



# Silo Art Trail

**About**

The Silo Art Trail is Australia's largest outdoor gallery, linking Brim, Rosebery, Albacutya, Patchewollock, Lascelles, Sea Lake, Nullawil, Sheep Hills, Rupanyup, Goroke, Kaniva and Serviceton.

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 project saw a team of 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 town.

The Silo Art Trail was conceived in 2016 after the success 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 and the idea for a trail was born.

The initial Silo Art Trail was created as a partnership between Yarriambiack Shire Council, international street art agency Juddy Roller, Victorian Government, Australian Government and GrainCorp, who donated the silos as canvases for the artists' work.

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

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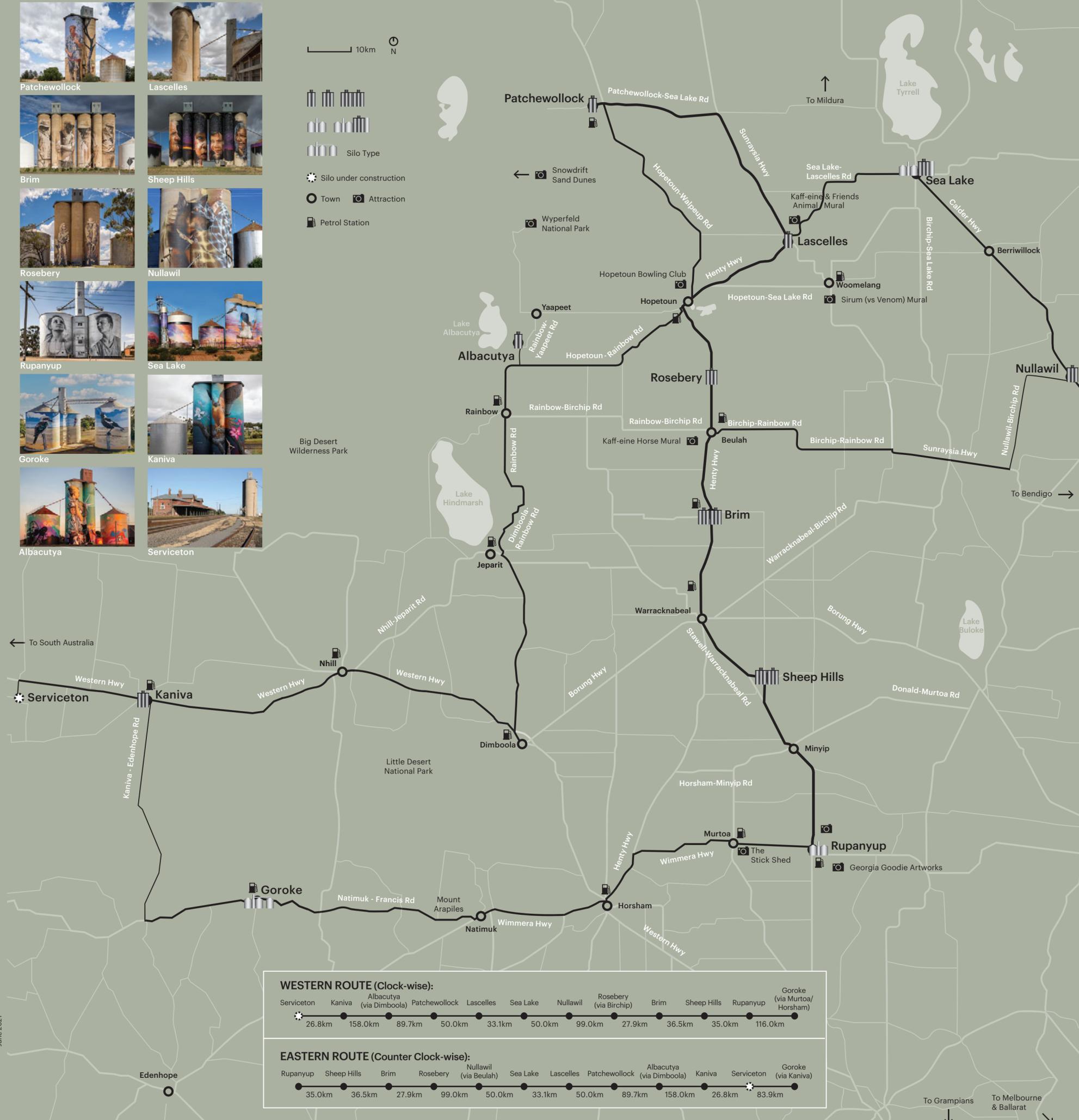
Curated by Juddy Roller  
 Supported by Yarriambiack Shire Council

Brought to you by



10km N

Silo Type  
 Silo under construction  
 Town Attraction  
 Petrol Station



WESTERN ROUTE (Clock-wise):											
Serviceton	Kaniva	Albacutya (via Dimboola)	Patchewollock	Lascelles	Sea Lake	Nullawil	Rosebery (via Birchip)	Brim	Sheep Hills	Rupanyup	Goroke (via Murtoa/Horsham)
26.8km	158.0km	89.7km	50.0km	33.1km	50.0km	99.0km	27.9km	36.5km	35.0km	116.0km	

EASTERN ROUTE (Counter Clock-wise):											
Rupanyup	Sheep Hills	Brim	Rosebery	Nullawil (via Beulah)	Sea Lake	Lascelles	Patchewollock	Albacutya (via Dimboola)	Kaniva	Serviceton	Goroke (via Kaniva)
35.0km	36.5km	27.9km	99.0km	50.0km	33.1km	50.0km	89.7km	158.0km	26.8km	83.9km	

**Other Attractions**

As a side project of the Silo Art Trail, Melbourne street artist Goodie painted a fire fighter on the old shire office building.



59 Cromie St, Rupanyup  
 See more Goodie artwork at:  
 Hopetoun Bowling Club  
 Commercial Hotel Rupanyup

**Kaff-eine & Friends Animal Mural**  
 Created by Melbourne artist, Kaff-eine and a willing group of local kids and adults, the 45-metre-long mural at Wagon Inn Cabins in Lascelles features a colourful selection of farmyard, native and imaginary animals. The colour-by-numbers creation was designed by Kaff-eine, with approximately 100 Wimmera Mallee locals helping to bring the piece to life.



Wagon Inn Cabins, 10 Wychunga St, Lascelles

**Kaff-eine Horse Mural**  
 Kaff-eine's mural features two Arabian horses taking flight. A common theme in her work, horses play an important role in Mallee farm life. Inspired by Bedouin desert legend, the mural also honours the Afghan cameleers who worked in the Mallee from the 1920s.



Adjacent Victoria Hotel, 9 Taverner St, Beulah

**Sirum (vs. Venom) Snake Mural**  
 Another side project saw artist Sirum (vs. Venom) complete an imposing snake mural on the side of the general store in Woomelang. The subject of Sirum's artwork, Morelia spilota metcalfei (aka the inland carpet python), was chosen in a bid to raise awareness for this critically endangered species.



67 Brook St, Woomelang

**The Stick Shed, Murtoa**  
 Murtoa Stick Shed built in 1941 as an emergency grain storage facility, is constructed from 560 unmilled poles that support the corrugated iron roof of the shed. The shed spans the length of five Olympic swimming pools.  
**W:** [thestickshed.com.au](http://thestickshed.com.au)  
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**Q:** 1465 Wimmera Highway, Murtoa  
**E:** [thestickshed@gmail.com](mailto:thestickshed@gmail.com)



Wimmera Highway, Murtoa

June 2021

Bruce Thomas, Heritage Victoria and Heritage Council of Victoria

**The 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 —  
Instagram: @fintan\_magee  
www.fintanmagee.com

**The 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  
www.r-o-n-e.com

**The 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 —  
Instagram: @kaffeinepaints  
www.kaff-eine.com

**The Access Grain 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  
Facebook: @Smug

**The GrainCorp Silos at Goroke, Geoffrey Carran**



Artist Geoffrey Carran was heavily inspired by the birdlife in West Wimmera Shire 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, and the design is a tribute to the vibrant birdlife in the area. The three birds are depicted in front of a rural landscape, typical of the West Wimmera region. The artwork took about seven weeks to complete and both the kookaburra and magpie are more than 10 metres high.



Artist Info —  
Instagram: @geoffreycarran  
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www.geoffreycarran.com.au

**The 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 only open on warm, humid days.



Artist Info —  
Instagram: @davidleepereira.art  
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**The GrainCorp Silos at Brim, Guido van Helten**



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 Silo Art Trail.

Completed in early 2016, with limited financial resources, van Helten's mural depicts an anonymous, multi-generational quartet of female and male 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 —  
Instagram: @guidovanhelten  
www.guidovanhelten.com

**The 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, Aunty 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 in late 2016 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  
www.adnate.com.au

**The 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 accurate insight into rural 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 portrait 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 —  
Instagram: @julia.woolf.art  
Facebook: @woolf.julia

**The 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 'Tyrille' 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  
Facebook: @keepitsoo @draplart

**Gould's Silos at Albacutya, Kitt Bennett**



The Albacutya Silo art present 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 as a youth, "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. 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 tails 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 in an attempt 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  
www.kitt-bennett.com

**The Silos at Serviceton, PAINTING TO BE COMPLETED IN 2021**



**The painting of the Serviceton Silos is to be completed in 2021... watch this space!**

Serviceton Railway Station, on the Melbourne-Adelaide line, was erected in 1888. The station was designed by the Victorian Railways Department architects and constructed by Walter & Morris. It comprises a large, two-storeyed, symmetrical, polychromatic brick station building, which provided for substantial staff accommodation facilities.

Serviceton Railway Station is historically significant for its association with the prolonged Victorian/South Australian border dispute, resulting from an incorrect border survey in 1847. The complex was constructed at the location where the border was originally defined, but was subsequently relocated.

