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East Sacramento News

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Project aims to reinterpret history at Sutter's Fort

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Photo by Lance Armstrong

The central building is the only original portion of Sutter's Fort. The remaining, reconstructed portion was completed in 1893.

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Friends of the California State Fair Honors Students With $44,000 in Scholarships

The Friends of the California State Fair are continuing the tradition of providing students with scholarship awards on behalf of their agricultural achievements. The Friends of the California State Fair non-profit is awarding $44,000 in scholarships to 21 college students representing 19 cities throughout the state.

Each year, the Friends of the California State Fair Student Scholarships help our state's most promising students achieve their goals and realize their dreams by granting scholarships to a broad range of academic studies. The scholarships are presented to college students and graduating high school seniors who exhibit academic excellence, leadership potential, civic accomplishments, and a strong sense of personal commitment to continuing their education. This year, 21 students have been awarded scholarships for the 2022-23 academic year.

The overall scholarship recipient and Ironstone Concours Foundation Award – a $5,000 scholarship – is being presented to Kevin Cooper of Los Angeles. In addition, Sacramentans Adrianna Gutierrez, Lena Mikacich, and Parker Van Ostrand received $1,000-$2,500 scholarships.

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Announcing the 2022 California State Fair Commercial Wine Winners!

The California State Fair is pleased to announce the winners of the 2022 California Commercial Wine Competition. The highly anticipated event returned last week for three days at Cal Expo.

This year, a panel of 44 official judges led by Chief Judge Mark Chandler tasted and evaluated 1,953 California wines from 443 California wineries. The competition, which had been on a 2 year hiatus due to the COVID pandemic, celebrates the wine growing and wine producing industry in California. It is open only to wines made with fruit grown and produced in the eleven growing regions across the State of California. Wines are evaluated by class, varietal, style, and region based upon the source of the grapes.

A 2019 Sangiovese from Las Positas Vineyards in Livermore Valley collected Best of Show Red honors. The Best of Show White title was given to Ogilvie Merwin Ventures' Fellow's Brand 2021 Chenin Blanc from Clarksburg.

Top wines, including the Best of Region and Best of California winners, will be featured at the California State Fair in the Save Mart Wine Garden for visitors to enjoy July 15 through July 31, 2022.



There were a total of 21 Best of Regions Awards, 18 Best of California Awards, the Best Value Award, 3 Best of Micro Winery Awards, and the coveted Golden State Winery of the Year Award. A huge congratulations to South Coast Winery to winning the Golden State Winery of the Year Award! South Coast has won the Golden State Winery of the Year Award in 2008, 2009, 2013, and 2016, making 2022 their fifth win. Total medals awarded were 99 Double Gold, 257 Gold, 878 Silver, and 583 Bronze.

Dating back to 1854, the California State Fair Wine Competition is America's oldest and most prestigious wine event. For more than 160 years, the California State Fair has showcased the Best of the Golden State.

The 2022 Top California State Fair Commercial Wine Competition winners are:

Best of Show Red:
Las Positas Vineyards
2019 Sangiovese
Livermore Valley

Best of Show White:
Fellow
2021 Chenin Blanc
Clarksburg

Best of Show Sparkling:
Korbel Champagne Cellars
2017 Blanc de Noirs,
Masters Reserve
Sonoma County

Best of Show Pink:
Alexander Valley Vineyards
2021 dry Rose of Sangiovese

Best of Show Dessert:
Navarro Vineyards
2019 Late Harvest
Riesling Cluster Select
Anderson Valley

Best Value:
Dark Horse
2020 Sauvignon Blanc

Golden State Winery of the Year:
South Coast Winery

Best Micro Winery Red:
Steiner Family Vineyards
2020 Barbera No. 19
Cooper Ranch
Amador County

Best Micro Winery White:
Rodrigue Molyneaux
Estate Winery and Vineyard
2021 Pinot Grigio
Livermore Valley

Best Micro Winery Other:
Rancho de Philo Winery
NV Triple Cream Sherry
Mission Grape
Cucamonga Valley

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Cover by:
Lance Armstrong

THE STATE FAIR RETURNS!

Photos by Monica Stark

Here are some images from State Fair posters from over the years. These posters can be found on display on the third floor of the Stanley Mosk Library and Courts Building, 914 Capitol Mall.





















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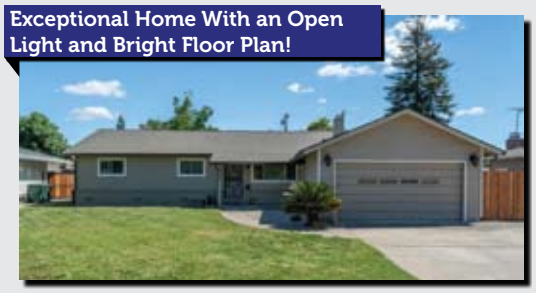


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4484 Edison Ave, Sacramento | $499,900

Project aims to reinterpret history at Sutter's Fort

By Lance Armstrong

A developing project focusing on changing the way history is interpreted and presented at Sutter's Fort State Historic Park is currently in its preliminary stages.

The mostly reconstructed Sutter's Fort, at 2701 L St., stands as the oldest restored fort in the West, having been completed in 1893.

A lone structure, known as the central building, remains from the original fort, which was built in the 1840s as a trading center and a walled protection against any kind of external threat.

John Sutter, a Swiss-German entrepreneur and adventurer, established the fort as a feudal community to attract Western, European and American immigrants. He intended to profit from trade and the increased value of his real estate.

Sutter acquired the land for free from the Mexican government with the agreement that he would keep the peace and inform the government of any foreign intrusion.

He arrived with a contingent of three white, male trappers and 10 Hawaiians, two of whom were women, to build his settlement in a land populated by thousands of California Indians.

Since the 1870s when the last remnant of the fort was faced with destruction, public comment has called for the fort's preservation, its restoration and reviews of its importance to California.

Led by the Native Sons of the Golden West, the remaining building was renovated, the walls were rebuilt and the fort was restored as a monument and memorial to pre-Gold Rush California pioneers.

Since it opened to the public in 1893, the restored Sutter's Fort has served as a vehicle to present history and 19th century material culture. As an educational center and one of Sacramento's premier tourist attractions, this National Historic Landmark has been annually toured by many thousands of schoolchildren and other visitors.

John Fraser, superintendent of California State Parks' Capital District, which includes Sutter's Fort, told this publication that the current process to significantly



John Fraser, superintendent of California State Parks' Capital District, stands on the south side of Sutter's Fort, near L Street.

change the way that history is presented at the fort began in 2020.

He noted that this detailed approach to evaluating how the fort's history is interpreted occurred following the vandalizing and removal of a statue of John Sutter, just east of the fort on the grounds of the Sutter Medical Center.

The overall feeling, particularly among local tribal members, is that the Sutter story has been glorified and the native story has been underrepresented; thereby resulting in an inaccurate presentation of the actual historical record.

Among the preliminary changes made at the fort as part of this reinterpretation plan was the removal of the prerecorded audio presentations for visitors.

Fraser mentioned that the possibility of introducing different audio presentations in the future is being considered.

"We think there's ways to do some of those types of things, but have it more infused with interpretation that's actually more accurate and more consistent with what really happened here," he said. "So, we do anticipate having, if not a new audio tour, some kind of digital experience that facilitates a less structured kind of walk through the park. We think that's just something that's important that we need to have."

Fraser additionally noted that the fort's living history program was recently eliminated, because the information being delivered about native people was either inaccurate or nonexistent.

"(The living history) concept has been so central to the way that we've interpreted history here," he said. "We thought it was also a barrier for us to get to these core ideas about what we were trying to say here."

This change includes the removal of character-based programming that only incorporates Euro-American figures at the exclusion of native people.

Steve Beck, former director of education and public programming at Sutter's Fort, noted that a lack of participation by the native community was the primary reason for their exclusion from the interpretive programming.

"Most of the jobs performed at Sutter's Fort were done by native laborers from the workers in the field to Sutter's personal guard and army," he said. "There was simply no one available to accurately fill these roles."

Several tribal members inter-

See Sutter's Fort on page 5


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Sutter's Fort:

Continued from page 4

viewed for this article claimed via oral traditions, either formally through tribal council or informally through familial connections, that Sutter enslaved his Indian laborers.

However, on some levels, the historic record contradicts this contention.

According to the Charles Wilkes' naval exploring expedition, when they visited Sutter's Fort in 1841, they reported: "(Sutter) treats the Indians very kindly, he pays them well for their services in trapping and working for him. His object is to attach them, as much as possible, to his interests, that in case of need, he may rely upon their chiefs for their assistance."

Wilkes added that Sutter paid his Indian men their weekly wages in cloths, calicos, vests, shirts and pantaloons.

Fraser responded to historic references that refer to native laborers being paid for their work.

"I think there was something kind of akin to paid labor-type situation," he said. "But again, I think it's important to remember that that was really impossible for that to have been done in good faith where native people then are kind of dealing on terms that could ever be fair from their perspective."

Henry Sangmaster, former chair of the Wilton Rancheria, Sacramento's only federally recognized tribe, mentioned that his impression of Sutter changed later in his life when he became a member of his tribe's council.

"Being educated in the system that we are, we're told that these people were all heroes, these frontiersmen and founding fathers of our area," he said. "They were people to be looked up to and admired, and it was understood that without these people we wouldn't have what we have and we wouldn't have the society that we have today.

"Of course, that's all changed now, because I think (the approach) now is to rebuild truth in how they actually were. I didn't hear stories about the truth about John Sutter until, of course, many years later outside of school."

Wilton Rancheria member Darlene Brown, who worked at Sutter's Fort from 1969 to the early 1970s, mentioned that she never felt completely comfortable at the fort.

"I felt like they made us second-class citizens, that we were even marked as that," she said. "They had an Indian down in the jail way in the back looking scary in the fort – a mannequin. So, yeah, I definitely felt marginalized. I felt hurt, I felt angry."

That mannequin was removed from the fort in the mid-1980s.

It was treatment of the Indians like this papier-mâché mannequin that aided in creating animosity between the native community and the interpretive message at Sutter's Fort.

Beck suggested that a combined admission for Sutter's Fort and the California State Indian Museum, located on the same grounds, could go a long way toward accurately telling both stories without alienating or misrepresenting the message or changing the history of either park or its people.

As California State Parks moves forward with this reexamination of the past, it will rely upon oral history, written history, original sources and public comment.

Fraser shared a potential timeline for making changes to the park's presentation. The overall plan includes the completion of public workshops last April.

"We expect to have all of that (information from the two public workshops, an online survey and an interactive website) kind of sorted through, I'd say by the end of summer," he said. "If that holds true, I think we would have a department-approved master plan by the end of the year.

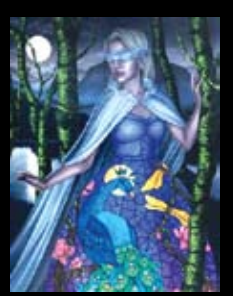
"And then we would bring the substance of that plan to the (California) State Park and (Recreation) Commission, who would then approve a general plan amendment to essentially validate the new thinking in the master plan as the guiding approach for the interpretation here."

Fraser encouraged people to stay engaged with the project.

"We recognize (that Sutter's Fort) has become an iconic place for people in the Sacramento region," he said. "So, we want to hear from everyone, we want them to pay attention and contribute to what's going on here. And this is change that I think is long overdue, but I think is also going to make a more important and vibrant visitor experience for people, too."

For further details about the reinterpreting plan for Sutter's Fort, visit the website, www.InterpretingSuttersFort.org.

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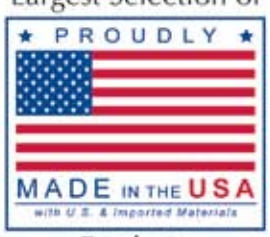
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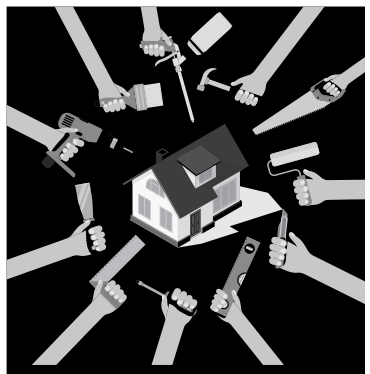
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Five Artists Receive Gloria Burt Sacramento Region Arts Fellowship

Fellowship honors the memory of a local force in the arts community

Five area artists have been awarded the Gloria Burt Sacramento Region Arts Fellowship, a joint project of the Sacramento Alliance for Regional Arts (SARA), Blue Line Arts, and the Sacramento Region Community Foundation (Foundation) that honors Gloria Burt, whose advocacy for art invigorated the capital area's creative community until her passing in 2017.

Selected from a competitive cohort of applicants, the five Fellows specialize in a range of disciplines—including performance art, visual arts, electronic media, and literature—and, over the course of the next year, will produce work that bridges public institutions or commerce across the Sacramento region.

"The last few years have challenged local communities in so many different and sometimes divisive ways," said Sheree Meyer, a member of both Blue Line Arts' and SARA's boards of directors who served on the Fellowship selection committee. "The arts can help heal, transform, and reconnect us. Through their art, each of these Fellows gives voice to their own stories and to the stories of others. Their works speak to the past, address concerns we face today, and provide hope for the future."

As part of the Fellowship, each artist will receive a financial award to support the development and implementation of their artwork. The Fellows and the projects they'll pursue are:

- Teresa Forsyth, who will develop and perform "Ghosts of Placer County," a play that employs collaboratively sourced ghost stories to examine local historical events and their present-day echoes, , with Placer Repertory Theater.
- Amee Evans Godwin, who will partner with American River Conservancy and Arts and Culture El Dorado to explore the phenomenon of wildfire through visual art and recorded interviews, culminating in a live performance, a six-week exhibition, and an online gallery.
- Jaya King, who will collaborate with youth artists from Wellspring Women's Center to create a large community mural in Sacramento's Oak Park neighborhood.
- Melissa Muganzo Murphy, who will finalize and premiere "The Big Hysto: A Black Womb

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Gloria and Walter Burt



Amee Evans Godwin and Melissa Muganzo Murphy













Amee Evans Godwin and Melissa Muganzo Murphy with SARA and Blue Line Arts Board Members 2.

Artists:

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Revolution," a documentary utilizing visual and performing arts to explore the history of obstetrics and gynecology research and practice in relation to Black and LGBTQ+ communities, contextualizing the current impact that medical racism, sexism, and genderism has on health access and outcomes.

• Omari Tau, who will work with students from Los Rios Community Colleges and other collaborators to film "A Day Light Speed," a micro-opera for soprano and string quartet that explores the relentless demands of families, jobs, and personal needs.

"This Fellowship honors each artist's creative accomplishments and their shared commitments to uplifting their communities," said Linda Beech Cutler, the Foundation's chief executive. "There's no better way to celebrate Gloria Burt than to support artists like this year's Fellows and invest in work like theirs—art that is innovative, inclusive, and inspirational—to help our region recover from the upheaval of the past two years."

Cutler noted that the Fellowship aligns with the Foundation's sustained support of the capital area's creative community. It augments the Foundation's ongoing investments in the regional arts sector, including the funding it directs through its initiative to Transform the Creative Economy. To learn more, visit www.sacregcf.org/arts.



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