



A KALINGA JOURNEY THROUGH TIME
PHOTOGRAPHS BY TRIX ROSEN

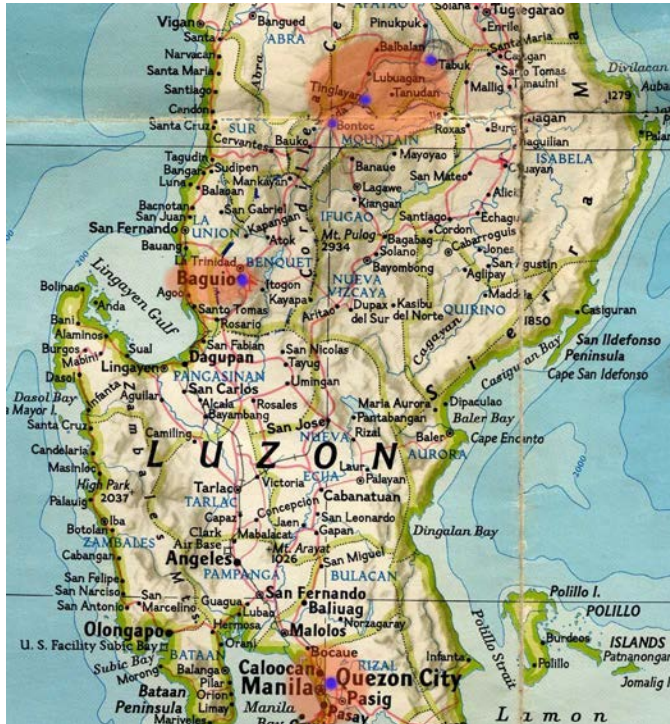
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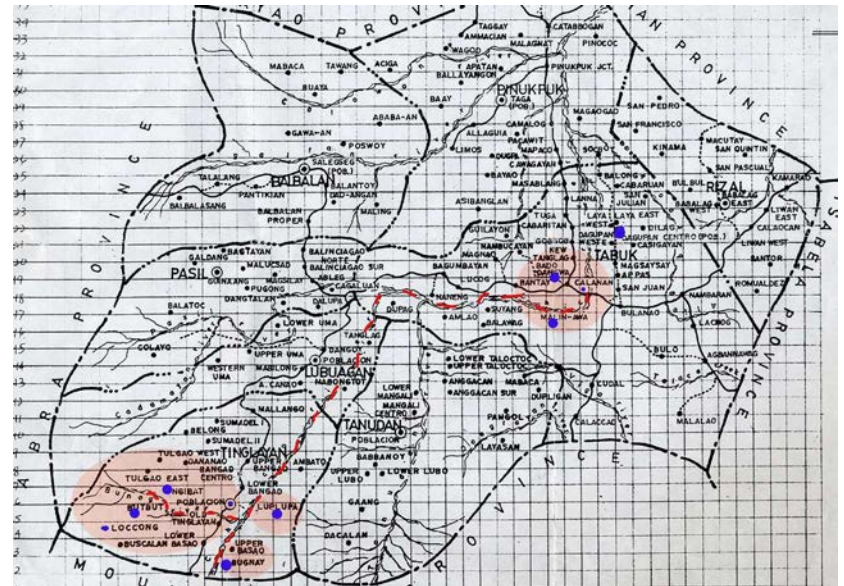
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MAP OF LUZON, THE PHILIPPINES.



Cities of Manila and Baguio, and Kalinga Province in red circles.

MAP OF KALINGA PROVINCE, THE PHILIPPINES.



Red dotted line marks road between the villages of Butbut, Bugnay, Luplupa and Bado Dangwa.

ACKNOWLEDGEMENT

I owe a special thanks to Virginia “Virgie” Puyoc, her *Ama* and *Ina*, her brother and sisters, their families, and all the children and friends who so generously welcomed me into the Kalinga tribal life. Without their support, encouragement and open-hearted assistance I could not have had such a warm welcome into their culture and travelled back and forth so many times between the villages of Luplupa and Bado Dangwa. They are indeed responsible for helping me accomplish this 27-year project.

I am so grateful to the friends who supported my adventures, encouraged me to finish this story and helped fund my last trip to the Philippines in 2013.

“A Kalinga Journey Through Time” could not have been told with such coherence without the expert eyes of my editors, Joanmarie Kalter, Gretta Goldenman, Jeanne Marie Hallacy and Bob Button, dear friends and the most skilled and knowledgeable people I know.

FOREWORD

The Philippines has a wealth of cultural heritage. What are most known and appreciated are the intangible forms of this culture: dance, music, costumes and food. Much less known are the tangible: its architecture and built environment, much of which has been lost over time. We should be deeply grateful to Trix Rosen for having beautifully documented traditional Kalinga architecture – more so because so many of these structures no longer exist.

The importance of traditional vernacular structures in Philippine historiography cannot be overstated because they remind us of a way of building before the country was colonized by Spain in the 16th century. Pre-colonial structures were predominantly built of wood. Unfortunately, in the tropical environment of the Philippines, almost none survived to the present day.

Our link to the pre-colonial way of building is through traditional architecture. We consider traditional architecture as timeless, since changes in design occurred very slowly, if at all. And since architecture is a three-dimensional record of our past, these Kalinga structures give us a window to a time and a way of life long before these particular structures were built.

It is inevitable that the Kalingas would want modern conveniences in their lives that could not be accommodated in these traditional structures. While we regret their loss, we are so fortunate to have these photographs to remind us. Trix Rosen has given a gift to the Filipino people and to the world.

Roz Zacarias Li
President, *Bakás Pilipinas Inc.*
July 2016

A KALINGA JOURNEY THROUGH TIME

It is October 1986, and I'm on a narrow metal footbridge suspended high above the rushing water of the Chico River. On my back is a pack of heavy photographic equipment -- two cameras, multiple lenses and more than 50 rolls of film. I grip the handrails, trying to stay in the center of this suspension bridge. My gaze is focused dead ahead -- don't look down. The rickety footbridge swings, tilting wildly with my every step.

Ahead lies the Kalinga village of Luplupa, one of several isolated Tinglayan *barangays* (villages) in the Philippines built on a steep mountain slope, placed strategically so that its inhabitants could see their enemy's approach.

Built in 1915, Luplupa is nestled deep within the hand-carved rice terraces of the Cordillera Mountains, a landscape untouched by modern times. Upon climbing up into the village, I see many octagonal houses perched on wooden posts. Walls are of wood or split-and-plaited bamboo, topped with *cogon* grass roofs. Women, intricate tattoos covering their arms and chests, balance pots of dishes and clothing on their heads to be washed in the Chico River. Roaming freely around them are chickens, dogs, native pigs and dozens of children. The elders squat in small groups smoking tobacco, sometimes near the graves of the ancestors that are buried close by. There are no toilets -- villagers rely on pigs to consume organic waste.

At this moment, it's impossible to imagine the radical transformation this village is about to experience -- a change that within a quarter-century will radically restructure this tribal landscape.

For centuries these mountains have been a natural, rugged barrier to intrusion. The Kalinga warriors long resisted Spanish armies and discouraged Christian priests, while the lowland Philippines was colonized and Christianized. Kalinga translates to “cut the head.” The tribe was notorious for severing the heads of its enemies as war trophies. Many Kalinga villages remained isolated not only because of this fearsome reputation and the treacherous terrain: mudslides in the rainy season meant that villages could only be reached on foot, an arduous trek from village to village along narrow mud paths atop rice terrace walls.

During the 1980's the region was considered dangerous because it hosted guerrilla forces opposing the Marcos dictatorship. In 1986, when I first visited the region, I was working on a photo-essay for a newsmagazine. I hiked through the Tinglayan region -- Kalinga, Abra and Mountain Province, from village to village, with the local, all-Igorot guerilla cadres defending their ancestral tribal lands and culture against the military occupation. Then I met Virginia “Virgie” Puyoc, a Kalinga representative at peace negotiations between the new Cory Aquino government, the Cordillera tribes, and the ethnic rebel forces. She invited me to visit her village, Luplupa. We became lifelong friends and she guided me in a decades long intimate discovery of her ancient indigenous culture.

I returned to the Philippines in 1993, six years after my first visit. In those intervening years I had added a new page to my career as a photojournalist, by working as a historic preservation photographer in New York City. In Kalinga I found myself witnessing the beginning of the province’s extraordinary metamorphosis, and recognized the urgency to document what remained of Kalinga’s significant vernacular architecture before it was irrevocably lost. To pursue this quest I returned in 2000, 2002, and finally again in 2013.

Already in 1993, enormous changes could be seen. Virgie had moved from a one-room house with bamboo floors in rural Luplupa to the newly settled urban village of Bado Dangwa, outside the state capital of Tabuk, a six-hour car journey from her older village. She was now working for the provincial

government as an accountant at the Kalinga Special Development Authority. She was also overseeing the construction of a concrete, two-story house on undeveloped land bought by her father in the 1980s. Back in Luplupa, new construction had begun - larger wood houses with galvanized iron (GI sheet) roofs were beginning to surround and dwarf traditional structures.

By 2000, Virgie's family compound in Bado Dangwa had expanded. Her family had built Virgie a separate one-story house next to the one I had seen in 1993. It had electricity, bedrooms, a kitchen with a hot plate and sink, and an adjacent water pump and tall concrete water tower. Every morning the family gathered under the canopy of a big tree between the houses to drink locally grown coffee. Her mother, *Ina*, continued to cook the rice outdoors because "it tastes better over the wood fire."

In 2002, Virgie called me with news that the last of the original houses in Luplupa were about to be torn down. I left as soon as I could and brought with me earlier photos of the village. I had questions for the elders about the history of each house, including when it had been built, by whom, and how it had been passed among owners over time.

Eleven years elapsed before I was able to fund my most recent trip in March 2013. Whereas Bando Dangwa had a few houses in 1993, I saw it had become a densely populated urban landscape populated by people migrating from Luplupa and the neighboring Tinglayan barrios. Villagers had constructed larger houses, some with five or more rooms. During earlier visits I stayed with the unmarried women—grannies, aunties and teenage girls—who slept on a bamboo floor in one room where they cooked and ate their meals. On this trip, I had my choice of bedrooms.

In Luplupa, most houses now have indoor plumbing and bathrooms with toilets, flushed with buckets of water. The waste now flows directly into the Chico River. The villagers' main decorative luxury is costly colorful floor, kitchen and wall tiles.

Luplupa's dramatic development in part is funded by a German donor who married a local woman. He pays school fees for all the children in Luplupa, all the way through high school. A variety of Christian missionaries have also set up an extensive network of churches in the last two to three decades. Many villagers I talked to have since rejected their 'pagan' roots. Access to television has enlarged their world view. Today, it is possible to leave the village to attend college outside the area; some locals now live in cities as far away as Manila, and a few even marry outside the tribe. All these changes result in better jobs, allowing them to send home more money, and to build bigger houses.

Virgie feels little nostalgia for the older village houses. "As far as the old houses, *baliwala*," (it doesn't matter) she says, "we are not attached to them." Compared to a hut with a grass roof that must be replaced every five years, new metal-roofed homes require less maintenance and are much more spacious and comfortable. But Virgie still displays a profound connection to her vibrant Kalinga culture - to the language, festivals, music, singing, dancing, foods, cooking and storytelling. She delights in sharing with me legends and folklore that were told to her as a child.

I brought a few point and shoot cameras with me to teach a photography storytelling workshop to some of the Kalinga teens. I showed them my photographs of their village as it was 27 years ago. Their pride in their artistic and cultural heritage was evident. They made videos with music of the annual rice festival, and photographed elders and historic hand-woven rattan baskets. They could see that even when tangible things are mostly gone, photographs can provide a historic record of the heart and soul of the tribal traditions, and of their ancestors who built and sustained Kalinga culture over many centuries.

TRIX ROSEN, July 2016

TINGLAYAN PROVINCE, KALINGA. LANDSCAPES





1986. Rebel soldiers walking over bamboo bridge.

Bugnay. 1986. Carabou in rice terraces.





1987. Rebel soldiers walking through rice terraces.

Luplupa. 2002. Narrow paths link villages and barrios.







Village of Bugnay. 2002.

Bridge over Chico River linking village of Luplupa to Poblacion. 2013



There are many versions of the famous Kalinga legend about how the mountain ridge with the silhouette of a woman laying down got the name "Sleeping Beauty," and they all start with the tale of two lovers who agree to meet at the mountain:

There was a most beautiful lady, Lagkunawa, in Tinglayan. Many men courted her, but she said no until she met Finsay in Tanudan and they fell in love and decided to meet in the mountain. Lagkunawa waited for so long and no one came. Finally, a man arrived to tell her that Finsay got killed in a fight. So Lagkunawa asked Kabunyan, the god of the Kalingas, to take her because her beloved had died. So when she slept she became a mountain and because she was the most beautiful, they called the mountain "Sleeping Beauty."

Luplupa. 2013. Rice Terraces in front of Sleeping Beauty Mountain.



Luplupa. 2013. Chico River.

LUPLUPA. VILLAGE (*BARANGAY*) IN TINGLAYAN. KALINGA PROVINCE.



Luplupa. 1986. Laoag House (L), Sigundo Grave (C), Is-yon House (R).



Luplupa. 1986. Eryang House.



Luplupa. 1986. Lumnay House c. 1915.



Luplupa. 1986. Construction of second floor of Tambalong House, Lumnay House (R).



Luplupa. 1993. Lumnay House (front L), Is-yon House (back L), Carfin House (back R).





Luplupa. 1993. Is-yon House (L),
Carfin House (C), Fanukar House (R).



Luplupa. 1993. Lola next to grave.

The original houses were built circa 1915 of *dau* and *sakat* wood with woven bamboo (*bulo*) walls, bamboo (*cawayan*) floors and *cogon* grass roofs constructed without the use of nails (*furoi way maid lensana*). The stones used for paving and for building multiple village levels were carried up to Luplupa from the Chico River.

Luplupa. 1993. Feeding the pigs in the rainy season.





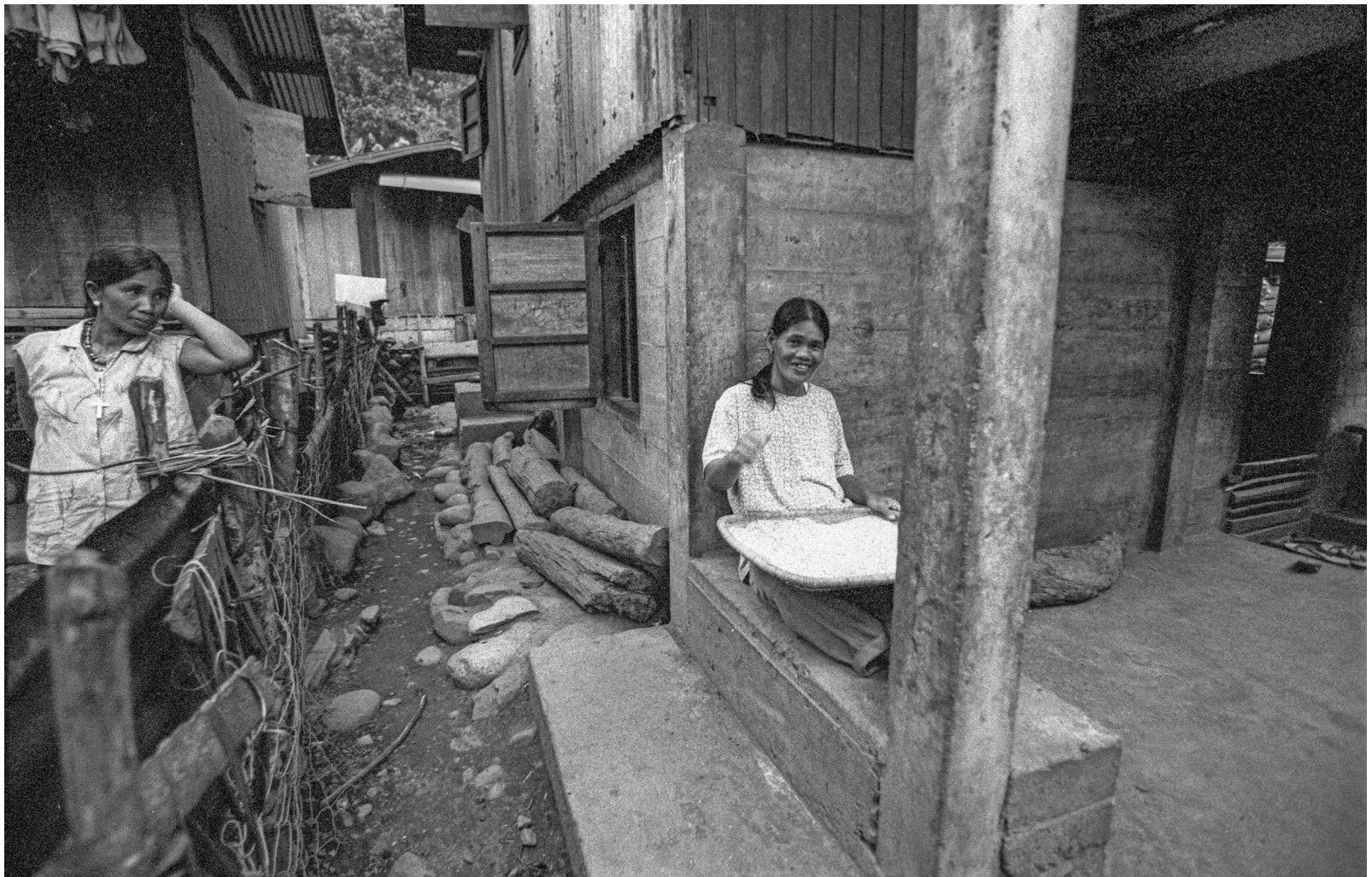
Luplupa. 1993. Sigundo Grave and Is-yon House (R).



Luplupa. 2013. Sigundo Grave.



Luplupa. 2013. Sigundo Grave (rear) and Is-yon House (R).



Luplupa. 2000.
Dominga Puyoc in front yard of Puyoc house with her neighbor Anna Balicas.



Luplupa. 2013.

A narrow alley now separates the Tambalong house (R) with the Puyoc house behind it and the Bagit house (L).



Luplupa. 1986. View from Victor Baculi's House.

Luplupa. 2013. View from Victor Baculi's House.





Luplupla. 2013. Puyoc kitchen.



Luplupla. 2013

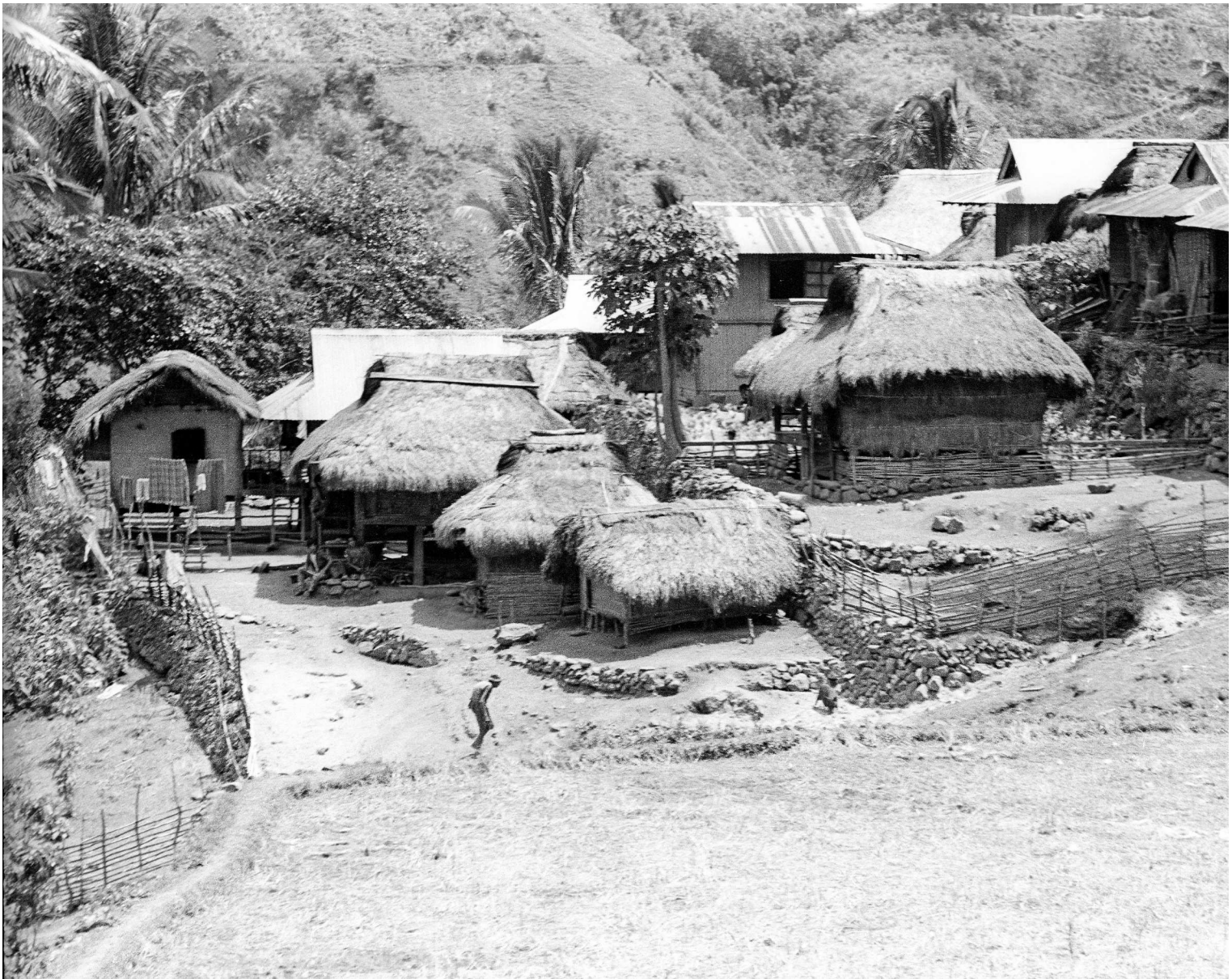


Bugnay. 1986. First view of village from the outpost across the Chico River.

BUGNAY. VILLAGE (*BARANGAY*) IN TINGLAYAN. KALINGA PROVINCE.



Bugnay. 1986.



Bugnay. 1987.



Bugnay. 1987.



Bugnay. 1987



Bugnay. 1987

BUTBUT. VILLAGE (*BARANGAY*) IN TINGLAYAN. KALINGA PROVINCE.





Butbut. 1993. Houses c. 1915



Butbut. 1993. Octagonal House, c. 1915

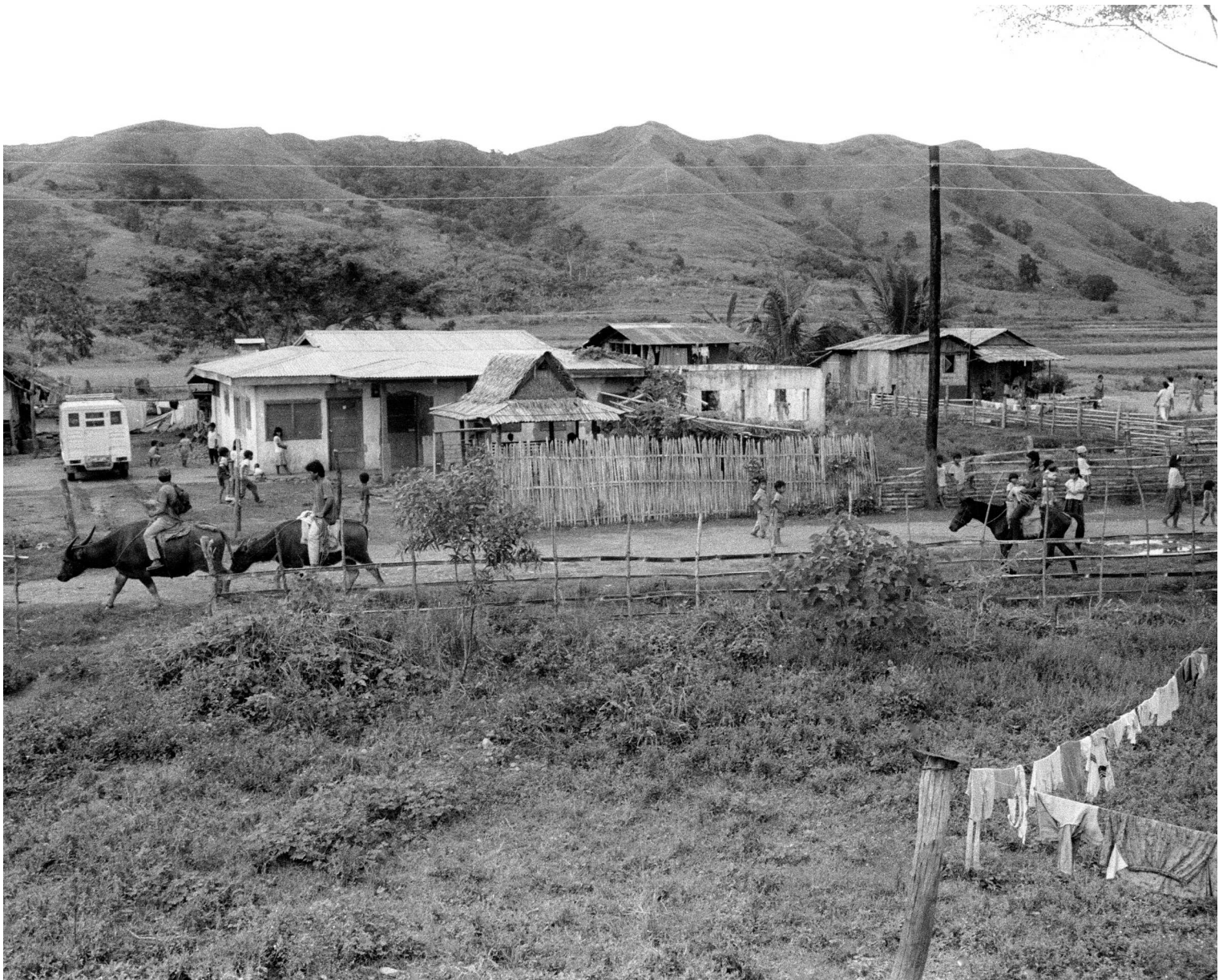


Butbut. 1993.



Butbut. 1993. *Furoi way maid lensana*. House built without nails.

UPPER BADO DANGWA. VILLAGE (*BARANGAY*) IN TABUK. KALINGA PROVINCE.



Upper Bado Dangwa. 1993. View from Puyoc House.



Upper Bado Dangwa. 1993. Puyoc House.



Upper Bado Dangwa. 2002. Puyoc House.



Upper Bado Dangwa. 2013. Puyoc Family Compound.

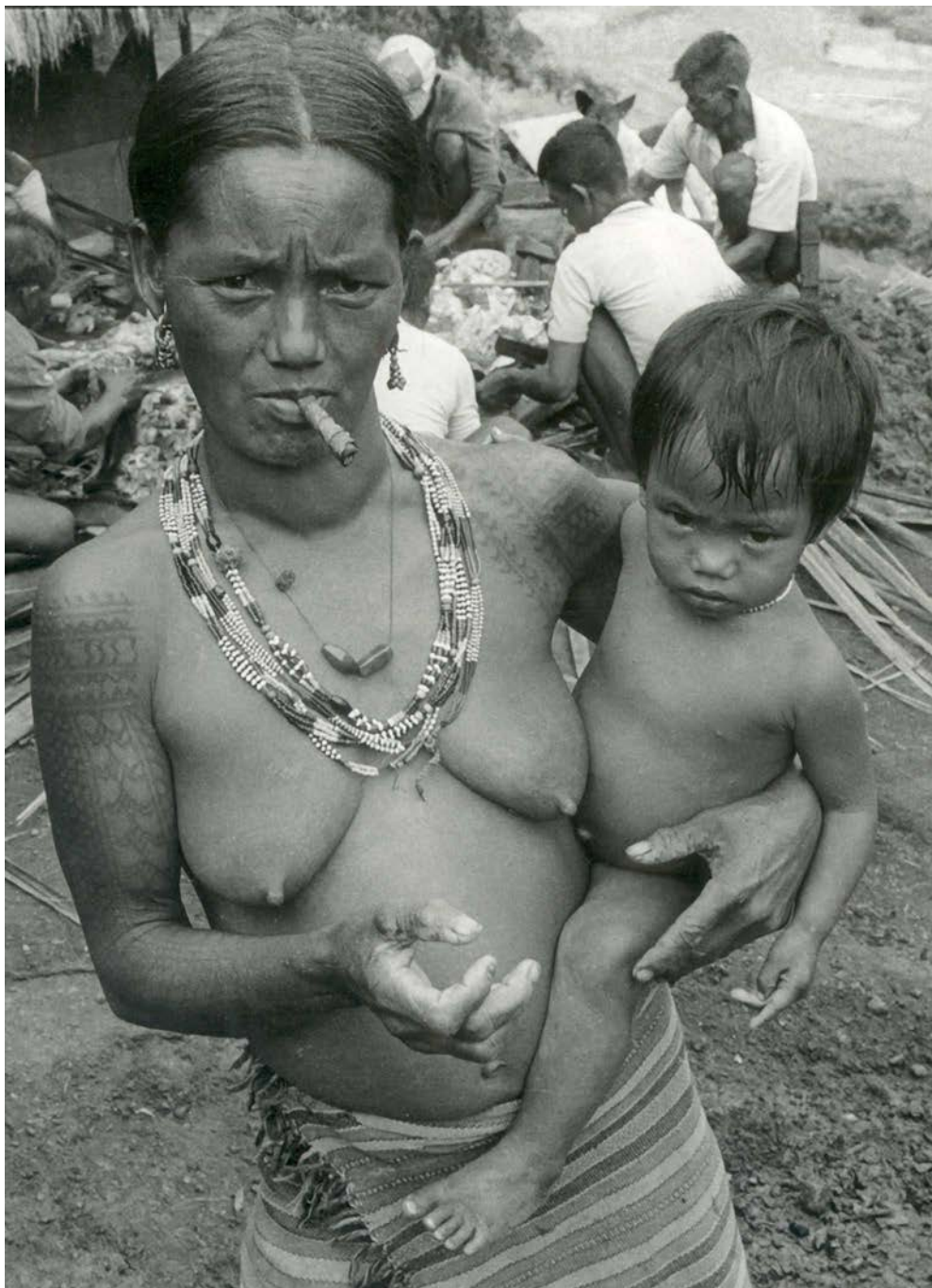


Upper Bado Dangwa. 2013. Puyoc Family Compound.

KALINGA PORTRAITS AND VILLAGE LIFE 1986 - 2013.



Bugnay. 1986



Bugnay. 1986.



Bugnay. 1986. Chan-ao with her baby.



Bugnay. 1986.







Bugnay. 1986.



1986. Rebel soldier with nose flute and M-16.

1986. Bugnay. Pregnant rebel commander, Ka Sandra, joined the NPA in 1980.





Luplupa. 1986. Issoc.

Luplupa. 1986





Luplupa. 1986. Champu.



Buscalan. 1986.



Luplupa. 1986. Gan-nao and daughter pounding rice.



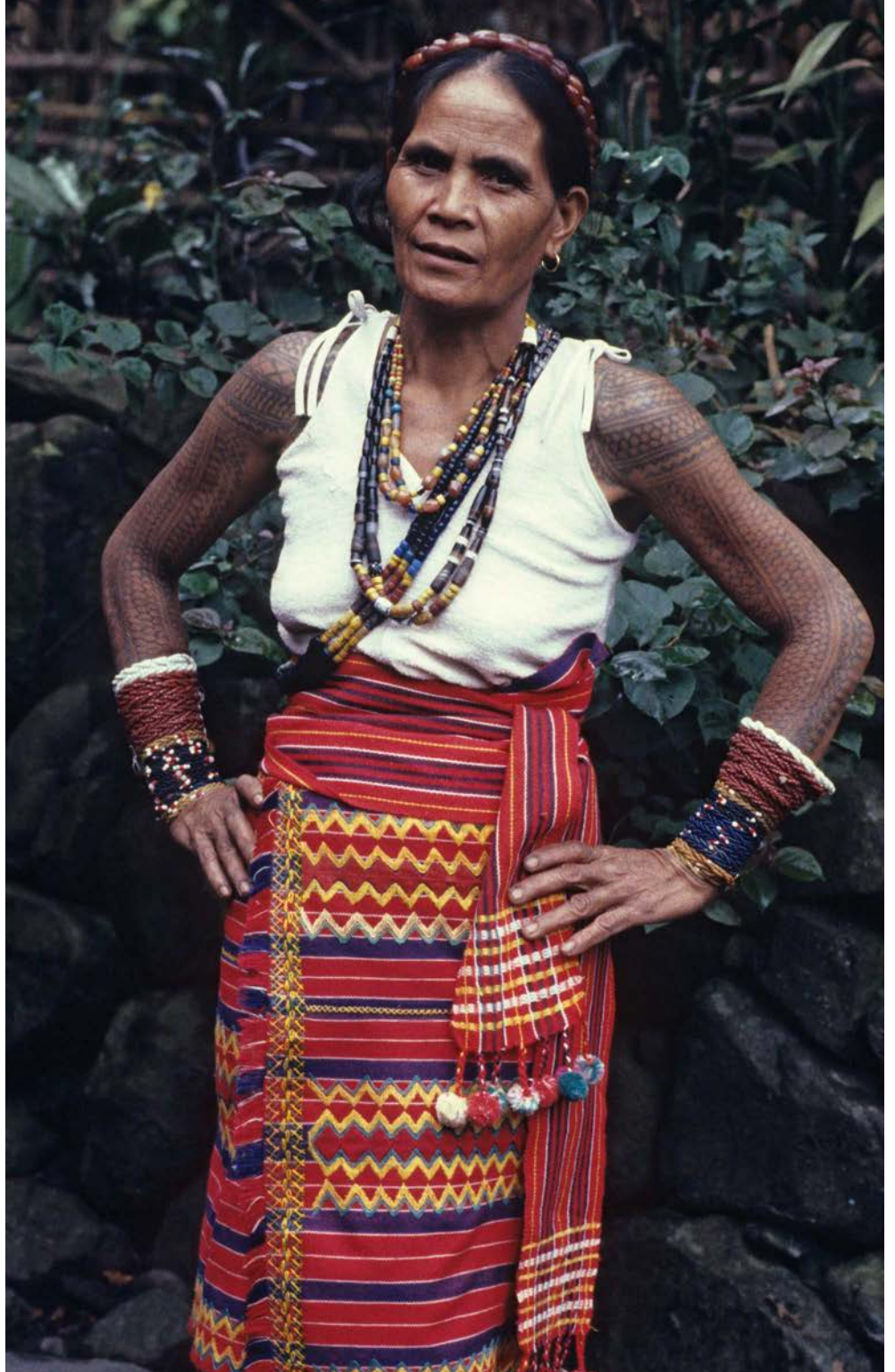
Luplupa. 1987. Tina sits on rice sacks in front of Virgie's graduation portrait in Puyoc House.



1986. Luplupa. Gan-nao, Vicky and Virgie dancing during village celebration.

Body art, painfully etched when they were teenagers, was once considered a mark of wealth and beauty that was viewed like a fashionable garment, as many women wore only hand-woven *tapis*. Depending on the amount of detail, the tattoos could take all day to apply with a sharp thorn and burnt charcoal. Tattoos were very expensive and could cost the price of one carabao. Body tattoos on men and women also indicated the status of a family that had successfully waged a tribal war.

1986. Luplupa. Gan-nao displays her beads, wrist cuffs and embroidered *tapis*.





Luplupa. 1986. Lumnay cooking.

Luplupa. 1993. *Ina* Puyoc.





1993. Lower Bado Dangwa. Children playing near graves during the rainy season.



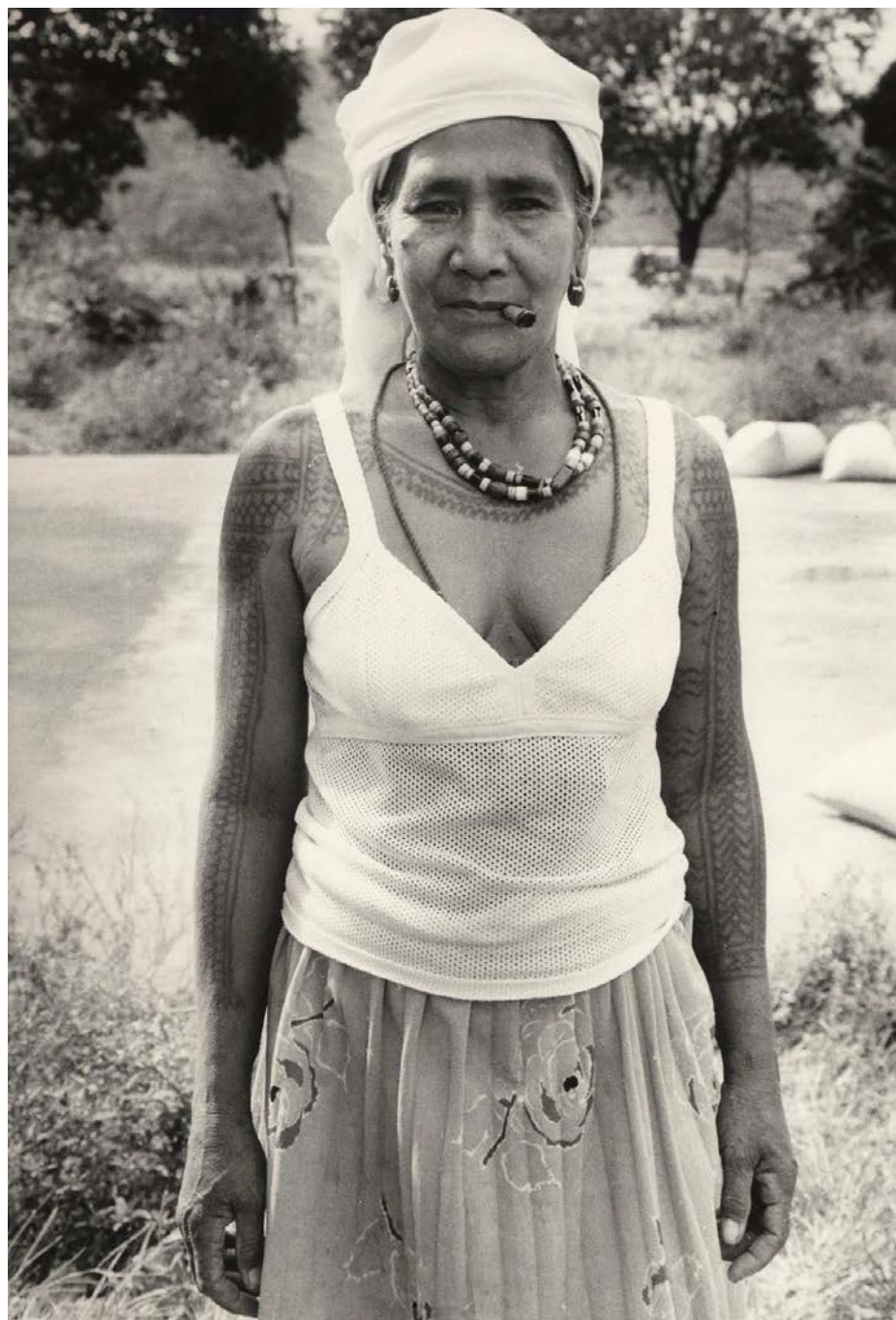
Lower Bado Dangwa. 1993. Carmen's Kalinga warrior tattoos.



Lulupa. 1987.



Luplupa. 2002. *Ina Puyoc* dancing during rice harvest celebration.





Upper Bado Dangwa. 2000. Virgie's mother, *Ina* Puyoc.



Malinawa. 2002.



Luplupa. 2002. Issoc.



Old Tinglayan. 2013.



Luplupa. 2013. Companyao.



Bronze gongs or *gangsa* from the 1940's with enemy jaw bones as handles.

KALINGA ARTIFACTS AND CRAFTS

Luplupa, 2013.
Hand-carved wooden stool.
Ceramic jar with rattan lid.
Plaited bamboo and rattan backpack.
Plaited bamboo and rattan food baskets.





Luplupa, 2013. Plaited rattan basket.



Luplupa, 2013. Plaited bamboo and rattan food basket.

Luplupa. 2013. Samuel Langngag with his hand-made baskets.

Langngag is a Kalinga *pangat* (wise leader), a title that is earned and cannot be transferred. As a peacepact holder he also holds the symbol of peace between his tribe and that of another tribe.







Trix Rosen is a photojournalist and historic preservation photographer. She has produced photo-essays for international magazines documenting the architectural landscape in the Cordillera Mountains and the traditional Kalinga culture of the Philippines over the course of two decades. She is a co-founder of *Bakás Pilipinas*, a New York-based non-profit organization dedicated to supporting preservation research, documentation, conservation and management of Philippine built heritage.

Trix was the curator of two photography exhibitions about the Philippines in New York City including the acclaimed 1988 show at the City Gallery, "*7100 Islands: Looking at the Philippines Under Aquino*." Her photography can be found in many collections, including the Library of Congress and the Smithsonian Museum. Many of her photographs have been represented in galleries and international museum exhibitions including the 5th THESSALONIKI BIENNALE OF CONTEMPORARY ART (2015), in Thessaloniki, Greece.

She is a senior trainer, editor and international advisor to the award-winning InSIGHT OUT! Photo Storytelling Project based in Bangkok, Thailand for youth in post-conflict and disaster areas. Trix has taught workshops in Indonesia, Thailand, the Philippines and the United States.