ELECTRONIC MUSIC PLAYED BY HAND · GENEVA

BIOGRAPHY



Photo Alexandre Favez

IN ONE LINE

OXSA (Patrick Eichenberger), electronic musician from Geneva: a live set played by hand, synth, turntable, modulars and voice.

SHORT BIO

OXSA plays electronic music the way you play an instrument. Behind it is Patrick Eichenberger, a musician from Geneva. Piano at four. Scratching and DJing at twelve, self-taught on a turntable found in the street. Computer music at fourteen, then training in electronics and sound engineering. He has played Paléo Festival twice, the Montreux Jazz Lab twice and the Electron Festival. For twenty years he has composed for other artists in his studio in Geneva, and in June 2026 he released ASTROSPORA, twelve tracks put out independently. From 2022 to 2026 he composed, scratched, sang and played keys in the band SuperSynco, before returning to OXSA, his original project.

MILESTONES

2008	Background, eleven tracks between IDM electronica, breakbeat and drum & bass.
2010	The Oxsa EP, the first release on the Argent Sale label, launched at the Zoo in Geneva.
2011	Electron Festival with a ten-piece live band; Swiss finalist at Red Bull Thre3style.
2012 · 2013	Paléo Festival, solo, then as a duo with DirtyMadSound.
2013 · 2015	Montreux Jazz, Lab stage.
2013	Les Sentinelles, an interactive musical installation, Fête de la Musique, Geneva.
2016	Co-founds ADESIV. Score for Borealis, Dan Acher's installation, shown around the world.
2022–2026	Writes, scratches, sings and plays keys in the band SuperSynco.
2024	Mérite meyrinois (civic award of his home town).
2026	ASTROSPORA (21 June), twelve tracks. LÀ-EAU, created for the Undertown's 30th anniversary (1 October).
2027	EP in preparation for early in the year; 45-minute live set in spring.

CONTACT

Booking: ADESIV
contact@adesiv.ch
+41 78 842 27 81

WATCH, LISTEN, DOWNLOAD

HD photos, booking kit, tech rider: **oxsa.ch/en/press**
LÀ-EAU, the live set (video): **youtu.be/ld6gHIsblDU**
ASTROSPORA (2026): **oxsa.bandcamp.com · Spotify · Apple Music**

LONG BIO

OXSA plays electronic music the way you play an instrument. Alone on stage: a synthesizer, a turntable, two modular racks he built himself, a microphone. Where many electronic live sets are operated, his is played: the melodies, the scratches, the textures and the voice all pass through his hands, live.

Behind OXSA is Patrick Eichenberger, a musician from Geneva. At three he picks out notes on the family piano, an instrument nobody else plays. At four he starts lessons with Régina Compagnon, who became like a grandmother to him, and whose last pupil he would be. Five years of private classical lessons: he was already composing, and what interested him was making music rather than performing someone else's.

At eleven he finds a beltless turntable in the street; at twelve he is scratching, self-taught, over Cut Killer mixtapes, without realizing that the transitions he is trying to copy were edited in a studio. At fourteen he takes piano and computer-music lessons at the Undertown and starts composing on machines. In the summers he cleans schools to pay for his two Technics and his software.

What follows looks scattered until you hear it: breakbeat and drum & bass, electroclash as a duo with Youri Ortelli, aka DirtyMadSound, dubstep, then the hybrid of psytrance and dubstep he ended up calling Psystep. What holds it together is not a genre. It is a way of pulling worlds that never meet into the same track.

He has played Paléo Festival twice, solo in 2012 and as a duo with DirtyMadSound in 2013, twice on the Lab stage at Montreux Jazz, the Electron Festival in 2011 with a ten-piece live band, and as far afield as Montreal. A Swiss finalist at Red Bull Thre3style in 2011, he presented les Sentinelles at Geneva's Fête de la Musique in 2013, an interactive musical installation.

From his studio in Geneva, under his own name, he works for other artists: arranging and mixing two albums by Nicolas Fraissinet and tracks by Ô Débit, mixing and mastering two albums by Joëlle Mauris, sound design for advertising and for the stage. He has written the score for the Exoplanètes exhibition at Geneva's natural history museum, for Borealis, Dan Acher's installation (created at EPFL in 2016, later shown around the world) and for large-scale projection mapping on Geneva façades. An electronics technician by training, he also spent five years studying electroacoustic music at Geneva's Conservatoire populaire de musique, earned a Swiss federal certificate in sound engineering and became a theatre technical manager. Able to run the whole chain from end to end, he also knows whom to work with: his recent records are mastered by Nick Burchall at Audio Animals.

In June 2026 he released ASTROSPORA, twelve tracks closing a chapter. The album came out on ADESIV, the collective of some fifteen Geneva artists and technicians he co-founded in November 2016 in order to produce, publish and distribute without intermediaries, and which now handles his booking. He keeps his masters and prefers a direct line to the people listening. From 2022 to 2026 he wrote, scratched, sang and played keys in the band SuperSynco, before returning to OXSA, his original project.

Meanwhile, from 2022, he builds his modular racks: his work shifts toward analogue, then toward the voice, carried by the band and by lyrics he writes on the quiet. In October 2026, invited to play for the thirtieth anniversary of the Undertown (the venue where he was taking piano lessons at fourteen, before becoming its lighting technician and later president of its association), he created LÀ-EAU: some fifteen minutes following water from the mountain down into the city, sung, the voice processed live all the way to a yodel, the same "yo" returning later as a scratch. That is the direction he is following now. His home town gave him its Mérite meyrinois 2024 award.

OXSA is written in four signs: the circle, the cross, the sine wave, the triangle. The whole, the encounter, what runs through the system, and emergence.

WHY NOW

"I spent years in the shadows: in the control room, in the studio, in a band. Meanwhile, producing on a computer became the norm, then came the AI generators. I went the other way: turning a knob, patching a cable, scratching, singing. I am a pianist before I am a DJ; the modulars gave me back my hands, the band gave me back my voice. This is not a new direction, it is mine. LÀ-EAU is one stretch of that road."

OXSA, October 2026

Texts free to reuse. Please credit the photographer with each photo.