

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

동백아시, 고이래

A large, expressive red ink wash flower, resembling a camellia, is positioned to the right of the Korean text. Several smaller red dots are scattered around the main flower and the text, adding a dynamic, calligraphic feel to the design.

OUR SISTER, GOIRAE

Host & Organizer **Production IDA**

Supported by Arts Council Korea · ARKO Partners

This production is supported by the Arts Council Korea Fund for the Promotion of Arts and Culture, selected under the Performing Arts Creative Entities Support Program.

Copyright © 2026 by Production IDA. All Rights Reserved.

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

동백아시,
고이래

A red ink wash painting of a plum blossom, featuring a large central flower with five petals and a cluster of small white dots in the center, surrounded by several smaller red dots.

APR 3 (FRI) — 12 (SUN), 2026

Daehakro Arts Theater · Small Theater

CONTENTS

Part 1 · Our Sister, Goirae — Understanding the Work

Jeju 4·3, the Work & the Jeju Workshop	2
The Story & Characters	4

Part 2 · Our Sister, Goirae — The Work Begins

Author's Note	6
Director's Note	7

Part 3 · Our Sister, Goirae — A Record of Creation

Production Timeline	8
Rehearsal Journal	9

Part 4 · Our Sister, Goirae — Actor Archive

HWANG Sewon	10
YOON Ilsik	11
SONG Cheolho	12
HWANG Jaehee	13
SEO Miyoung	14
MIN Kyungjun	15
JO Seonghyeon	16
HAN Eunju · BAEK Jiseon	17
LEE Uihyeon · LEE Hyeonjong	18
SHIN Suho · JO In	19
Assistant Director's Note	21

Part 5 · Our Sister, Goirae — The Creative Team

Stage Design	22
Lighting & Sound Design	23
Video Design	24
Costume & Makeup Design	25

Part 6 · Our Sister, Goirae — About the Company

Production IDA	26
----------------	----

Part 7 · Our Sister, Goirae — Credits

Credits	27
Foreword & Acknowledgments	28

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Jeju 4·3 and the Work

For decades, Jeju 4·3 remained a history left largely unspoken.

Beginning on March 1, 1947, and erupting into uprising on April 3, 1948, the incidents that followed — continuing until 1954 — are recorded as a tragedy in which countless civilians were sacrificed in armed conflict and its suppression. And yet this story was never allowed to settle into history. For a long time it remained caught in silence and distortion. Even after an official apology and the work of establishing the truth, it remains, still, an unfinished story — held within conflicting views and positions.

Rather than explain this vast history, *Our Sister, Goirae* looks again from the time of one person who had to live inside it. The people who vanished without a name, the memories never recorded, and the hours that, in the end, were never spoken. These stories quietly crack open the history we believed we knew. This work also looks back on time buried under the name of “reconciliation” — memories that passed by unspoken, hours sealed shut without understanding or responsibility, and the questions still left inside them, reaching forward into who we are now.

What have we remembered, and what have we turned away from? *Our Sister, Goirae* does not stop at re-enacting this history. It calls the voices left in silence back into the present, and asks — quietly, but deeply — in what way we will go on remembering and recording, from here. This stage is a place to face the time that has not been erased, and a beginning, for each of us to carry that memory forward, in our own place.

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

The Jeju Workshop

In a space that felt like a record of time when people parted before each other's eyes, not even knowing if the other had lived or died, I felt a chill alongside the wind and rain — but somewhere in my heart, I also felt a kind of heat: the wish to make this production well.

— SEO Miyoung, as GO Unjeong

A woman in her nineties wept as she gave testimony to what happened that day. An elder who had survived even as bayonets struck above her mother's chest told us there were not many words she could offer — she swallowed hard, and gave us silence instead. We wept together with her.

— YOON Ilsik, as KANG Seonwoong

Theater is the work of moving memory into the body. It must be the work of calling back, through gesture and gaze on stage, the breath of the nameless who once lived only in the sentences and photographs of history. Isn't the

history of 4·3 not simply a past event, but a question we still owe an answer to today? A responsibility we must carry forward into the future, together with our children. What kind of face will the world my children grow into wear? I hope the "peace" I hand down to them is not merely the absence of war, but the courage never to deny one another's existence.

— HWANG Jaehee, as BU Chunok

I sat down at first meaning only to take notes, composed and detached. But the childhoods the survivors described began to overlap, unbidden, with the faces of my own children. A fear and a wound from that time I could not fully hold shook something deep in my chest, and before I knew it, I had become someone weeping through those years on behalf of the parents who had to close their eyes and leave their children behind.

— SEO Heewon, Producer

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

The Story & Characters

Spring, 2003. Jeju.

A memorial statue is found toppled, some dozen wooden bolts driven into it. Arrested at the scene: GO Irae, a haenyeo in her sixties. But she will not answer a single question — she will not say why. The villagers, too, fall silent about what happened. Then a man arrives from Seoul, claiming to be a journalist, and time long buried begins, little by little, to stir. Who the statue belonged to, and why this happened — stories no one could easily bring themselves to tell begin, slowly, to surface.

GO Irae's life had gone unexplained for a long time. Hours with no name to give them, memories never spoken. The case begins, little by little, to crack that shell of silence. As the trial proceeds, words held down for so long spill out, one by one. Voices long buried, memories that differ from each other, and the choices each person made. These stories do not stay in the past — they carry forward into this very moment, and are set down before us.

Rather than explain some grand history, *Our Sister, Goirae* follows the life of one person, and brings us face to face with the questions left inside it — what is finally spoken, and what remains silence to the end. This stage may be someone's old story, or it may be our own story, being lived right now. And perhaps — it is a story that has not yet ended.

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Character Relationship Map

FAMILY



YOON Sangjin
GO Irae's
father · soldier,
20s (1948)



GO Unjeong
GO Irae's
mother ·
teacher, 20s



GO Irae
Haenyeo, 60s

FATHER & SON · POLICE FAMILY



KANG Seonwoong
Police, 40s



KANG Cheolgu
his father ·
real-estate
broker, 70s
(soldier, 1948)

MOTHER & SON · HAENYEO COMMUNITY



SONG Inwoo
BU Chunok's
son · professor,
50s



BU Chunok
Haenyeo, 70s

Young CHUNOK
(flashback role) · JO In

GRANDPARENT & GRANDCHILD



CHAE Doyeop
businessman,
30s



CHAE Jingwang
his
grandfather ·
soldier, 20s
(1948)

HAENYEO COMMUNITY



BAEK Gilseon
Haenyeo, 60s



OH Wansun
Haenyeo, 60s

RESORT-DEVELOPMENT FACTION



Member 1
Alliance for
National
Salvation, 40s



Member 2
Alliance for
National
Salvation, 40s

Soldiers (Jeju islanders)

Time Present, 2003 · Past, 1948 **Setting** Police Station (main stage) · the fishing village co-op workshop · the shore · BU Chunok's / GO Unjeong's homes · a cave on the oreum · the courtroom

도비루사
고이라

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Those who had to be mourned
had to struggle for endless years
just to break through the shadow of death.

Those who never received mourning
stayed dead yet not fully gone —
made to linger in this land for so long a time.

And so the island
ran aground in a heavy silence,
and let the years drift past, helpless.

Grief and rage, fear and injustice
were buried together with blood and bone and flesh —
buried, and rotted, and forgotten.

Whether they lived or did not,
shut inside a foul history,
they could not even raise a proper scream —
and seventy years went by.

And so now,
petal by red camellia petal,
we reach out to call them back.
We weigh their anger and their grief,
and with full mourning
send them home — to the earth, to the sky, to their rightful place —
to soothe the old, hard knot still lodged in our chest.

For we know that they, who have never once disappeared,
and we, who are not the least bit free,
are in the end one and the same.

So that we are no longer swallowed
by a history of violence, stitched shut and left unhealed.



Playwright
LEE Mikyung

Representative works — *That's Not It* · *Sad County*, *Sorrow Township*, *When It Grows Old* · *Woah Woah Wooow* ·
Romantic Nonsense

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

This is the record of one haenyeo — a time when survival meant never letting your grief be seen, who buried injustice in her chest, learned to dive alone, and endured.

The toppled gravestone on stage becomes a pendulum, turning our time back toward the past. There, we hear her name — the name she could only ever sing, wordlessly.

In every age, there was hope, and there was justice. I hope that what we must remember settles quietly, and finds its place, within us.



Director
KIM Heeyoung

Representative works — *Dongbaekdang: The Bakery People* · *Baesogoji* · *Can I Forgive Her?*

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

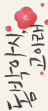
Production Timeline

2025

- 09.25
- First rehearsal
- "As if it were a story we'd known for a long time"
- 10.16
- Working with the Jeju dialect
- "The effort to take in Jeju-eo through the senses"
- 10.21
- Blocking begins
- "Testing what the space can hold"
- 10.28
- Profile photography
- "Each character finds their own face"
- 11.24
- Final rehearsal in the studio
- "The last scene we'd meet in the rehearsal room"
- 11.25
- Cast travels to Jeju
- "Moving to where the story began"
- 11.26
- Cast enters the theater
- "The space changes, and so does the sense of time"
- 11.27
- Full run-through
- "Every element begins to fall into place like a puzzle"
- 11.28
- Opening night
- "The day we first met an audience"
- 11.29
- 4·3 victims & families attend
- "Sharing the time of the past with the people of now"
- 11.30
- Closing performance
- "The performance ended, and a question remained"

2026

- 02.06
- First rehearsal of the remount
- "Same story, beginning again with a different heart"
- 02.20
- Endless table work
- "We keep going, over and over"
- 02.23
- Blocking begins
- "Redefining meaning through different choices"
- 03.16
- First run-through
- "Starting again, rehearsing again"
- 04.03
- Opening night
- "The curtain rises again, on the day we must remember"



2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Rehearsal Journal

Sincerity

Our Sister, Goirae is a play built from sincerity. The words the ones left behind wanted to say; the words the ones who could not stay wanted to leave. We listen, in the space between, for their voices. This work began in that small, sincere place.

A sincerity reaching toward them

"It's a story everyone already knows, but one we must keep remembering, without end."

— Director

"I hope we never forget 4·3. Even within it, there were people trying to protect love."

— Playwright

"I'm here right now at Fukoku-ji Temple in Osaka, where a memorial to the 4·3 victims stands. Yesterday the crows were crying, it was cold, and it rained — today the sun is sharp and bright. I set our Our Sister, Goirae script down before the memorial stone and prayed that our work would meet the people of Jeju well."

— Actor HWANG Jaehee

A sincerity passed through a look, a touch

On November 29, survivors of the 4·3 tragedy and their families sat in the audience. Watching the trial of the haenyeo GO Irae, they listened closely to every word, and answered with applause. After the performance, they took the actors' hands, and met their eyes.

"It was the first time I'd ever felt anything like that while performing..."

— Actor SONG Cheolho

A sincerity, returned

This production raises its curtain again. Though it has already been staged once, it has not returned the same way. Some feelings have faded; other scenes have come into sharper focus. And in the very moments we thought we already knew, new questions were left behind instead. So we have come to feel that we are not "remaking" this production, but asking it again. Some sincerity has come back unchanged; some has come back sturdier than before. But some sincerity, in the end, did not come back at all. And still, this story continues to linger somewhere. We hope our sincerity reaches you.

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

This page opens with a passage from The Voice of Memory. Jeju 4-3 Stories Steeped in Objects, text by HEO Eunsil (Munhakdongne) — reproduced here by bibliographic citation only, in keeping with the rights held by its author.



“Don’t go thinking of those people alongside me. Get tangled up with the camellia-hunter, and all you’ll get is a bruise on the heart...”

GO Irae

HWANG Sewon

Dongbaekdang: The Bakery People · Ppuri (Roots) · Baesogoji: A Pond of Memory

Best Actress, 16th Miryang Summer Performing Arts Festival · Acting Award, 44th Seoul Theatre Festival

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

The camellia flower carries the meaning of 4:3 — souls falling silently onto cold ground, like red camellia petals. A flower I once loved simply for how it fell without hesitation has now been carved back into me, as a symbol of the souls who vanished not knowing why.

Only now have I come to understand 4:3, even a little. And now I will carry that story onto the stage. I will speak it clearly, word by word. As if asking to be remembered, as if pleading not to be forgotten — I made that promise before those deeply-owed names, and in writing these few lines, I make it again, more firmly than before.

도
미
영
사
기
고
이
라
들



"It's strange. Why does it hurt, to dig up the past?"

KANG Seonwoong

YOON Ilsik

Baesogoji · Yuwol (June) · Dongbaekdang: The Bakery People · Wolgye

2003, spring in Jeju –
a haenyeo sits beside a fallen statue,
on trial.

Playing SONG Inwoo's fear and love, I find myself looking back on 4:3. I hope this production can offer even a small measure of mourning, and comfort.



"As I read through the unearthed letters, as I learned my sister's secret – my judgment didn't grow clearer. It grew more and more clouded..."

SONG Inwoo

SONG Cheolho

Cirque le Soir · Fantasy Play · The Night You Left Me at the Bus Stop · Bordertown

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Jeju-eo is truly captivating. Even after this production ends, I think I'll keep looking closely at this dialect, in which so much of the beauty of our old language still lives on.

Through works concerned with labor, human rights, and history, I've come to know a fair number of real figures whose stories still speak to this moment. Most people who plant their feet in the present and fight are, in truth, mourning the past and struggling on behalf of a future generation. The questions of sacrifice and safety in the face of state violence are not yet settled.

Working on this piece, I came to newly learn of Lieutenant MOON Sang-gil (1928–1948) — the first person in our country's history to be executed for refusing an order to massacre civilians. I mourn the spirit of a man who gave up his life for conscience, and chose justice instead.

(A note) My heartfelt thanks to the bereaved families of 4·3 victims I met in Jeju, and to everyone who helped along the way.



“That thing you see far off — that’s no crow. That’s a shoulder, crying out.”

BU Chunok

HWANG Jaehee

The Righteous · A Beautiful Stranger · 7 Minutes

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

*"Death was that simple." From The Voice of
Memory: Stories Steeped in Objects, text by HEO
Yeongseon (Munhakdongne).*

That death could be made so simple was carried out indiscriminately, cruelly — and my heart ached knowing that the pain left to a surviving son could never, ever be so simple. I hold onto this passage in the hope that we might become a country, and people, who remember this and admit the wrong that was done.

The book also held the story of Grandmother YOON Okhwa, whom I met last August. Like our GO Irae in this play, Grandmother YOON, from a very young age, had to do whatever it took just to survive — and what stays with me isn't pity, but her own words: that it was, simply, sad and lonely.

I hope that both Grandmother YOON Okhwa and our own GO Irae now hold, somewhere in their lives, a memory of having been happy.



"Now that even the country has been liberated, only good days should lie ahead. So — don't you worry."

GO Unjeong

SEO Miyoung

Dongbaekdang: The Bakery People · Baesogoji: A Pond of Memory · Can I Forgive Her?

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

"A winter when a single night's cold could tip the line between life and death back and forth. Only flocks of crows, over the raw dead, wailed loudly in place of humans... Even so, the ones who lived had to go on living." From To You Who Ask About Jeju 4-3, text by HEO Yeongseon (Seohae Munjip).

"Even so, the ones who lived had to go on living." It sounds so obvious — and yet how cruel, how senseless a thing to have to say.

The island was one vast prison. The sea was a wall with no way through. The mountain remembers all of it — it is only the people who forgot.



"If only I lived closer to that sea — I think I could watch that beautiful world beneath the water, and live quietly, peacefully."

YOON Sangjin

MIN Kyungjun

Shadow of the Setting Sun · Dongyang Theater 1936, That Night · Baesogoji: A Pond of Memory

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Among my high school friends, there were a few who'd gone to middle school around Golyeonggol. We stayed close even after going on to different universities. In the early 2000s, gathering after a long while and talking, I remember one of them mentioning, almost in passing, that a mass grave had been found at Golyeonggol — and I remember letting it pass, not thinking much of it.

Rehearsing *Our Sister, Goirae* brought Golyeonggol back to me, oddly enough — not through the work itself, but through memories of my own high school and college years, worrying together about the future, drinking late into the night when we were young.

Through the process of preparing this, I honor the countless victims lost to the word “state violence,” and offer my deep and humble apology to the young people of that turbulent era who came before us.



“I may not look it, but I know Jeju like the back of my hand. You think development, progress — any of it — happens without my hand in it?”

KANG Cheolgu

JO Seonghyeon

The Odyssey at the Immigration Office · Dongbaekdang: The Bakery People · The Place I Was Born · A Certain Politician's Day

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Crossing back and forth over the line between life and death, the people of this island lived because a life once caught hold could not simply let go. How did they endure — those people, those years? Their answer is always the same: “If you keep on living, you’ll go on living. We lived because we had to.”

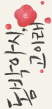
“Since when did Jeju belong to the people of Jeju? It belongs to whoever has the most money.”



OH Wansun

HAN Eunju

Blushing · Monodrama Jajeongbi ·
The Warmth of Animals · Ilsang
(Ordinary Days)



On this island where camellias bloom and fall, so many memories still remain unspoken, for so long. The one thing we can do, in the end, is not to forget — and to carry forward the stories that are left behind. I hope this stage becomes, for those who fell like camellias, a brief but deep act of mourning.

“Whatever happens, the living still have to go on living.”



BAEK Gilseon

BAEK Jiseon

The Woman Who Threw Away the
Moon · Hanyeodeul (The Maids) ·
Looking for a Name

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

I hope this production becomes a chance for the audience to take even a little more interest in, and come to know, the Jeju 4·3 incident. I believe it's only when we remember and speak of it that history can truly connect to the present.

"You put up buildings, you rent them out, you pull in tourists — that's how you make money. No point talking to people who don't understand that. — Where do you think you are! Surely you haven't dragged us somewhere we shouldn't be?"



CHAE Doyeop | CHAE
Jingwang

LEE Uihyeon

Baesogoji: A Pond of Memory ·
Rain Falling on a Dry Sky · One
Man's Responsibility

4·3 is like a nightmare that never ends. Could it be that "guilt by association" — the very thing they feared so much — still, in some other form, remains tangled in their hearts even now? Is a full apology, a full reparation, even something that's possible?

"That lady's completely lost her mind. Singing away in there, at a time like this."



Member (Villager)

LEE Hyeonjong

A Young Actor and a Wedding
Emcee · Baesogoji: A Pond of
Memory · Byeol (Star)

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

I came to feel this was not some story that simply ended in the past. Within the threads of lives that had to survive by losing the ones they loved and hiding even their own names, that pain still carries into a permanent “now.” I wanted to call that unceasing time onto the stage. I hope the resolve never to forget calls Jeju’s spring back again.

“Oh, for heaven’s sake. Why don’t the spirits just come and take a thing like that already?”



Member

SHIN Suho

Jachwi (Self-Portrait) · Would You Be My?

도미영
사
고이라
들

What made the islanders suffer such great harm, and why did the government go so far? The book I read begins with the line “a fine snow is falling” — it is a story of Jeju 4·3. That grief, expressed in so short a passage, struck me more than anything, and for a moment it felt as if lightning had passed through my heart. I hope even those who don’t know 4·3 can come to know a little of it through this, and that, even briefly, we can honor its bereaved families.



Young CHUNOK

JO In

The Scent of Rabbit: A Child’s Dream · Between the Clock and the Swing



2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

There are things that cannot disappear. The warmth left behind in the embrace of someone once loved, and sensations left over, never even properly given a name.

Dust-covered memory pays no mind to timing. Even in a moment you thought you'd forgotten, it surges up without warning and quietly wraps around the center of your heart. And then, unable even to settle, it simply circles that same spot.

The more the years try to cover those memories over, the more they unfold, wound by wound, like a cut still seeping — even though all we could do, in the end, was raise a stage and light it, and tell the story.

Even after the play ends and the actors have gone, the things that could not disappear still linger in the air above the empty stage. Now all that's left is the hope that the audience won't forget that echo. Sentences never delivered, the chill of that day's memory, the people of that day, and even the names that, in the end, never came home.

And so we cannot stop telling this story. No — we must not stop. So that the things that do not disappear are, in the end, never made to disappear.

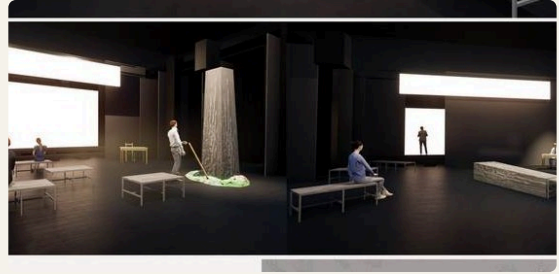
Assistant Director

LEE Jeonghwa

Assistant Direction — Tteumsosori (Sound of Pause) · Yeollon (Speech) · Opera Sarang-ui Myoyak (Love Potion)

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Stage Design



Between two moments of time that are joined together, there exists a long stretch of silence. This stage looks toward the time of memory that lies within that gap.

A single great gravestone lies fallen on the stage. Following the flow of each scene, this stone transforms into a series of different spaces, carrying the audience between the time of the past and the time of now. As if a clock long stopped had begun to move again, the time on this stage, too, begins slowly to flow.

The objects placed on the stage exist torn, and cracked — making visible, to the eye, the traces of wounds and memory left behind across a long stretch of time. In the space between the curtain opening and closing, the stage moves back and forth between past and present, letting different times cross paths within a single space.

In the courtroom, the audience becomes, at once, spectators watching that day's trial — and, at the same time, jurors who must judge that time alongside it. Quietly steadying one's breath, and watching that day's story through to its end. And then — remembering, once again, together, a time that had been forgotten.

Through this stage, I hope we can face, with today's eyes, the truth held in an aching heart, and the years that were forgotten.



Stage Designer

JUNG Seungjun

Stage Design for — *Girl, I Went to See the Angstrom* · *The Newlyweds* · *Roots* · *Just Married*

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Lighting & Sound Design



GO Irae, a Jeju haenyeo who has lived as an orphan. Her parents were victims of the Jeju 4-3 incident, and I wanted to render, as light, the pain of a *han* that even now has not been given a resolved, unjust death and a truth brought to light — a light that seems to touch the memorial stone itself, one that is unbearably cold, unbearably white, and fades like a shadow.

Lighting Designer **JI Soyeon**

Lighting Design for — *The Antigone of the Dawn · It Happens · A Study on Reciprocity · Flower*



In this work, sound continues to draw up submerged memory and give it voice. The sounds linking the tragedy of 1948 to the present of 2003 call out fragmented sincerity, and testify to the fine, unbroken thread of those forced into silence for so long.

The work's central melody, "Dongbaek Agassi" (Camellia Lady), is never played as its original song. Instead it is broken apart into a lonely harmony and a distorted line, seeping in throughout — an unerasable memory lodged inside GO Irae's life, and a symbol of the sincerity she fought, to the end, to protect.

Sound Designer **Bailey HONG**

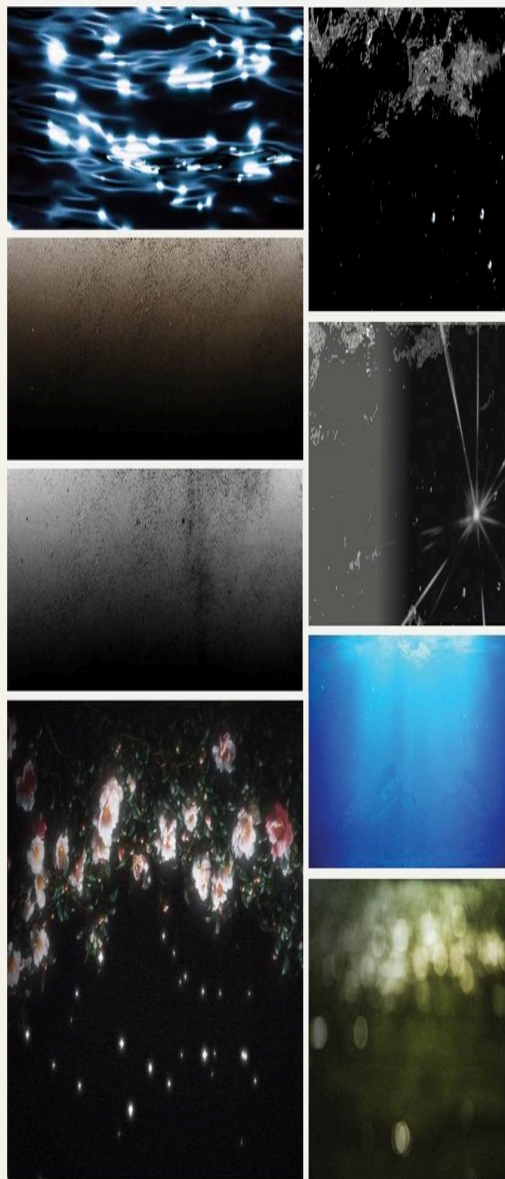
Sound Design for — *Kiriyae · To Her, "The Alice Ring" · 19-hosil · Cheon Gaeui Baram (A Thousand Winds)*

The reality of 2003 is built from a firm, grounded soundscape that positions the audience as witnesses; the past of 1948 is drawn through an adapted, dreamlike sound that pulls the audience into a virtual sense of presence. The haenyeo's *sumbitori* — the breath-cry that carries Jeju's own life force — layers over the gravestone's heavy closing note, delivering the full weight of the years gone by.

I hope these fragments of sound, once released into the air, bloom as firmly as the camellia.

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Video Design



Video does not remain in a fixed, complete form — I built it instead as images close to sensation, following memory that lingers without ever fully revealing itself. An image can appear in different forms depending less on what it is than on how it is read.

The spaces within the video likewise hold onto a similar impression while being made of dissimilar materials and textures, revealing their shape only indirectly. Memory is closer to a state in which dust seeps quietly in and settles. So the video unfolds around images broken down into elements like light, haze, particles, and noise.

Because a parent is not, for GO Irae, a memory actually lived, I chose not to show a clear image so much as to let it be sensed, through different textures and structures. These elements overlap and accumulate, forming a current — most scenes proceed with their forms stripped away, arriving only at the very end at a single, clear image.

Video Designer

JANG Juhee

Video Design for — *Poo · A Strange Child* (dir. O Gam-do) · *His Mother*

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

Costume & Makeup Design



Costume Design Studies

Costume Designer **JO Hyeonjeong**

Costume Design for — *Dongbaekdang: The Bakery People* · *Fairy-tale Pupil* · *Roots* · *Baesogoji: A Pond of Memory*



Preparing *Our Sister, Goirae* — a work built on the historical memory of Jeju 4·3 — I found myself asking how makeup could hold the traces of these characters' lives on stage. On the faces of the people who lived through that era are stories carved in that no words could ever fully contain.

I came to think of makeup not as a simple change of appearance, but as work that makes visible the grain of the time and life a person has passed through. For this piece, I focused especially on the lives of the haenyeo who have lived alongside the Jeju sea — wanting the hours

of labor endured under harsh wind and fierce sun to show naturally, in the texture and color of the skin, and in the deep lines of an expression worn in over years.

Rather than exaggeration, my focus was on revealing, plainly, the traces of a life accumulated over long years. I hope that the weight of a real life, and of real time, on the faces of the people on this stage reaches the audience as well — so that the memory and feeling this work is working through can be breathed, together, by everyone in the room.

Makeup Designer **JEON Juyeong**

Makeup Design for — *Le Bal des Voleurs* · *Hwiroe (Fury)* · *Macbeth* · *The Two Gods of Verona*

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

2024 Invited, Babel International Performing Arts Festival (BABEL, F.A.S.T), Romania

Baesogoji

2024 Invited as a Pick Piece, National Theater Company of Korea

Baesogoji

2023 Sharm El Sheikh International Theater Festival (SITFY), Egypt

Baesogoji — Grand Prize · Best Acting Award

2023 Korea Theatre Festival, Jeju Region

Baesogoji — Grand Prize · Best Directing Award · Acting Award

2023 Korea Theatre Festival, Seoul Region

Baesogoji — Grand Prize · Directing Award · Stage Art Award

2020 Seoul Theater Festival

Rapture, Blister, Burn — Excellence Award · Acting Award

PRODUCTION IDA

Production IDA is a performing arts company where artists from diverse disciplines come together to explore the point where time, memory, and the sensibility of the present meet. Moving freely across the boundaries of form and genre, the company has sought a stage language that breathes together with contemporary audiences, while its varied genre experiments range widely — from everyday emotion to social inquiry to the imagining of the future. It continues, steadily, to create work through which audiences can look at this world anew, and think it through, together, right now.

Representative Works

Our Sister, Goirae · Dongbaekdang: The Bakery People · Baesogoji · Can I Forgive Her? · Rapture, Blister, Burn (by Gina Gionfriddo)

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

THE CREATIVE TEAM

Playwright LEE Mikyung Director KIM Heeyoung

CAST

GO Irae
KANG Seonwoong
SONG Inwoo
BU Chunok
GO Unjeong
YOON Sangjin
KANG Cheolgu
OH Wansun
BAEK Gilseon
CHAE Doyeop / CHAE Jingwang
Member (Islander)
Member
Young CHUNOK

HWANG Sewon
YOON Ilsik
SONG Cheolho
HWANG Jaehee
SEO Miyoung
MIN Kyungjun
JO Seonghyeon
HAN Eunju
BAEK Jiseon
LEE Uihyeon
LEE Hyeonjong
SHIN Suho
JO In

STAFF

Stage Design
Lighting Design
Sound Design
Video Design
Makeup Design
Costume Design
Graphic Design / Photography
Stage Manager
Sound Director
Producer
Project Planning
Assistant Director
Accessibility Manager
Captioning & Audio Description Design
Captioning Operator
Sound Operator
Video Operator

JUNG Seungjun
JI Soyeon
Bailey HONG
JANG Juhee
JEON Juyeong
JO Hyeonjeong
KIM Sol
WOO Seungjin
LEE Jehyung
SEO Heewon
MAENG Youngji
LEE Jeonghwa
KWON Jihyun
IM Minjung
LEE Suvin
KANG Juhee
HAN Chaein

With thanks also to the staff of the Arts Council Korea Arts Theater — its Stage Arts, Theater Operations, Facilities, and Public Theater teams — for their support of this production’s run at the Daehakro Arts Theater.

2003, spring in Jeju —
a haenyeo sits beside a fallen statue,
on trial.

The sea off Jeju is calm and clear, but beneath its surface sleep stories that have long been kept silent. The play *Our Sister, Goirae* is a work that draws those memories — held quiet beneath that still sea for so many years — up onto the stage, with sincerity and care.

This work begins from the story of GO Irae, a haenyeo of Sehwa-ri, Jeju. As the questions surrounding one woman's puzzling behavior turn back a clock of time as heavy as the years she has carried her whole life, the voices long held down within it, and the memory that reaches across generations, come slowly into view. Like a wave folded deep within the Jeju sea, stories buried in the heart for so long come vividly to life on stage as a single narrative.

Our Sister, Goirae was completed through the creative team's sincere inquiry into, and passionate work on, Jeju 4·3. The team walked the traces of 4·3 across Jeju in person, and faced the full weight of memory by listening closely to the stories of survivors and bereaved families. The actors learned the Jeju dialect to bring its true grain to life, striving to understand, in their bodies, the emotion and warmth of life carried within that speech.

When this work first met an audience at Jeju's Be:IN theater in 2025, we experienced something beyond an ordinary performance. It was not merely the story of one region — it was also a question about a time we must remember together, and come to understand, together.

Now, *Our Sister, Goirae* meets a new audience at the Daehakro Arts Theater in Seoul. We find it deeply meaningful that this story, which began in Jeju, continues to resonate on a wider stage. We also offer our sincere thanks to the creative team who made a performance of such profound resonance possible.

EOM Jaeha
Senior Researcher, Jeju Content Promotion Agency

WITH THANKS

Jeju Writers' Association **OH Seungguk, Chairperson**

4·3 Survivor Interviewees **GO Wansun · BAEK Yeook · OH Sunpyeong · OH Ingwon · YOON Okhwa · Okja**

Video materials courtesy of **the Roh Moo-hyun Foundation**

Jeju-eo Language Supervisor **KIM Hyoseon**

Jeju Be:IN Theater **Researcher EOM Jaeha**



We remember the name of every single victim of Jeju 4·3,
and hold their lives and their pain in our hearts once more.

Today's peace stands upon that sacrifice.

We will not forget it, and we pray, with all our hearts,
that a tragedy like this never happens again.



What have we remembered, and what have we turned away from?

Our Sister, Goirae

Program Book

Premiere 2025

Remount 2026

Published by Production IDA

Design KIM Sol

Photography KIM Sol / LEE Gangmul

Publication Date March 31, 2026

This program book holds a record of the process of creating Our Sister, Goirae, and of the people who shared that time together.