

# Silo Art Trail

**About**

The Silo Art Trail is Australia's largest outdoor gallery, linking the Wimmera Mallee's treasured small towns across 700km through the region.

Providing an insight into the true spirit of the Wimmera Mallee, the trail recognises and celebrates the region's people through a series of large-scale murals painted onto grain silos, many of which date back to the 1930s.

The trail has seen internationally renowned artists from Australia and across the world visit the region, meet the locals and transform each grain silo into an epic work of art, each one telling a unique story about the host location.

The Silo Art Trail was conceived after the development of the first silo artwork in Brim. What started as a small community project by the Brim Active Community Group, GrainCorp, Juddy Roller and artist, Guido van Helten, resulted in widespread international media attention and an influx of visitors to the region. From here, the original Silo Art Trail was born and continues to evolve.

Details — [www.siloarttrail.com](http://www.siloarttrail.com)

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To find out more info on where to stay, eat, drink and play in the Wimmera Mallee, scan the QR code.

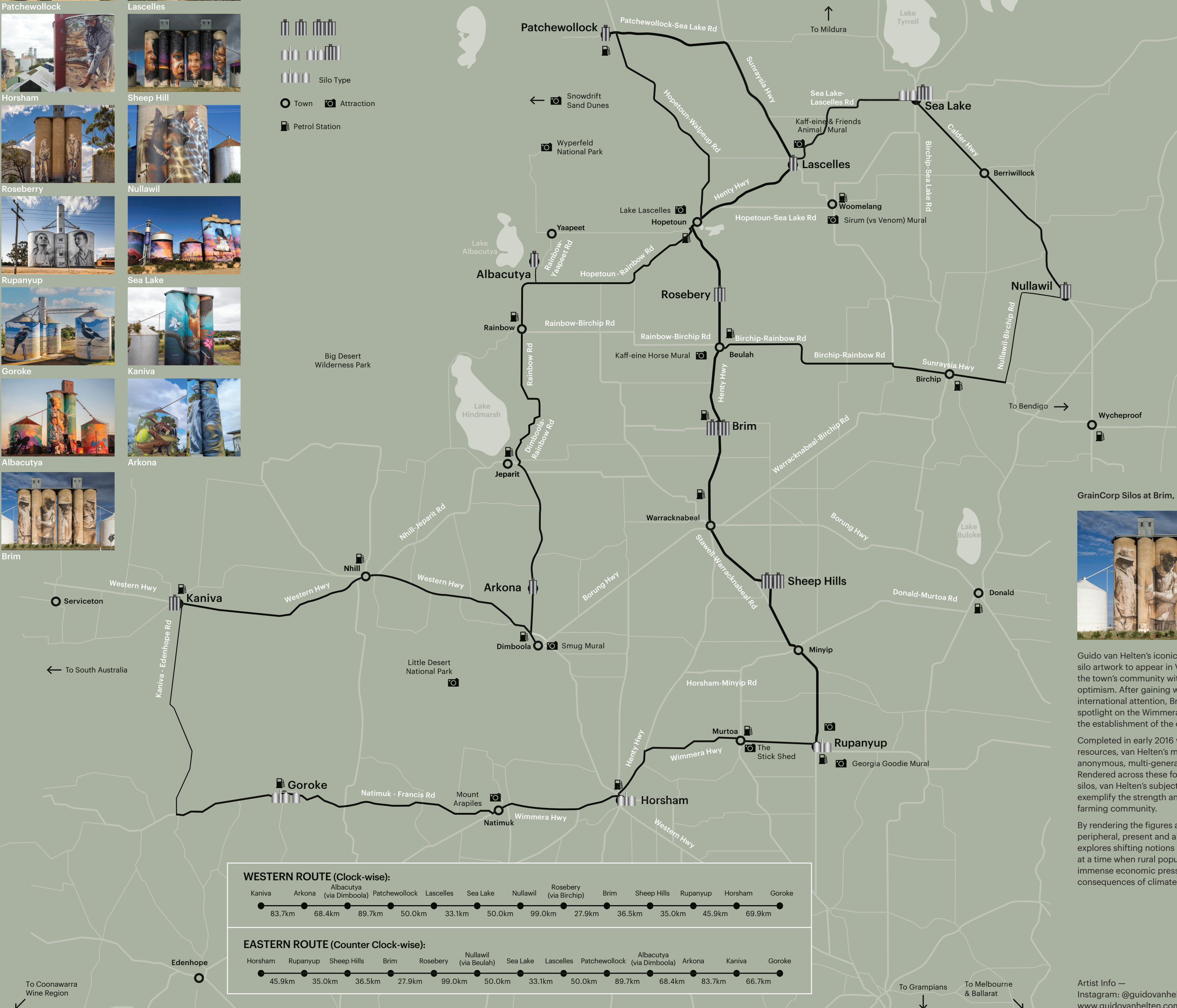


10km N

Silo Type

Town Attraction

Petrol Station



Guido van Helten's iconic Brim mural was the first silo artwork to appear in Victoria, and soon infused the town's community with newfound energy and optimism. After gaining widespread local and international attention, Brim's silo art success shone a spotlight on the Wimmera Mallee region and inspired the establishment of the original Silo Art Trail.

Completed in early 2016 with limited financial resources, van Helten's mural depicts an anonymous, multi-generational quartet of farmers. Rendered across these four 1939-built GrainCorp silos, van Helten's subjects bear expressions that exemplify the strength and resilience of the local farming community.

By rendering the figures as both central and peripheral, present and absent, the work explores shifting notions of community identity at a time when rural populations face both immense economic pressure and the tangible consequences of climate change.

Artist Info —  
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GrainCorp Silos at Patchewollock, Fintan Magee



To prepare for his Patchewollock mural, Brisbane artist, Fintan Magee booked a room at the local pub to immerse himself in the community and get to know its people. When he met local sheep and grain farmer, Nick “Noodle” Hulland, Magee knew he had found his muse.

Why Hulland? According to Magee, the rugged, lanky local exemplified the no-nonsense, hardworking spirit of the region. Perhaps more importantly though, Noodle had just the right height and leanness to neatly fit onto the narrow, 35-metre-high canvas of the twin 1939-built GrainCorp silos.

Completed in late 2016, the artist's depiction of the famously reserved Hulland portrays an image of the archetypal Aussie farmer — faded blue “flanny” (flannelette shirt) and all. Hulland's solemn expression, sun-bleached hair and squinting gaze speak to the harshness of the environment and the challenges of life in the Wimmera Mallee.

Artist Info —  
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GrainCorp Silos at Lascelles, Rone



In order to capture the true essence of Lascelles, Melbourne-based artist, Rone knew that he had to learn about the town from those who were deeply connected to it. Here he depicts local farming couple Geoff and Merrilyn Horman, part of a family that has lived and farmed in the area for four generations.

Rone says that he wanted the mural to portray his subjects as wise and knowing, nurturing the town's future with their vast farming experience and longstanding connection to the area.

In mid-2017, Rone worked for two weeks to transform the two 1939-built GrainCorp silos. He went to great lengths to paint in the silo's existing raw concrete tones to produce a work that would integrate sensitively into its environment. Utilising this muted monochrome palette, he added water to his paint as a blending tool to produce a ghostly, transparent effect — a signature of his distinctive painting style.

Artist Info —  
Instagram: @r\_o\_n\_e  
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GrainCorp Silos at Rosebery, Kaff-eine



Before commencing work in Rosebery, Melbourne artist, Kaff-eine spent time in the Mallee assisting fellow artist Rone on his Lascelles silo project. During this time, Kaff-eine travelled to neighbouring towns, discovering the natural environment, and acquainting herself with local business owners, families, farmers, and children — all with the view to developing a concept for these GrainCorp silos which date back to 1939.

Completed in late 2017, Kaff-eine's artwork depicts themes that she says embody the region's past, present and future.

The silo on the left captures the grit, tenacity, and character of the region's young female farmers, who regularly face drought, fires and other hardships living and working in the Mallee. In her work shirt, jeans and turned-down cowgirl boots, the strong young female sheep farmer symbolises the future.

The silo on the right portrays a quiet moment between dear friends. The contemporary horseman appears in Akubra hat, Bogs boots and oilskin vest — common attire for Mallee farmers. Both man and horse are relaxed and facing downward, indicating their mutual trust, love, and genuine connection.

Artist Info —  
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GrainCorp Silos at Nullawil, Smug



With photo-like realism, Australian street-artist Smug captured the texture of the flannelette shirt as it drapes over the farmers body with the open neckline revealing greying chest hairs.

The soft-coated black and tan Kelpie looks content beside his Master, with his attentive eyes also indicating he was ready for work. As a ‘nod’ to the history of Nullawil, the dog collar and registration tag has a galah and stick engraved on it.

The town name Nullawil is derived from two Aboriginal words “Nulla” meaning killing stick, and “Wil” derived from Willock meaning Galah. Completed in 2019 the emphasis of the artwork is on the kelpie and highlights the importance of working dogs to the farming communities.

Artist Info —  
Instagram: @smugone  
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GrainCorp Silos at Goroke, Geoffrey Carran



Artist Geoffrey Carran was heavily inspired by the birdlife in West Wimmera region when creating the Goroke silo art.

The word Goroke is the local Aboriginal word for magpie, so the native bird was a great fit for the design. Geoffrey then expanded the idea to include other native birds, including a kookaburra and galah. His love of birds has meant they are a regular subject of his artwork.

The silo art was completed in late 2020, with the design being a tribute to the vibrant birdlife in the area and one of the most significant locations in Victoria for bird watching. The artwork took about seven weeks to complete, both the kookaburra and magpie are more than 10 metres high.

Artist Info —  
Instagram:  
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GrainCorp Silos at Kaniva, David Lee Pereira



The artwork pays tribute to the nearby Little Desert and its diverse flora and fauna.

The Little Desert derives its name from the mostly sandy soils that are unsuitable for farming (and the fact that it is ‘little’ compared with the Big Desert to the north of Kaniva). The Little Desert National Park is one of Victoria's truly special places. It is home to more than 600 species of native plants, 220 species of birds and 60 native mammals and reptiles.

The design features the Australian Hobby bird. Smaller than other falcons, it is one of six Australian members of the family ‘Falconidae’. The Australian Hobby is relatively slender and long winged. It is often seen hunting in vegetated urban areas, as well as in almost any lightly timbered country. To the left of the bird is the plains sun orchid (Thelymitra megacalyptra) with the salmon/pink sun orchid (Thelymitra rubra) on the right. Flowering occurs between September and November, and they generally open on warm, humid days.

Artist Info —  
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Plazzer's Silo in Horsham, Smug



ADVISORY: Aboriginal and Torres Strait Islanders are advised that the artwork contains the names and images of deceased persons.

Yangga Dyata (pronounced: Yanga Jarta) – Walking on Country artwork celebrates the life and story of Wotjobaluk warrior – Yanggendyinyanyuk, (Yang-gen-jin-a-nyook). His name means ‘his walking feet’, in Wergaia language.

The Yangga Dyata story invites viewers to explore the region's rich Aboriginal heritage and living culture.

World renowned street artist Sam Bates ‘Smug’ was commissioned to transform Horsham's silo with the image of Yanggendyinyanyuk. His totem, the Black Cockatoo has been painted on the adjacent flour mill.

Yanggendyinyanyuk's story extends across Wotjobaluk Country and numerous locations within the Wimmera Mallee region. This project was developed in partnership with Horsham Rural City Council, the Silo owners — Mario and Frances Plazzer, Barengi Gadjin Land Council Aboriginal Corporation and Auntie Jennifer Beer, a direct descendant of Yanggendyinyanyuk.

Artist Info —  
Instagram: @smugone  
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GrainCorp Silos at Sheep Hills, Adnate



Throughout his career, Melbourne-based artist, Adnate has used his work to tell the stories of Indigenous people and their native lands, particularly the stories of Aboriginal Australians. In 2016, Adnate developed a friendship with the Barengi Gadjin Land Council in north-west Victoria and found his inspiration for this mural.

GrainCorp's Sheep Hills silos were built in 1938. Adnate's depiction of Wergaia Elder, Uncle Ron Marks, and Wotjobaluk Elder, Auntie Regina Hood, alongside two young children, Savannah Marks and Curtly McDonald celebrates the richness of the area's Indigenous culture.

The night sky represents elements of local dreaming, and the overall image signifies the important exchange of wisdom, knowledge and customs from Elders to the next generation.

Adnate spent four weeks with the community to conceive and complete the mural. He says that he sought to shine a spotlight on the area's young Indigenous people and highlight the strong ancestral connection that they share with their Elders.

Artist Info —  
Instagram: @adnate  
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Australian Grain Export Council Silos at Rupanyup, Julia Volchkova



Rupanyup's silo art is the work of Russian mural artist, Julia Volchkova, who turned her attention to the town's youth and their great love of team sport. The work vividly captures the spirit of community and provides an insight into rural Australian youth culture.

The featured faces are those of Rupanyup residents and local sporting team members, Ebony Baker and Jordan Weidemann. Fresh-faced and dressed in their sports attire (netball and Australian Rules Football, respectively), Baker and Weidemann embody a youthful spirit of strength, hope and camaraderie.

Rendered onto a squat pair of conjoined Australian Grain Export steel grain silos, the delicately nuanced monochromatic work is typical of Volchkova's realist portraiture style.

Accomplished over several weeks and unveiled in early 2017, the mural quietly honours the integral role that sport and community play in rural Australian populations.

Artist Info —  
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GrainCorp Silos at Sea Lake, Drapl & The Zookeeper



The artwork is a celebration of the still and silence found in outback Victoria and the associated feelings of wholeness and freedom.

The young girl, swinging from a Mallee Eucalyptus, looks over Lake Tyrrell and reflects on her Indigenous heritage. The Indigenous name ‘Tyrrille’ means ‘space opening to the sky’ as the colours of dusk and dawn are reflected in the shallow saline bowl.

The Boorong People were known to have more knowledge of astronomy than any other tribe, and their stories are rich in culture and connection to the lake.

The artwork aims to connect and bring the viewer closer to some of the relatively ordinary and overlooked elements of the outback landscape and allow viewers to see these elements from a new perspective.

Artist Info —  
Instagram: @thezookeeper  
@drapl  
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@draplart



Gould's Silos at Albacutya, Kitt Bennett



The Albacutya Silo art presents a fun, quirky, colourful, and exciting style attracting the interest of both young and old. Melbourne artist Kitt Bennett was inspired to create an artwork that tells a story of growing up in the country. “I have fond memories of exploring the bush and looking for yabbies under rocks in creeks with my parents. Reflecting on this weird and wonderful time as an adult is something that brings me a lot of happiness.”

There are tales of huge yabbies pulled from the lake in Albacutya when it was full. This is Kitt's take on these stories, while still leaving the narrative open to interpretation. “I wanted to keep the artwork somewhat surreal and distorted from reality. Much like the nature of stories from the past. They often become exaggerated.”

“I wanted to make this painting very bright and full of colour to reflect the rainbow theme and to separate it from its environment. The Silo itself is old but the artwork aims to breathe a new life into the landscape.”

Artist Info —  
Instagram: @kitt\_bennett  
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Privately Owned Silos in Arkona, Smug



Ten kilometres north of Dimboola on the Dimboola-Rainbow Road lies the stunning silo art featuring Arkona local, Roley Klinge. It also highlights the importance of country tennis to these small communities, a major social event through the summer months.

World renowned mural artist, Smug, faced the challenge of painting a silo-sized photorealistic mural without being able to meet and photograph the subject. Unfortunately, Roley had passed in 1991. To overcome this, Smug came up with an ingenious and original concept...not painting the body at all!

Not physically painting the body makes this a unique mural that can appeal to all walks of life to interact with the playful tone of the artwork. This approach also puts the focus back onto country tennis, as important as football and other sports to regional communities.

Although he did manage to sneak in a small portrait, plus cleverly incorporating “Roley” into a gold watch, something as iconic as Roley's terry-towelling hat and glasses.

Artist Info —  
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