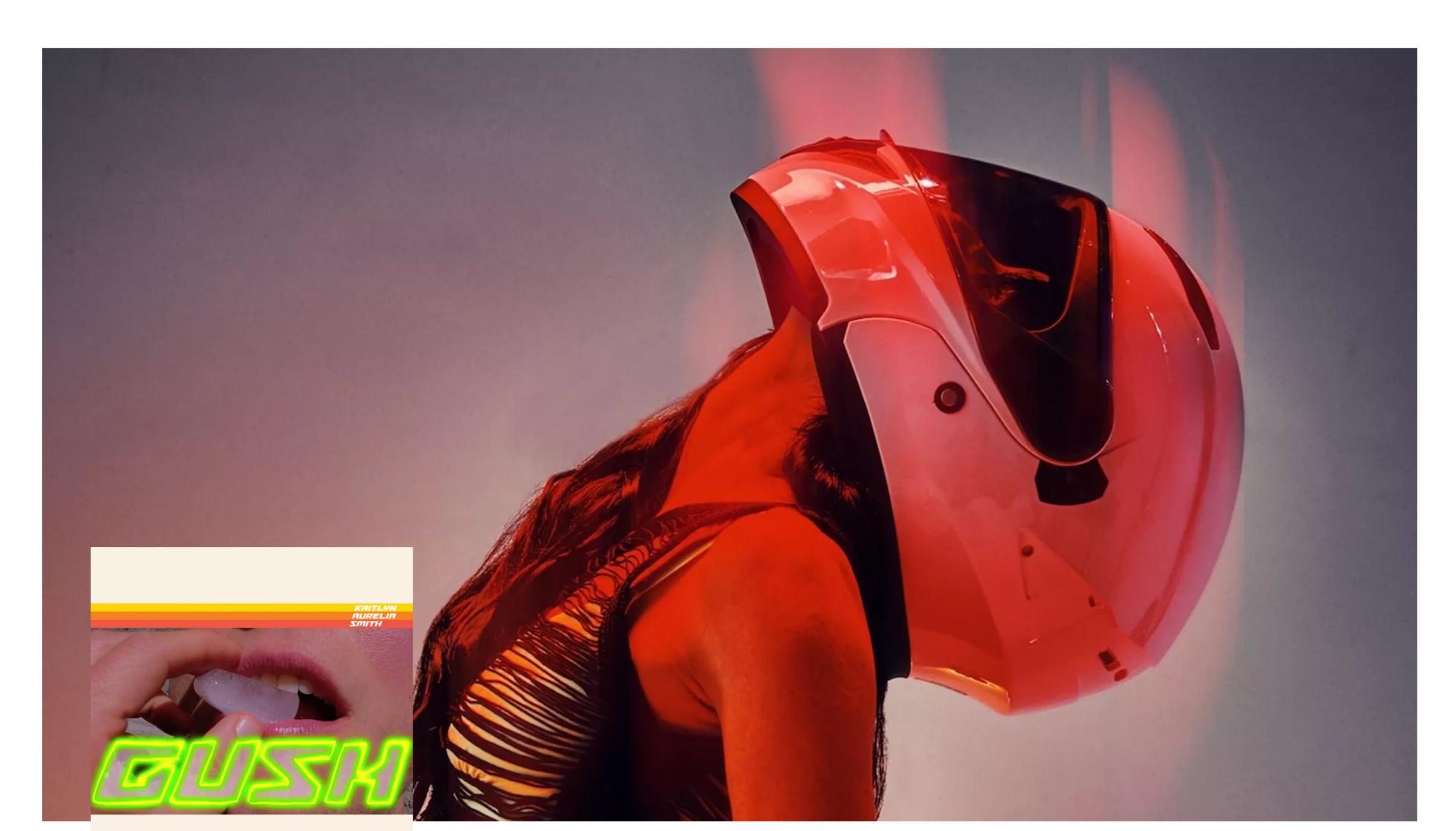
When silence becomes the loudest absence



KAITLYN AURELIA SMITH Gush

RELEASE 22.08.2025

/ NETTWERK MUSIC GROUP

In the pursuit of filling every pause, a sound emerges that dazzles as much as it wearies.

22.09.2025 / 14:52 / Reading time: 3 min

OF NICOLAJ ROOS PHOTO: TIM SACCENTI

Were it not for a chance encounter with a neighbour years ago in Los Angeles, we might well have ended up with an album of classical piano pieces rather than Gush. For American composer, producer and performer Kaitlyn Aurelia Smith, the true turning point came when she borrowed a Buchla 100 synthesiser – a contraption famed for its unruly temperament – and in doing so shifted her trajectory from the acoustic to the electronic. Smith is by no means a newcomer. A Berklee graduate, she has been releasing albums at a near-

whom she also served as studio assistant. Beyond music she's been a clerk and trained in martial arts – a discipline whose rigour seems to echo through her musical output. She thus joins a lineage of women who have left indelible marks on electronic music – from Clara Rockmore and Daphne Oram to Else Marie Pade and Laurie Spiegel. They were recently celebrated

annual rate since the early 2010s and has worked alongside synth pioneer Suzanne Ciani, for

in the documentary Sisters with Transistors, which highlights their uncompromising search for new forms of expression, often with machines as both collaborator and adversary. **READ MORE:** Forgotten, feminist filtrations

Where Kraftwerk underscored the mechanical edge of technology with surgical precision, Smith leans towards the opposite: organic, breathing structures in which electronics pulse with life.

leaves the ear yearning for respite and contrast.

into the foreground, the music loses depth.

Earlier works such as Ears and The Kid ventured into the experimental and at times the bodily and danceable, while Let's Turn It Into Sound (2022) flirted almost openly with pop. Gush continues down this path but pushes further into a dense, near-saturated sonic landscape. From the outset, opener "Drip" sets the tone: a minimalist skeleton of pitched-down vocals and bone-dry drum machine that gradually swells into a jagged mass of lo-fi strings. There's a certain

chilly allure to the layer-upon-layer aesthetic, yet one can't help but crave space to breathe; Smith seems intent on filling every crack in the canvas. "Urges" toys with jungle-inflected percussion, vocal loops and stereo trickery, but the result can feel claustrophobic. When every element vies for centre stage, the outcome is a wall of sound that

The title track "Gush" is among the album's most playful, with crackling beats, 8-bit nods and an off-kilter rhythm recalling both The Knife and early James Blake. Here Smith proves her knack for kaleidoscopic, technicolour worlds. Yet even here the flaw persists: when every detail is shoved

A more successful moment arrives with "Almost", which at first hints at dynamic range, though this promise ebbs once the vocals enter. Still, the track holds an intensity and a dramatic streak that offers a glimpse of just how powerful Smith could be if she allowed more silence and shadow into her sound.

grating; the sharp sibilants and its constant prominence in the mix can grow wearying. Matters aren't helped by a mastering job that pushes the levels so hard it can make sustained listening a chore. In fairness, one can't entirely fault Smith's approach. This insistence on a tightly packed, legatosaturated world has been a hallmark of her music since day one. Yet here it tips over into excess.

As a whole, Gush is driven by invention and an almost manic urge to probe the Buchla's every

possibility. Smith's voice – often processed with pitch-shifts and effects – is distinctive yet

the brush down. The ears soon feel saturated, and what might have been a vibrant journey becomes a pressed-flat experience. Gush is anything but lazy; if anything, it's trying to do far too much at once. Like the kid in the playground forever demanding your attention, it grabs you at first but soon becomes exhausting. The craftsmanship and daring are there to admire – but for the patient listener, the reward is

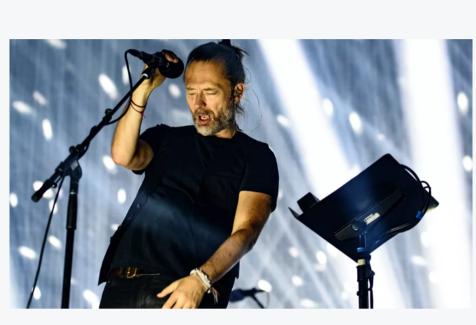
The album comes across like an over-embroidered canvas, where the artist has struggled to put

MOST READ RIGHT NOW

NEWS - 15.09.2025

sales

Volbeat



LOG OUT Q

CONCERT REVIEW - 20.09.2025

Radiohead caters fans after chaotic ticket

People's party with Volbeat didn't last too eeeEViiigi

NEWS - 23.09.2025

Well-known Danish artist to warm up on

The Wild Rabbits The wild rabbits get their ears

CONCERT REVIEW - 20.09.2025

Ed Sheeran tour

chopped off

RELATED CONTENT

ALSO READ

Kaitlyn Aurelia Smith

regrettably limited.

Backhand

Convincing entrance on the Danish rock scene

ALBUM REVIEW - 24.09.2025

ALBUM REVIEW - 24.09.2025 **Jean-Michel Jarre**

ALBUM REVIEW - 23.09.2025

Tom Grennan Tom Grennan aspires to greatness but stumbles upon

Anniversary reissue of visionary sample masterpiece

his own self-staging

ALBUM REVIEW - 23.09.2025 Scatman John **GAFFA's Forgotten Cases Episode 7: In Which We Agree**

That the World Could Well Use Some More Scatman

ALBUM REVIEW - 23.09.2025 Cardi B

Get spot shots among the scatter hails



GAFFA

ENTER YOUR EMAIL ADDRESS

DENMARK

Get GAFFA's newsletter

Yes please, I wish to receive GAFFA's newsletter and therefore approve cookie & privacy

SWEDEN

REGISTER

NORWAY

FOLLOW US

CONTACT