



A series of chains, created over the past several years in support of Gush Katif.

Left to right,  
**The First Human Chain, 7 Av 5764**  
**The Last Human Chain, 6 Av 5765**  
**Painted Human Chain, 15 Sivan 5765**

### Digital Darkroom

Menachem launched his hobby as an amateur photographer in Australia at the age of eight using his uncle's old camera. He only began developing photographs much later, while studying at Yeshivat Nir in Kiryat Arba.

He believes that a large element of his creativity occurs in the darkroom. Not having access to one in Israel after making Aliyah, his photographic output was greatly reduced. Now, working with a digital camera and digital darkroom, he is again able to produce fine art photography.

"Other than removing all the color except for the orange, there's really nothing that I could have not done with film in the darkroom. I just miss the smell of developer chemicals," he said.

### The Orange Click

Menachem started photographing

Gush Katif twelve years ago, when he and his wife, Jill, began spending summers with their six children at the Palm Beach Hotel, near Neve Dekalim. A stunning photograph on his living room wall records those carefree days, as it depicts two happy children playing on the sand at the Tamarim Beach.

Menachem's photographs decorate the popular Gush Katif *bencher* (whose profits go to Gush Katif charities). About 15,000 benchers have been distributed thus far. And, thanks to the generosity of families from Australia, a *bencher* was given to every Gush Katif household during the weeks before the expulsion.

The idea for his current collection of black and orange photographs developed (pardon the pun) from an exhibit that Menachem held last year, entitled "Eating Out in Thailand." The photographs featured the colorful, exotic, food culture of Thailand. Menachem recalled, "There was one

photograph, however, that I really liked but that had little to do with the theme of the exhibition. It was of a Buddhist monk hurrying by. I called it 'A Monk Going to Lunch.'"

In that picture, Menachem removed all the color, except for the bright orange of the monk's robes. In addition to folks at the exhibition asking Menachem how he made the photographic magic, they remarked, "Even in Thailand, they identify with Gush Katif!"

That comment sent Menachem back to rework some of the photos he had already taken in and about Gush Katif. The results were powerful. Next, camera in hand, he began seeking orange in daily life, and he found it everywhere.

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