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**AURE  
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FOTOGRAFÍA

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**BIOGRAPHY**

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# AURELIO D. ORTIZ CAÑETE



I was born in Binefar, a town in the county of Huesca, in 1979. As a child, I really enjoyed the town. The countryside was very close to where I used to live, in the outskirts next to the railway station. At that time, there were a lot of abandoned places, full of vegetation, street cats and children playing around. These were like oasis in the middle of the city.

For my first communion, in 1998, I was given a camera. Well, I was given two of them, but as I only liked the Konica Pop (so blue, and so pop), the other one, from a weird brand, I didn't use it at all. In fact, I think I have never used it myself; however, I gave it to my nephew who is two years old now, and he has already started to practise. What a pity for a camera not to take photos!!!

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I used to take pictures from animals, abandoned places, and friends.. The first pictures I took from an animal, it was a little lizard I could get very close to it, almost touching it. I was so excited to be so close, I thought the picture would be great. At the foreground there was the little lizard on a stone, and as the background, I told my parents to be there in the field. This was a weekend we went to "Los Baños" in Benasque; I was ten years old by then. At that time I didn't even know that the camera was "telemetric" and I used to look "enfocado. Therefore, when I got my pictures developed, I could only see my parents, the salamandra was like a stain.

I found these pictures a few time ago, and I laugh a lot while remembering.

Thinking about that, I would live to get a good picture of the salamandra and parents.

As years were passing, I was taking pictures of good and bad moments but with that blue camera.





Afterwards I got the chance to work as a proyccionista in the cinema "La Paz", in Binéfar. This was one of those cinemas from older times, very big, with red seats, curtains next to the corridors and a acomodador. I learnt the job from Paco "El rubio", who was the previous proyccionista. He sometimes took me to visit his friends, who were also great professionals. One of them was Josep Bonlloch, proyccionista and projectors fixer; and el "Nen" from Albelda, who owned the old cinema in that village. I remember joined fotogramas in which I could see kisses and other love gestures; this was like that because he had to put them away during the censorship, as it also happened in the film Cinema Paradise.

I keep wonderful memories from those three people and from the time I spent in that cabin; because once I was there inside, everything looked as if were magical.

One day I was watching a Spanish film from the palco, where I liked to go so as to be quiet; when suddenly the image started to change, to create strange colours, and to form rare shapes. What a weird moment! Luckily, it took me two seconds and a half to realise that the celuloide was burning!

I kept on projecting in some cinemas in Huesca, and also in multicinemas, at the same time as I was studying Photography, and till the point I learnt the dialogues by heart. The Avenida Cinema in Huesca looked quite the same as the La Paz Cinema. Even the projectors were from the same brand, Ossa. I also Projected films in twenty little villages in the county of Zaragoza, this was because it was a nomadic summer circuit organised by the same enterprise I used to work for. I was with the sound technician and a member of the group from Zaragoza, Alberto. In fact we only projected the film Troy (about thirty or forty times, in some

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villages it was replayed it even seven times). Once we also showed a film about some colourful bears, I can't remember the name though. By contrast, multicinemas have destroyed the magic of cinema.

Short time afterwards, I started to work as a professional photographer for a local newspaper. I also collaborated with other mass media in Aragon. I also did wedding reportages. This was or on my own, or employed by other professionals. I still keep on doing this kind of work. In my free time I spent hours taking photos in black and white of small little animals which lived in the garden. One day that I had to go to take pictures of some athletes I found a rhino-bug at the entrance of the sports centre. This animal was completely dry because once they have completed their lives, they die and get dry. And of course, I say it there and what could I do, I took it home. I put it in the freezer until I made it interact with a sapo from the garden. I named the sapo Scoobydoo I, on behalf of a goldfish I had when I was a child. This fish died of a Sun insolation. It was a very cooperative sapo. I could take an impressive book. However, it wasn't the same with Scoobydoo II, I couldn't trust on him. I even thought that it showed its tongue not to hunt but to laugh at me. Finally, while taking the photo a snail appeared and this was really funny because it is the one that appears with a speedy effect on the photo.



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The fact of being able to do this type of photographs to animals let me go back to my childhood, and now I can rebuild this magical animal universe again. I used to come across with gorriones, sapos, foxes and other animals from nearby. I was always exploring new places to find out new animals and also to get to know myself. From my perspective today I also get a better inner knowledge about animal life and a higher concentration, too. Although the scenes I get are sometimes subjective, I think that they also give an intuitive knowledge of them.

I love being in the countryside, I am a bit wild.

