)

Theatre venue; live entertainment

The Criterion Theatre was located at the corner of Park and Pitt Streets in Sydney. The theatre was built for entrepreneur John Solomon and included a neo-renaissance exterior designed by architect, George R Johnson. On stage, the ruby plush tableau curtain, with gold fringe, accompanied an act drop featuring a framed representation of the landing of Captain Cook. The theatre officially opened to the public on 27 December 1886. The Governor of New South Wales attended the opening night for a performance of the comic opera 'Falka'. Major remodelling was carried out in 1892, when the Brough-Boucicault Company took a long lease to offer a series of quality performances with strong casts. In 1913 the Criterion was purchased by Frank Musgrove and later leased to J. C. Williamson's and Company. In 1935 it was announced the theatre would be demolished to enable the widening of Park Street. A large audience farewelled the Criterion on 13 July 1935, entertained by a performance of 'The Patsy' produced by George Parker.

**Dadswell
Street**

Lyndon Raymond
Dadswell
(1908–1986)

Sculptor; teacher; war artist

Lyndon Dadswell was a prominent sculptor and influential teacher. An advocate for modernist sculpture, he produced a substantial body of studio work and completed major public commissions. Dadswell studied in the 1920s at the Sydney Art School and East Sydney Technical College before working under Rayner Hoff and Paul Montford. At age 21 he was commissioned to sculpture twelve relief panels for the Shrine of Remembrance in Melbourne. He was awarded the Wynne Art Prize for 'Youth' in 1933 and in 1935–37, proceeded to London to study at the Royal Academy. He returned to Australia to teach at the East Sydney Technical College, later the National Art School. In 1940 he enlisted for war service and was appointed an official war artist in 1941 after being badly wounded. His series of abstracted figurative sculptures of Australian soldiers in Greece and the Middle East is held by the Australian War Memorial. In 1942 Dadswell returned to lecturing at the National Art School, heading the school from 1966–67. In Canberra, he advised The Australian National University on sculpture commissions and produced the fabricated sheet copper screens for the R.G Menzies Library. Dadswell received an Australia Council for the Arts Award in 1973 and in 1978, was appointed Companion of the Order of St Michael and St George and honoured with a retrospective exhibition of his work at the Art Gallery of New South Wales.

Gabori Street	Mirdidingkingathi Juwarnda Mrs Sally Gabori (c.1924–2015)	Contemporary Indigenous artist, senior Kaiadilt woman Mirdidingkingathi Juwarnda Sally Gabori was a distinguished Kaiadilt artist from Bentinck Island, in the South Wellesley group of islands, Gulf of Carpentaria, Queensland. Mrs Gabori was introduced to painting materials on Mornington Island in 2005 and completed her first work ‘My Country’, depicting vibrant forms and shapes. She produced monumental abstract works, representing places of deep personal significance and demonstrating her strong instinct for colour and composition. In 2007, Sally Gabori collaborated with her sisters and nieces to map many important Kaiadilt places through three large-scale paintings. She has been represented in major exhibitions and in important collections and institutions in Australia and internationally. In 2012, Mrs Gabori was invited to exhibit in the 2nd National Indigenous Art Triennial in Canberra and in 2013, was selected for the survey exhibition of Australian art at the Royal Academy of Arts in London. The Queensland Art Gallery, Gallery of Modern Art, hosted a retrospective exhibition of more than fifty artworks in 2016, ‘Mirdidingkingathi Juwarnda Sally Gabori: Dulka Warngiid – Land of All’ to celebrate the artist’s significant contribution.
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**Josie Agius
Street**

Josephine Marjorie
Agius

(1934–2015)

South Australian Aboriginal Elder; cultural
consultant; community service

Josie Agius, an Aboriginal leader recognised by the Kaurna, Narungga, Ngarrindjeri and Ngadjuri communities in South Australia, was committed to mentoring young Aboriginal people, promoting reconciliation, sharing cultural knowledge and building relationships with the broader community. One of the first Aboriginal health workers in South Australia, she helped develop cultural protocols for hospitals and community health services. As an Aboriginal education worker at Taperoo Primary School she introduced Aboriginal Cultural Week activities and encouraged students to take part in National Aborigines and Islanders Day Observance Committee (NAIDOC) Week. She engaged in programs for the revival of the Kaurna language and contributed to Aboriginal arts and cultural organisations, including the Port Adelaide Youth Theatre Workshop, Tandanya National Aboriginal Cultural Institute and Kurruru Indigenous Youth Performing Arts. Agius was recognised for her contribution to the community through awards including the Centenary Medal (2001) and induction into the South Australian Women's Honour Roll (2009). In 2014, she received the Premier's NAIDOC Award as an extraordinary South Australian whose outstanding achievements and activities made a significant difference to the lives and welfare of Aboriginal people in South Australia. The 'Aunty Josie Agius Award' is presented by the Department of Education in South Australia.

**Klaus Moje
Street**

Klaus Moje AO
(1936–2016)

Visual arts; glass artist; educator

Klaus Moje's international achievement as an artist and teacher in the medium of glass was extensive and profound. After training in Germany and establishing an early international career in Europe and the United States of America, he arrived in Australia in 1982 to set up the Glass Workshop at the Canberra School of Art (The Australian National University). As foundation head, Moje developed the workshop as a centre of excellence for contemporary glass studies. Many of the workshop's students went on to achieve international standing in their own right. After retiring from the school in 1992 Moje's artistic achievements continued to be acknowledged through international exhibitions and workshops focusing on his unique work in kiln forming. Moje was recognised through significant awards and appointments, including an Australian Creative Arts Fellowship (1994); membership, Australia Council Visual Arts/Craft Board (1995); Lifetime Achievement Award, Glass Art Society, New York (2000) and an Australia Council Emeritus Fellowship Award (2001). He was appointed an honorary Officer of the Order of Australia in 2006 for service to the visual arts as a glass artist. Moje was instrumental in establishing the Canberra Glassworks, a dedicated space for artists working in glass, which opened in 2007 and for which he served as a founding Director. The inaugural 'Klaus Moje Glass Award', was presented by the Canberra Glassworks in 2019. His work is represented in public collections in Australia, Europe, Japan and the United States.

Lois Simpson Crescent	Lois Alleyne Simpson AO (1927–2008)	<p>Cellist; teacher; chamber musician</p> <p>Distinguished Australian cellist, teacher and chamber musician, Lois Simpson began a long association with the Sydney Symphony Orchestra (SSO) at thirteen and at seventeen was Guest Principal Cellist in Perth for Sir Malcolm Sargent. In the formative years of Musica Viva Simpson toured nationally as an original member of the Musica Viva Ensemble and internationally in a trio with Lili Kraus and Robert Pikler. In addition to regular radio broadcasts, television recitals and recordings, she worked with such famous colleagues as Daniel Barenboim and Szymon Goldberg. After a long tenure as principal cellist and soloist with the SSO, Simpson joined the Sydney Conservatorium of Music as lecturer in chamber music and cello. She performed regularly at major music festivals and toured internationally as cellist and soloist with the Robert Pikler Chamber Orchestra and as a foundation member of the Australian Chamber Orchestra. Simpson's teaching career continued at the Canberra School of Music, the Australian Institute of Music, and as guest lecturer at the Hong Kong Academy for the Performing Arts. Her reputation as a teacher attracted students from across Australia and Asia.</p> <p>In 2003 Lois Simpson was appointed an Officer in the Order of Australia in recognition of her services to music.</p>
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**McCusker
Street**

James McCusker
(1916–1978)

Music; public servant; community service

James McCusker was born in Fremantle, Western Australia, the son of Scottish immigrants. After graduating from the University of Western Australia he received a scholarship to Melbourne University. McCusker served with the Royal Australian Navy during World War II. In 1947 he joined the Office of Education in Sydney and specialised in school education broadcasting and the teaching of English as a second language. He was Assistant Secretary, Australian High Commissioner's Office in London during 1954–58. After returning to Australia he arrived in Canberra and was appointed Assistant Secretary (Parliamentary Liaison and Information) Department of Education. McCusker advocated for the arts throughout his career and promoted music and literature within the Canberra community. He contributed to the Council of the Australian Institute of Aboriginal Studies, the Commonwealth Advisory Committee on Advanced Education, the Commonwealth Literary Fund, Historic Memorials Committee and the Commonwealth Art Advisory Board. A keen violinist and musical conductor, McCusker founded the Canberra Junior Orchestra in 1965, providing the first opportunity for children to rehearse and perform together in Canberra. He contributed short stories to 'The Canberra Times' and introduced and funded an annual prize for junior writers. In 1978 the Canberra Youth Training Orchestra was renamed the James McCusker Orchestra in memory of his years of dedication to the musical youth of Canberra.

**McDonagh
Crescent**

Isabella Mercia
McDonagh
(1899–1982)
(also known as Marie
Lorraine)

Paulette De Vere
McDonagh
(1901–1978)

Phyllis Glory
McDonagh
(1900–1978)

Filmmakers

The three McDonagh sisters were the first Australian women to own and run a film production company in the silent and early sound era of Australian filmmaking.

Isabella McDonagh (actress), Paulette McDonagh (film director) and Phyllis McDonagh (artist/producer) were daughters of the honorary surgeon to the J.C. Williamson theatrical company. Together the sisters made three silent feature films: ‘Those Who Love’ (1926), ‘The Far Paradise’ (1928) and ‘The Cheaters’ (1930). They were challenged to cope with the coming of sound and rapidly changing audience tastes. In the early 1930s, they made documentary featurettes with Neville Macken including ‘The Mighty Conqueror’ (1931) showing Phar Lap on and off the track, and ‘How I Play Cricket’ (1932), featuring a young Donald Bradman. The McDonaghs' final feature, ‘Two Minutes Silence’ (1932), adapted from an anti-war stage play by journalist Leslie Haylen, was not a commercial success and prompted the sisters to dissolve their production company. The first public screening of ‘Two Minutes Silence’ was presented at the Capitol Theatre in Canberra in 1933. In August 1978, Phyllis McDonagh received the Australian Film Institute's ‘Raymond Longford Award’ for the significant contribution all three sisters had made to Australian filmmaking. Prints of ‘The Far Paradise’ and ‘The Cheaters’ are held by the National Film and Sound Archive, Canberra.

**Marcovitch
Lane**

Nellie Alfreda
Marcovitch
(née Goninan)
(1897–1991)

Painter; culture

Alfreda Goninan studied in Sydney under Dattilo Rubbo and in Paris, with artist Ethel Carrick Fox (Mrs Phillips). She had artwork accepted by the prestigious Salon d'Automne (Autumn Salon) in 1921. In 1922 she married Radoje Marcovitch of Belgrade, a prominent diplomat and journalist, who later became a casualty of World War II. In 1941 Alfreda Marcovitch returned to Australia with her young family. She was a finalist in the Archibald Prize in 1948 with her portrait of the distinguished Matron Muriel Knox Doherty. Marcovitch contributed to the exchange of cultural ideas in Australia as an active member of the Committee of the New Australians' Cultural Association, founded by Arline Lower in 1949. In the early 1950s Marcovitch was appointed to judge 'The New Australians Cultural Association Art Prize', in association with Erik Langker and Hal Missingham. The contest called for a full length portrait of an individual or group in national costume by artists who had migrated from Europe to Australia since 1947. Marcovitch exhibited her own paintings of Australian flora, European village scenes and portraits in a well-received exhibition in 1950 in Broken Hill, New South Wales, alongside Sydney artists Betty Morgan and Phyllis Shillito. She is represented in the art collection of the Australian War Memorial. The story of her life is related in 'Giants of Time: A Celebration of Humanity' by Nadine Amadio (1990).

**Maymuru
Way**

Narritjin Maymuru
(c.1914–1981)

Yolngu artist and dancer; leader, Manggalili clan, North-east Arnhem Land, Northern Territory.

Prominent artist, Mr Narritjin Maymuru, was a prolific and outstanding bark painter. He was well known for sharing the significance of Aboriginal culture with non-Aboriginal people and believed his paintings helped to keep the Yolngu culture vibrant and alive. In the early 1960s, Maymuru and a group of Yolngu dancers performed in Sydney and Melbourne in a tour organised by the Elizabethan Theatre Trust. In 1963, his interpretation of the Australian Coat of Arms, painted with symbols of Yolngu law, featured in the Yirrkala Bark Petitions presented to the Commonwealth Parliament. During the 1970s he assisted film maker Ian Dunlop to document Yolngu painting and ceremony. He travelled to Canberra in 1976 to open an exhibition of bark paintings and sculptures by Yirrkala artists, including his own work featuring clan ancestral designs. In 1978, The Australian National University (ANU) awarded Creative Arts Fellowships to Narritjin and his son. A selection of his works, created during the Fellowship, were exhibited in 2007 at the ANU in ‘Three Creative Fellows, Sidney Nolan, Arthur Boyd and Narritjin Maymuru’. Narritjin featured as one of the main artists in ‘Old Masters: Australia’s Great Bark Artists’, curated by the National Museum of Australia in 2013–14. The exhibition travelled to China during 2018–19, including a season at the National Museum of China in Beijing. Narritjin Maymuru is represented in public and private collections including the National Art Gallery of Australia and the Art Gallery of New South Wales.

**Redpath
Terrace**

Norma Joan Redpath
OBE
(1928–2013)

Sculptor; painter

Norma Redpath trained at the Royal Melbourne Technical College from 1949–51. Her early work attracted the attention of sculptors Julius Kuhn (later Kane), Inge King and Clifford Last, who invited her to join them in the ‘Group of Four’, leading to exhibitions at the University of Melbourne's architectural school in 1953 and 1955. Redpath made the first of many visits to Italy in 1956 and there is a strong Italian influence in her work. In 1963, Redpath held her first solo exhibition in Australia at Gallery A in Melbourne. The show was composed of twelve small scale bronzes (bronzetti) which she had made in Italy. She completed many monumental public sculptures in Australia, including ‘Treasury Fountain’ in the courtyard of the Treasury building in Canberra (1965–69). She was made an Officer of the Order of the British Empire in 1970 in recognition of this significant work. Other commissions included the Reserve Bank in Brisbane (1968–71), The Australian National University (ANU) School of Music in Canberra (1972–76) and the University of Melbourne (1970–74). In 1972, Redpath was awarded a Creative Fellowship at ANU. Her final major commission, ‘Paesaggio Cariatide’ (1980), was installed in the foyer of the State Bank Centre in Bourke Street, Melbourne. Redpath was awarded an honorary doctorate from Swinburne University in 2006. Her works are represented in many state, regional and private collections including the Art Gallery of New South Wales and the Art Gallery of Western Australia.

**St Leon
Street**

Margaret Egan
(Peggy) St Leon
(Mrs Joseph)
(1920–2012)

Circus equestrian and acrobat; entertainment

Peggy St Leon was a fourth generation member of the St Leon Australian circus family. St Leon made her first public appearance in a family novelty act as a young child. She progressed to master a variety of circus skills, including the trapeze and bareback riding. The St Leon family entertained audiences in towns across NSW, Victoria, South Australia and Queensland reaching its peak in the late 1920s. The business suffered a decline during the Depression years in the 1930s but recovered in the years preceding World War II with Peggy St Leon's equestrian skills becoming a feature of the program. She performed with the eldest of her siblings as the 'Riding St Leons' in St Leon's Circus and Rodeo. They revived their act after the war and joined Australia's largest circus, Wirth Bros. Circus performing with younger siblings as 'The Five Riding St Leons'. In 1947 Thorpe McConville's 'Wild Australia' rodeo-circus presented two shows in Canberra featuring the St Leon family as the star performers headed by Peggy St Leon, an "outstanding equestrienne" and "Australia's most outstanding bareback rider". St Leon retired from circus life in the early 1950s.

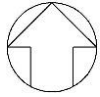
**Sculthorpe
Avenue**

Peter Joshua
Sculthorpe AO, OBE
(1929–2014)

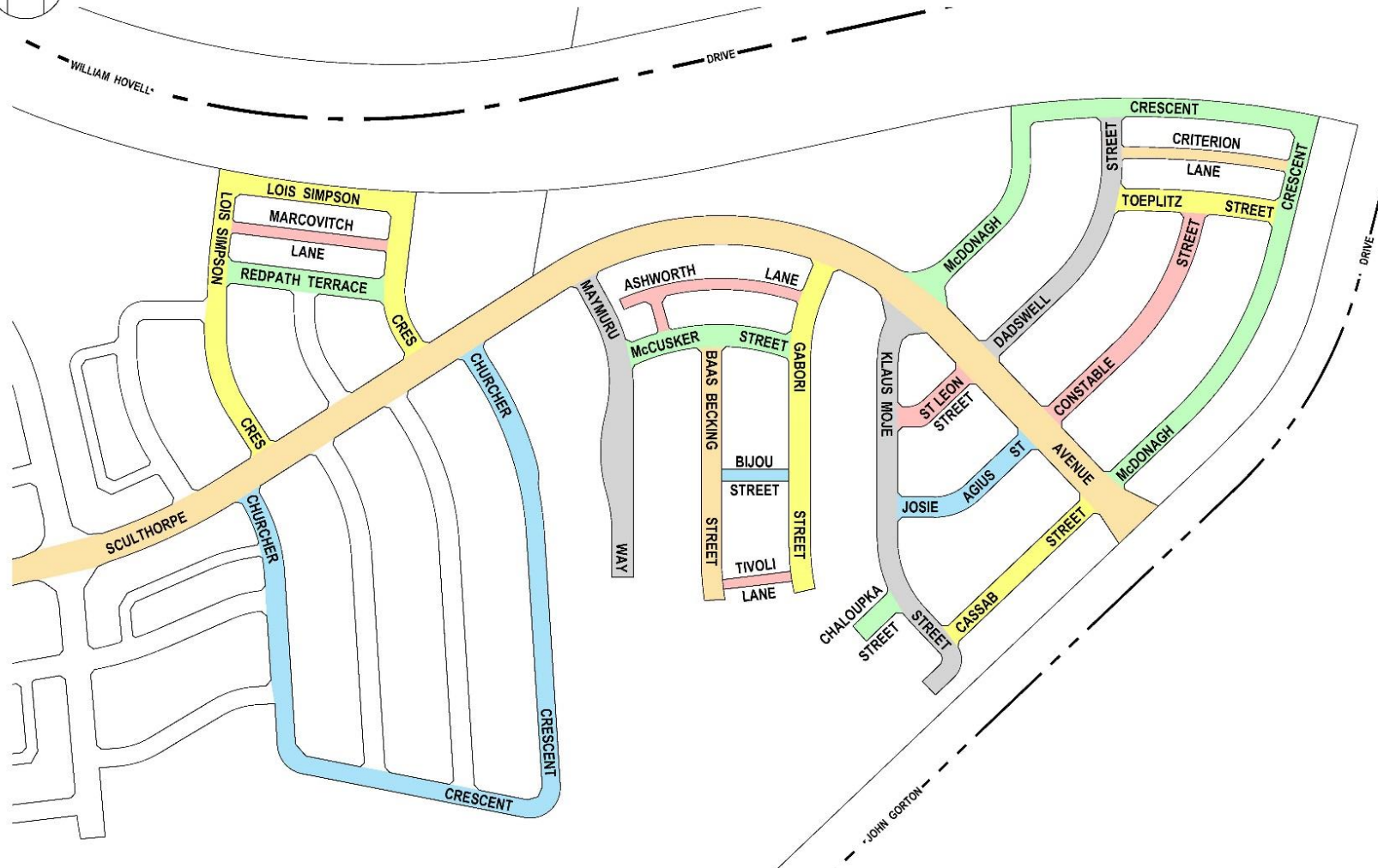
Performing arts, composer, teacher

Born in Launceston, Tasmania, Peter Sculthorpe graduated with a Bachelor of Music from the University of Melbourne in 1950. He came to international attention in 1955 when ‘Sonatina for Piano’, was chosen for the International Society for Contemporary Music Festival in Baden-Baden. Sculthorpe wrote for orchestra, string quartet, solo instrument, voice and choir, film, ballet, theatre and opera. His influences included Aboriginal culture, including ‘Kakadu’ (1988); nature and landscape, ‘Irkanda I for Violin’ (1955) and Japanese and Indonesian music, ‘Sun Music III’ (1967). He created ‘Irkanda I’ by tracing a 360 degree view of Canberra’s landscape of hills from the roof of The Australian National University School of Music, and superimposing that shape on manuscript paper to create a melody that followed the contours. A major work, ‘Requiem’, comprising chorus, orchestra and solo didgeridoo, was premiered in Adelaide in 2004. Sculthorpe’s opera, ‘Rites of Passage’, originally commissioned for the opening of the Sydney Opera House in 1973, was first staged in late 1974. In 2009 the opera was performed in the 15th Canberra International Music Festival in celebration of the composer’s 80th birthday and subsequently most of his late works were premiered, and many reworked for performances in Canberra. Sculthorpe taught in Australia and overseas and held a number of honorary doctorates. He was Emeritus Professor at the University of Sydney and was appointed to a Personal Chair in Musical Composition. In 1990 he was appointed an Officer of the Order of Australia. He received many distinguished awards including the Sir Bernard Heinze Award in 1994 and the award for Distinguished Services to Australian Music presented at the Art Music Awards in 2012. His autobiography ‘Sun Music: Journeys and Reflections From a Composer's Life’ was published in 1999. An extensive collection of Peter Sculthorpe's papers are held by the National Library of Australia, Canberra.

Toeplitz Street	Jerzy Bonawentura Toeplitz AO (1909–1995)	Film and television Professor Jerzy Toeplitz was the foundation director of Film and Television School in Australia, serving from 1973 until his retirement in 1979 when he returned to Poland. In September 1975, the school was officially opened by then Prime Minister Whitlam. The school was renamed the Australian Film and Television School in 1976 and admitted as a full member of the International Association of Film and Television Schools with Professor Toeplitz serving as vice-president of the association. In 1979 Toeplitz received the Australian Film Institute ‘Longford Life Achievement Award’ for outstanding service to the Australian Film Industry. He was appointed an honorary Officer of the Order of Australia in 1985 for service to Australian film and television. The Sydney Film School Library is named in his honour in recognition of his influence and impact. In 1986 the school became the Australian Film Television and Radio School.
Tivoli Lane	Tivoli theatre, Sydney (1893–1929)	Theatre venue; live entertainment Harry Rickards, theatrical entrepreneur and music hall comedian, founded the Tivoli circuit of variety theatre and vaudeville entertainment in Sydney, Melbourne, Adelaide, Brisbane and Perth during the late 19th and early 20th centuries. The Tivoli circuit offered live entertainment performed by local and touring companies. The first Tivoli theatre in Sydney was located in Castlereagh Street. In 1892, Rickards made extensive renovations to the existing Garrick Theatre, including a new sliding roof, to relaunch the venue as the Tivoli on 18 February 1893. Performers at the Sydney Tivoli included Fred Bluett, Peggy Pryde, Annette Kellerman, Paul Cinquevalli and Billy Williams, ‘The Man in the Velvet Suit’. The original Tivoli theatre in Castlereagh Street closed as a live entertainment venue in 1929.



Schedule
(see section 3)



DIVISION OF WHITLAM

Diagram