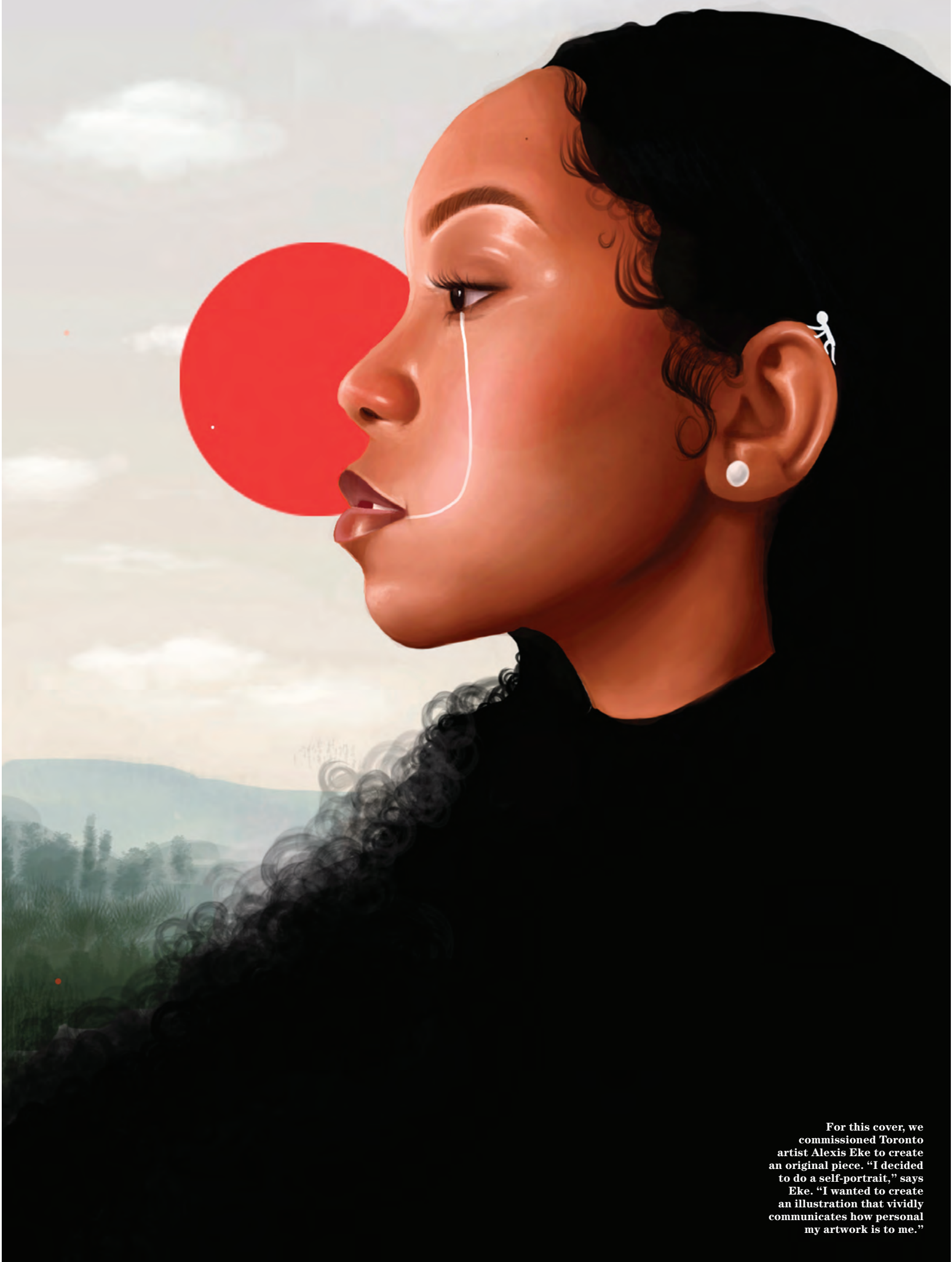


THE KIT



For this cover, we commissioned Toronto artist Alexis Eke to create an original piece. “I decided to do a self-portrait,” says Eke. “I wanted to create an illustration that vividly communicates how personal my artwork is to me.”

The art of resistance

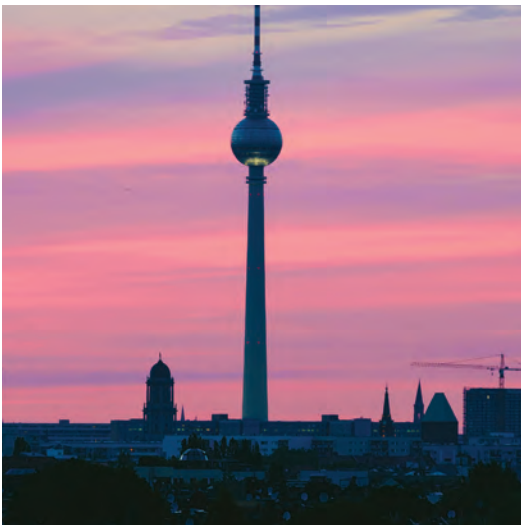
Artists are the conscience of our culture, the truth-tellers, the dreamers. During this moment of upheaval and possibility, we need them more than ever. In a special portfolio, we celebrate Canadian visionaries who are using their work to push the world forward **PAGE 4**



Elegant, easy, bold
An ode to the caftan’s many joys
PAGE 3



Rainbow connection
Show your Pride with a pair of poppy shades
PAGE 2



Spirited away
Staycation starter packs for dreamy destinations
PAGE 6



Shake up your shoe game

Get summer started with the top sandal trends, from strappy and dainty to bold and minimal

BY LIZ GUBER

STRAPPY

Minimal enough to wear with nearly any outfit, yet undeniably on-trend, a pair of delicately strappy sandals are an instant classic.



SPORTY

Like the Birkenstock before it, the Teva sandal has inspired the fashion world to embrace these functional (and wonderfully comfortable) silhouettes.



SLIDES

Slides are easily the most effortless summer shoe. There's just something so satisfying about slipping them on and running out the door without fuss.



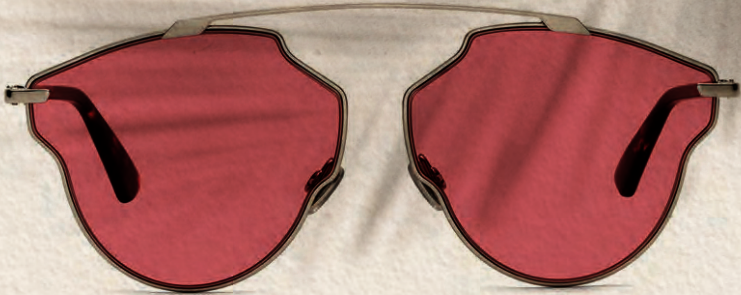
THONG

The rise (or, if you prefer, the return) of the high-fashion flip-flop shows little sign of slowing. Low-heel styles feel especially covetable at the moment.



Chase the rainbow

Why not see the world through a pair of tinted shades this summer? Style editor **Liz Guber** finds the best ones in every hue





An iconic shot of model Veruschka in *Vogue*, 1965.

Go with the flow

Slipping on a loose, billowing caftan feels like summer. **Rani Sheen** delves into its breezy appeal

A caftan is not a sundress. Both belong to sunny climes, leisurely days and sultry evenings, but only one conjures the kind of relaxed glamour that befits any location, any scenario. The ultimate vacation garment, a caftan saunters effortlessly from the beach to lunch to cocktails with a salty swimsuit beneath and not much else. But even if you're nowhere near a body of water, it's ideal for when it's too hot to have any fabric touching the skin.

Of course, the caftan's allure owes everything to its origins as a traditional garment of Middle Eastern, North and West African and South and Southeast Asian cultures, with varying design tweaks and names—kaftan, abaya, djellaba, galabeya—worn by both men and women. The appeal is wide of a loose, fluid, covered-up silhouette, the opportunity to showcase a swath of beautiful fabric, the ease of dressing in a single step.

"We've had galabeyas since we were kids—you'd get out of the bath and towel down and then you would put on your galabeya," says Toronto writer and strategist Caroline Shaheed, whose Egyptian parents moved to London, Ont., in the 1970s. Family members would bring them back as gifts from trips to Egypt. "We wore them a lot around the house and to the beach, and my mom would wear fancier ones out. Actually, I just asked my mom if I can have one of hers that she's had forever that's orange raw silk with green and cream embroidery. I would wear that everywhere." Shaheed also has her eye on a featherweight cotton caftan from Two New York, designed by former Barney's and Prada staffer Monica Patel-Cohn, who draws on her Indian and Italian background for her line of dreamy tunics.

"Caftans are a simple way of being, easy to maintain, and bold," writes fashion journalist André Leon Talley in his recent memoir, *The Chiffon Trenches*. "I researched indigenous dressing in North Africa, courtly dressing, theatrical dressing, and capes. This sense of sartorial style was my inspiration to assemble a wardrobe of caftans." Designers including Ralph Rucci, Diane von Furstenberg, Valentino and Tom Ford have made caftans for Talley; he also orders them from a Nigerian tailor in Paris's Barbès neighbourhood and from a Marrakech souk merchant, an ancestor of the man who made the *passementerie* (tassels, trims) for Yves Saint Laurent's collections in the 1980s.

Saint Laurent played no small part in the caftan's popularity among fashion-followers. When the couturier began living part-time in Marrakech in 1966, he started wearing and collecting caftans (which were recently on display at the city's Dar El Bacha museum) and went on to design

his own versions for an eager European clientele enamoured with the "exotic" garment.

Many a starlet of that time relied upon the caftan's allure—Bianca Jagger, Catherine Deneuve, Anjelica Huston, to name a few. Dutch actress Talitha Getty is best known for a single image taken on her Marrakech rooftop in 1969, in which she wears a caftan with mod white boots; she died of a drug overdose two years later. And as vintage fashion dealer Lynda

Latner points out, "Elizabeth Taylor made her mark sweeping around in Pucci geometric printed caftans."

"What is apparent is that no one ever looks bad in a caftan," says Latner. She always has six to 10 vintage designer caftans in her inventory on vintage-couture.com and mostly sells them to collectors, like the French client who bought a Jean Paul Gaultier gauze one last month. If you're interested in a vintage designer piece, Latner points to 1980s pearl- and rhinestone-crusted evening caftans by British designer Zandra Rhodes, Frank Usher's interpretations of Grecian caftans with open beaded shoulders and Marimekko's brightly coloured cotton caftans, "the perfect outdoor-indoor summer piece."

"So much of our research when developing our silhouette is looking into the history of the garment through the past and the many different cultures in which this traditional garment is worn. Our pattern is quite simple, quite modern," says Toronto designer Erin Kleinberg, who last year launched Out of Office—a line of tie-dyed, leopard-print and striped caftans that has found fans such as Eva Chen and Katie Sturino. Kleinberg began making similar long, loose dresses almost a decade ago under her own name (Jared Leto ordered 13 of them from her in 2014), and her original customers are glad they're back.

An Out of Office caftan laid flat is a true rectangle, utilitarian in its simplicity but with detail paid to the neckline (deep and V-shaped) and length (midi or longer). Kleinberg says many customers own five or six of the dresses and use them as their "daily uniform." To illustrate their versatility, Kleinberg shares that she's worn one to both give birth and attend a wedding.

Like Taylor, one does feel one could make a mark sweeping around in a caftan, even while just pottering about the house. "My mother's generation never slipped into sloppy sweatpants when they came home. What you wear influences how you feel," says Latner. "Imagine how different your day would be if you slipped on a caftan and watched Netflix."



Diana Ross, 1975.

“A caftan saunters effortlessly from the beach to lunch to cocktails with a salty swimsuit beneath and not much else”



LEMLEM, \$630, HOLTRENFREW.COM



H&M, \$60, HM.COM



LOUISA PARRIS, \$1,087, NETAPORTER.COM



TWO NEW YORK, \$510, GARMENTORY.COM



AISH, \$280, ALOJA.CA

The art of resistance

Continued from cover



Mind by Alexis Eke.

Her unflinching gaze

Alexis Eke’s illustrations may be beautiful, but they’re radical, too. Emily Tamfo meets the artist

The first things you notice about Alexis Eke’s art are the eyes. They swell with the warm tones of sunrise and sunset, interrupted only by the contrast of white that flashes against the iris and runs down the cheek. Eke’s illustrations are open love letters to Black women. Each piece is an ode to the melanin in our skin, the shape of our curves, the texture of our hair. Her art seems to hold the viewer accountable through the penetrating gaze of each of her subjects, captivating you—daring you—to see. “I’m a Black woman with a passion for Black women to be seen,” says the 22-year-old artist.

“I want to help the community and be in a place to provide opportunities and resources for younger Black artists to succeed and pursue careers in this industry”

The daughter of an artist, Eke grew up surrounded by her mother Rachel Parray’s pointillist paintings and pencil portraits on the walls of her Scarborough family home. “I always wanted to do things like my mom,” says Eke, who cites her mother’s mentorship as key to her early success. Brands such as Nike and Adidas have commissioned original pieces, and her work has been showcased at Toronto’s Nuit Blanche and Union Station. This month, Eke will graduate from Toronto’s York University/Sheridan College Program in Design.

In her work, Eke pays homage to everything from the simple, impactful palettes of traditional Japanese art to the intricate portraits of the Renais-

sance to the vibrant skin tones of acclaimed L.A. illustrator Kadir Nelson’s 2016 *New Yorker* cover “Day at the Beach.” She describes art as her calling: “Making art feels like something I *have* to do. If I go a long period of time without making anything, it feels weird.”

This calling is beyond vocational—it is grounded in her Christian faith. Each of Eke’s illustrations bears a message about her intimate relationship with God. “I started out wanting to expand representation, but over time I also want to make sure I honour God in everything that I post or make,” she says. Her aesthetic signature—the white lines that run between the eyes and mouths of her subjects—is inspired by Corinthians 15:13: “Do not be deceived: Bad company ruins good morals.” As Eke explains, “I want to represent the connection between what we see, how we speak, the environments we choose and those we choose to share them with.”

Given the spiritual connection Eke has with her art, it’s unsurprising that she finds catharsis in creation. Her illustrations are the vessels into which she pours her emotions; celebrations of Blackness emerge as the product. Eke uses her art to express hope, even now, despite feeling debilitated by the trauma of the most recent displays of police brutality against Black bodies. She is committed to amplifying the voices of Black women in Canadian art. “I want to help the community and be in a place to provide opportunities and resources for younger Black artists to succeed and pursue careers in this industry,” Eke says.

For Eke, there is an undeniable connection between art and activism. It is through art and design, she says, that “people have learned about what is happening in the world...about hardships and injustices and the communities that are affected.” A recent illustration showcases the inherently political nature of Eke’s work: Surrounded by Black faces of all hues, a Black woman faces the viewer, her expression somewhere between anguish and exhaustion. The Biblical quote “Let Justice Roll Down Like Waters” is emblazoned on the cascading mounds of her 4C textured hair. (100 per cent of profits from the sale of this piece will go to Chris Redd’s COVID-19 Protest Relief Fund, which helps cover medical costs for people involved in anti-racism protests.) Eke’s gift creates space for unapologetically Black faces and bodies. It’s now up to the world to make space for them.



When It’s Warm Out by Kendra Yee.

Rajni Perera

Rajni Perera grew up in Sri Lanka and now lives and works in Toronto. In her mixed-media work, Perera explores how power works through the lens of science fiction, a childhood obsession.

How did you get into science fiction? “When I was growing up in Sri Lanka, we had British, U.S. and Japanese programming, so I got to see some really hardcore anime and work by Hiroyuki Miyazaki, who makes some of the most beautiful art I’ve ever seen. I also watched a lot of American sci-fi, which is very plainly military propaganda, and I don’t like that, but anyone can learn about how the West thinks by watching sci-fi movies. There’s a white man saviour saving a helpless population. There is a ton of money invested in pushing this narrative.”

What inspires you about sci-fi? “It’s utopian, dystopian, it’s social commentary, it’s about overcoming oppression. I’ve always had this complicated relationship with it. I always wanted to change it. I’m brown and I grew up in communities full of brown and Black people. I was paying attention to the sci-fi aesthetic—the colours of space, the colours of power. What does it look like? What do humans look like? Who are they fighting against? Who wins? In my practice, I place brown and Black bodies in a sci-fi world, where otherwise there would be a white hero.”

Why are artists important now? “Oh shit, artists are important. There’s an urgency now. People are like, ‘I used to buy my artwork in Ikea. Not anymore.’ People are paying attention. We’re out here and we are making the future of the world—we show it to you first and then you go out and make it. If an artist is in a place of power or has agency—and I would be an example of that—it’s important to navigate with compassion and with as much careful thinking as you can. Leave great and grand examples of that. Don’t half-ass it. Show people a certain thing—it means a lot to people when you can do that.”



Fuel by Rajni Perera, from the artist’s Traveller series.

Simone Elizabeth Saunders

Calgary textile artist Simone Elizabeth Saunders is unequivocal about her artistic mission: “My textiles are rooted in a strong sense of political activism. I want to encourage the continued emancipation of Black people.”

What inspires you? “Colour and culture! I highlight my rich Jamaican heritage in relation to being connected to a global diaspora of Black history. I’m always tapping into what it is to be a woman of colour. I feel a kinship with womanhood and celebrating Black women within our culture. I hand-tuft colourful textiles of women who inspire me and represent the continued emancipation of Black people. I’ve created portraits of Nina Simone, Beyoncé, Serena Williams, Alicia Keys. Right now there is a lot of pain and injustice, which we must educate ourselves on. I create art representing Black people I look up to: champions, leaders, advocates. It’s important to look up and to look ahead, only then can we really evoke change.”

What does your work say about the Black female body? “The Black female body evokes a racialized, sexualized and exploitative history. There is a colonial narrative connected to the Black female body that has objectified Black women for more than 400 years. My work embraces Black women, showing the power and beauty that is within us. It’s important for us to remove these unjust and racially biased views. I use my art to continue to bring light to Black culture and all the vibrancy within.”

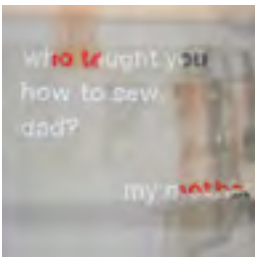
What attracts you to textiles? “Textiles engage upon a search for belonging. The interconnections within a culture are reflected within woven or tufted textiles. The threads come together in an organized mass, and it creates a union of something paramount to a single thread. A synergized cluster of threads is life! The tactility of the fibres is alluring, the nuances and imperfections of the fibres are embraced within the textile. It’s such a rewarding medium.”

These Canadian artists are pushing the form forward



KEZNA DALZ

Montreal artist Kezna Dalz’s paintings are vibrant, powerful, immediately distinctive. Her subjects are the beauty of womanhood, particularly Black womanhood, and the angst of young adulthood.



FLORENCE YEE

Florence Yee’s paintings, embroidery and installations explore the artist’s identity and Cantonese-Canadian history through the lens of “gender, racialization, queerness and language.”



LAURA ROKAS

Born in Quebec, now based in San Francisco, Laura Rokas is a master of colour play. In her quilts and badges, she infuses classic iconography such as lips and roses, with a deceptively poppy feminist twist.



KEIGHT MACLEAN

Keight MacLean subverts the history of male-dominated European historical portraits of women: She reproduces them by hand, then adds a contemporary edge, such as splashes of fluorescent paint.



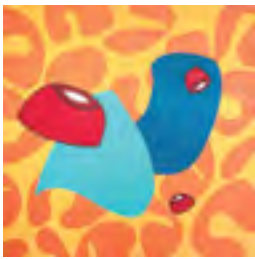
ERYN LOUGHEED

Emotion pulses throughout Eryn Loughheed’s work, whether the Victoria-born, Toronto-based artist is creating illustrations, paintings, objects (such as laser-cut puzzles) or comics.



KHADIJAH MORLEY

Toronto artist Khadijah Morley grapples with anti-Black racism and systematic oppression in her practice, a mix of drawing, illustration and print-making, made from hand-carved linoleum.



RAQUEL DA SILVA

A 2020 OCAD U grad, Raquel Da Silva moves easily from painting on canvases to creating surrealistic objects such as a “Grazing Chair”; imagining a chair as a cow grazing in a field.



MADELEINE GROSS

Madeleine Gross’s visceral canvases aim to create an immersive reality through paint. Her female figures are positioned in everyday settings, highlighting the surrealism of daily life.



Made up of a string of charming coastal neighbourhoods, a humming city centre, dotted with ancient ruins and topped off by the Acropolis, the Greek capital is an enchanting mix of new and old. From hushed, leafy areas like Koukaki to the buzzing Plaka, Athens is both stunning metropolis and living, breathing museum.

CLOCKWISE FROM TOP LEFT: **HERMINA ATHENS** NECKLACE, \$266, GARMENTORY.COM. **ANCIENT GREEK** SANDALS, \$181, SSENSE.COM. **KORRES HYDRA-BIOME** PROBIOTIC SUPERDOSE FACE MASK, \$63, SHOPPERSDRUGMART.CA. **EPALLADIO CERAMICS** PITCHER, \$129, ETSY.COM. **JOHANNA ORTIZ** DRESS, \$915, MODAOPERANDI.COM. **ATHENS RIVIERA**, \$128, ASSOULINE.COM



The city is ruled by artists and creatives, and a subversive undercurrent runs through a patchwork of eclectic neighbourhoods. Embassies become trendy cocktail bars, locksmith shops give way to boutiques. Achingly cool, if Berlin were a person it would shrug off praises with an indifferent nod.

CLOCKWISE FROM TOP LEFT: **LALA BERLIN** BAG, \$257, LALABERLIN.COM. **BOROS COLLECTION: BUNKER BERLIN #2**, \$313, AMAZON.CA. **GMBH** SHIRT, \$899, NET-A-PORTER.COM. **SERGE LUTENS LA FILLE DE BERLIN** EAU DE PARFUM, \$255 (100 ML), SEPHORA.CA. **ANNE MANN'S** EARRING, \$264, SSENSE.COM. **LAURA WALKER** CANDLEHOLDERS, \$182, VOOBERLIN.COM

Wish you were here

The next best thing to a faraway escape? These staycation starter packs inspired by dreamy destinations



The French city has a particular hold on the romantic imagination: the fringe of a beach umbrella rustling in the coastal breeze, the azure horizons, streets that unrolled before Fitzgerald and Matisse. There is undeniable allure in the impossible, escapist glamour of it all.

CLOCKWISE FROM TOP LEFT: **MATISSE** POSTER, \$47, ETSY.COM. **MELISSA ODABASH** TOP, \$260, BOTTOMS, \$145, MATCHESFASHION.COM. **LOCCITANE** ALMOND DELICIOUS PASTE, \$54, LOCCITANE.COM. **VINTAGE** GLASSES, \$159 (SET OF 6), ETSY.COM. **PODARTIST** CHAIR, \$160, SOCIETY6.COM. **MIZELE** BAG, \$420, MODAOPERANDI.COM



It's a bucket-list destination for many, and with good reason. Tokyo is sensory overload in city form, bursting with amazing restaurants, style-defining shops, quaint-turned-trendy neighbourhoods like Shimokitazawa and historic temples that beckon with their contemplative beauty.

CLOCKWISE FROM TOP LEFT: **SHISEIDO** VISIONAIRY GEL LIPSTICK IN GINZA RED, \$35, SHISEIDO.CA. **FOG LINEN WORK** COASTERS, \$35 (SET OF 6), SHOPKONMARI.COM. **TOKYO STORIES**, \$50, CHAPTERS.INDIGO.CA. **CB2** SAKE SET, \$60, CB2.CA. **PLEATS PLEASE** ISSEY MIYAKE DRESS, \$393, HOLTRENFREW.COM. **SACAI** NECKLACE, \$525, SSENSE.COM

THE BODY SHOP
WHITE MUSK EAU DE
TOILETTE, \$30 (60 ML),
THEBODYSHOP.CA



Eau so perfect

Launched nearly 40 years ago, this humble scent has reached cult classic status.

Katherine Lalancette pays homage to the little fragrance that could

Controversial opinion: I think the fragrance world can be a bit snobby, elitist even. Don't get me wrong, I appreciate the art and respect the history. I've watched light dance atop faceted vials and have closed my eyes as the secrets of a scent were revealed. That a translucent liquid could dictate a mood or unearth some distant memory is damn-near mystical, there's no doubt about it.

But just like those unbearable people in restaurants (remember those?) who make a spectacle out of wine tasting—sniffing and swishing audibly, then blurting out generic adjectives—it can get pretentious. In many ways, fragrance is the equivalent of emblazoning yourself in invisible logos—an identity marker in olfactory form. Ladies spritz No 5, cool girls wear Gypsy Water.

It's also expensive. Usually well over a \$100 for 100 mL of something you can't even see. There's poetry in that, of course. Most of the beauty world is meant to please the eye. Delight the proverbial beholder and be admired from a distance. Fragrance begs proximity. I like that.

I also get the enormous quantities of hand-picked flowers and exotic ingredients needed to fill each flacon. Pounds for every drop. Surely that's worth something. But the price point is an undeniable barrier. You can easily find high-performance skincare or makeup in drugstores. Those dupes don't exist for perfume.

That's where this bottle comes in; a modest, musky mélange that smells like warm skin and fresh laundry and retails for just \$30. Launched in 1981, White Musk was billed as the first-ever cruelty-free musk. After musk deers became nearly extinct, animal-derived musk was prohibited in 1979, so Anita Rodick, who'd opened a little boho beauty shop in Brighton, England, sought out a more sustainable option. It would go on to be The Body Shop's most iconic scent, a veritable cultural phenomenon.

White Musk may have been the first fragrance of high-schoolers whose bedroom walls matched the lilac bottle, but it's not at all twee. Rather, it feels warm and wise, like your mom's cool friend who went to Woodstock. It teeters the line between carnal and innocent, which is probably why it's remained relevant through '80s excess, '90s minimalism and beyond.

I for one have been spraying it for well over a decade and get compliments every single time. When I first started working in beauty, I'd sometimes be embarrassed to divulge its identity, fearing fellow editors would look down on it, look down on me. But screw it. I love my \$30 scent and I'm no longer ashamed to admit it. In fact, I love it even more because it's so unassuming. Wearing it makes me feel like a teen girl and old hippie rolled into one and frankly, that feeling is priceless.

THE KIT X GIANT TIGER

Party essentials for a memorable Canada Day

From decor to games, everything you need to celebrate at home

Canada Day is almost here, and although social distancing measures might make the celebrations look a little different this year, you can still enjoy the festivities at home with your family. Get into the spirit by having a backyard barbeque, arranging a game night or turning your space into a party-ready retreat with some new decorative accents. Head to Giant Tiger, Canada's leading discount retailer, to find a wide selection of super-affordable party and decor items, outdoor games for the whole family, apparel and summer grilling essentials.

Here are our picks for a memorable Canada Day from Giant Tiger, available in store and online.



PRINTED TEES

These T-shirts are a fun way to get into the Canada Day spirit. Stock up for the whole family, and consider putting a few in the mail for loved ones who are celebrating far away.

GIANT TIGER WOMEN'S T-SHIRT, \$7, GIANTTIGER.COM



FESTIVE LIGHTS

It's time to decorate your space for Canada Day and the summer season ahead. Start with hanging pretty outdoor lights to give your backyard a cozy glow when the sun sets.

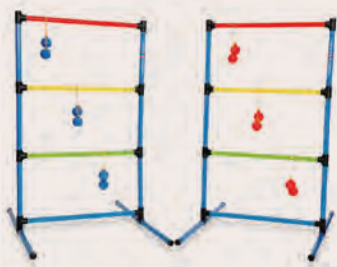
GIANT TIGER SOLAR LANTERNS, \$6.99 EACH, GIANTTIGER.COM



BBQ ESSENTIALS

You'll find everything you need for outdoor grilling at Giant Tiger, from a set of hardy stainless-steel tools to an easy-to-use scraper for efficient clean-up. All that's left is to find the perfect party-ready recipe!

GIANT TIGER SCRAPEEZ WOODEN BBQ GRILL CLEANER, \$12, GIANTTIGER.COM



OUTDOOR FUN

Stock up on new outdoor games that will keep adults and kids alike entertained, such as ring toss, ladder toss—or both! Why not send matching games to your friends so you can strike up some friendly competition via Zoom. Have fun!

GIANT TIGER SPORTCRAFT LADDER TOSS GAME, \$25, GIANTTIGER.COM

The Kit created this content; Giant Tiger funded and approved it.

Sunny delights

Our beauty director's top sunscreen picks for every need



BEST TINTED

Available in 12 shades, this award-winner combines physical sun protection with flawless, natural-looking coverage.

IT COSMETICS YOUR SKIN BUT BETTER CC CREAM WITH SPF 50+, \$52, ITCOSMETICS.CA



BEST FOR OILY SKIN

This weightless mousse dries to a powder finish, absorbing oil and keeping skin matte no matter how hot it gets.

SKINCEUTICALS PHYSICAL MATTE UV DEFENSE SPF 50, \$46, SKINCEUTICALS.CA



BEST UNDER MAKEUP

So invisible and velvety, you'll forget you're even wearing it. Bonus: Its priming properties help prevent makeup meltdowns.

SUPERGOOP! UNSEEN SUNSCREEN SPF 40, SEPHORA.CA



BEST FOR DARK SKIN

A high-SPF fluid that looks and feels undetectable—no white cast and no sticky feeling—yet stays put through sweat and pool dips.

LA ROCHE POSAY ULTRA-FLUID LOTION SPF 50+, \$29, LAROCHE-POSAY.CA



BEST CLEAN

As close to perfect as it gets, this zinc oxide lotion does away with silicones, fragrances and dyes and leaves no pesky residue.

DRUNK ELEPHANT UMBRA SHEER PHYSICAL DAILY DEFENSE SPF 30, \$45, SEPHORA.CA



BEST FOR BODY

A dream to apply, this spray-on lotion leaves skin soft and gleaming but never greasy.

CLARINS SUNSCREEN BODY LOTION SPRAY SPF 50+, \$38, CLARINS.CA



BEST MINERAL FORMULA

A true drugstore hero, this sheer, non-greasy pick is free of parabens, phthalates and fragrances and made with naturally sourced zinc oxide.

NEUTROGENA SHEER ZINC FACE SPF 50, \$20, SHOPPERSDRUGMART.CA



BEST FOR SENSITIVE SKIN

Brought to you by the experts in sensitive skin, this gentle cream provides high protection with zero irritation.

AVÈNE SPF 50+ EMULSION, \$25, SHOPPERSDRUGMART.CA

THE KIT

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OUTDOOR TIME

BLOORYORKVILLE

We look forward to welcoming you back. #BYTIME