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**Verzonden:** maandag 13 mei 2024 16:02  
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**Onderwerp:** Uitnodiging | Invitation | The Thief's Journal: Songs of Decreation | Billy Bultheel



***The Thief's Journal: Songs of Decreation* van Billy Bultheel**  
**30 & 31 mei, 20:30**  
**[Thomaskerk, Amsterdam](#)**

*For English, please see below*

Met veel plezier nodig ik je uit voor de performance *The Thief's Journal: Songs of Decreation* van Billy Bultheel in de Amsterdam Art Week. De early bird tickets zijn inmiddels uitverkocht, maar voor mijn nieuwsbrieflezers heb ik een speciale kortingscode beschikbaar gesteld voor beide dagen. ♥

Speciaal geschreven voor negen muzikanten, combineert *The Thief's Journal: Songs of Decreation* live en elektronische muziek met een locatiespecifieke scenografie binnen de brutalistische architectuur van de Thomaskerk. Bultheel verkent in *The Thief's Journal: Songs of Decreation* hoe architectuur als muziekinstrument kan dienen.



***The Thief's Journal: Songs of Decreation* by Billy Bultheel**

**30 & 31 May, 8:30PM**

**[Thomas church](#), Amsterdam**

It is my pleasure to invite you to Billy Bultheel's captivating performance *The Thief's Journal: Songs of Decreation*, featured as part of the Amsterdam Art Week program. Early bird tickets are now sold out, but for my newsletter readers I have made available a special discount code for both days. ❤️

Exploring architectural space as a musical instrument, *The Thief's Journal: Songs of Decreation* is written for nine musicians, crossing live and electronic music with a site-specific performance and scenography within the Brutalist architecture of the Thomas church.

Bultheel's *The Thief's Journal: Songs of Decreation* takes its name from the semi-fictional autobiography of [Jean Genet](#), the French novelist, playwright, poet, and activist. In this work, Genet deploys religious and Christian language to poetically depict the lives of societal outcasts, including convicts, thieves, and beggars. Paying homage to the writer's contrasts of high and low culture, the musical language of *The Thief's Journal: Songs of Decreation* fuses the religious with the cathartic, the sacral with the industrial, and the communal with the ritualistic. The scenographic framework, too, invites musicians and the audience to navigate a dynamic experience in which music becomes spatial, tangible, and visual—an extraordinary exploration where sound intersects with architecture and movement.