

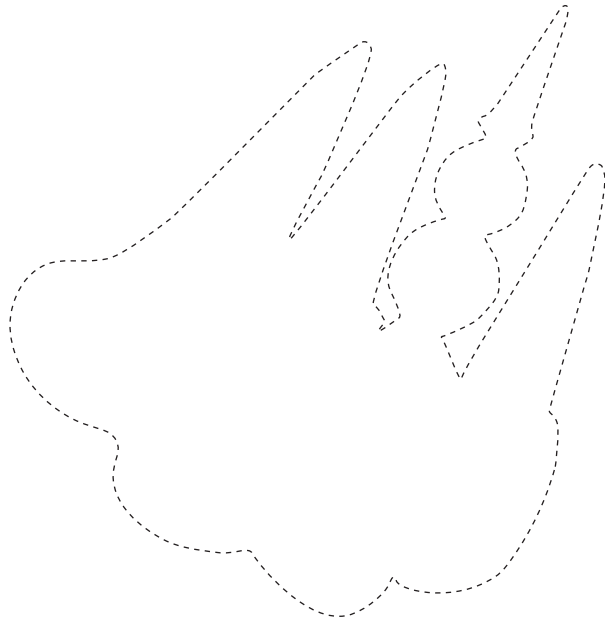
Bimbo-di Bambe-di Boobs

On Bimbofication, Pornography
and Bimbo-Performance

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Introducing the Bimbo

Like many young teens growing up in the 00s, my friends and I would spend our afternoons flipping through channels on my tiny TV, often landing on MTV. This is where we first encountered those noisy creatures. In music videos, reality TV shows and movies they would gather in flocks to create drama. They seemed to be everywhere. Young, white, beautiful blondes with huge boobs and slim bodies dressed in designer clothes, pink and glitter. We called them Bimbos.

Back then I used bimbo as a slur. Still a dedicated *tomboy*, it was hard to understand why anybody would be so concerned with their appearance. My suspicion that these women were dumb, however entertaining, was confirmed as the general notion at the time. In the 2006 pop hit “Stupid Girls,” Pink is calling out famous women in her generation for being vain, silly and promiscuous. In one scene of the music video, a woman (an obvious parodic impersonation of Lindsay Lohan) runs over a guy because she’s driving while applying lipgloss in the rearview mirror of her shiny convertible. I would sing along loud and proud to Pink’s lyrics:

Maybe if I act like that
 Flippin' my blond hair back (yeah)
 Push up my bra like that
 I don't wanna be a stupid girl^{1,2}

Despite my aversion to the stupid girls, I was also excited by their flashy lifestyles and extreme looks. Following famous bimbos became a secret obsession of mine. Watching endless hours of TV, I was always waiting for a bimbo make-over moment. In “The House Bunny”, Playboy Bunny Shelley helps a sorority of misfits become *bimboldicious*; in an iconic episode of reality series “The Simple Life”, socialites Paris Hilton and Nicole Richie encourage a young girl from the swamplands of Louisiana to dress in pink for her first date.^{3,4} These transformations from dull-to-doll seemed to promise that everybody contained an inner bimbo that could blossom one day. This idea was both frightening and enticing. While often enforcing standardized notions of beauty and femininity, the make-over scenes also suggested a sisterhood where women helped each other express and embrace their sexuality. At the same time these women were often presented as airheaded dolls, distant from reality and with

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1. Pink: *Stupid Girls*, (2006)
 2. Today I recognise Pink's *Stupid Girls* as a disturbing example of slut-shaming and I see how she's stressing the tired assumption that women can't have both beauty and brains.
 3. Wolf, Fred: *The House Bunny*, (2008)
 4. Bunim, Mary-Ellis. Murray, Jonathan: *Jenny's First Date, The Simple Life Season 2*, (2004)

little understanding of anything other than make-up and boys. Based on the above mentioned media from my 00s youth, I have constructed the following definition of a *True Bimbo* which I will utilize and question through my thesis:

The True Bimbo was born to be a bimbo – she is helplessly unaware, ditzy, but often kind-hearted, easily dominated and eager to please (men). She is white, blonde and fuckable. She is called bimbo by others, not by herself.

In my own artistic practice, I have experienced that creating work that is ornamented, colourful and visually excessive is often considered feminine and of little relevance to the art world. I've been taught that I should fear and feel mortified when my work is referred to as “decorative” or “eye-candy.” I've even been called “another pretty girl who wants to make pretty art” by an older male teacher. One might say, that using the expression “eye-candy” – which refers to “visual images that are superficially attractive and entertaining but intellectually undemanding”⁵ – is just another way of calling my work bimbo-art.

In *The Guerilla Girls'* 2003 guide to female stereotypes, it is claimed that “Men want to date Bimbos, but no woman wants to be called one. It's hard to find actresses who admit to being Bimbos, but it's easy to find them playing Bimbos in movies or on TV.”⁶ In my thesis, I want

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5. “Eye candy” definition from Lexico Dictionary Powered by OXFORD
 6. Guerilla Girls, The: Bitches, Bimbos and Ball-breakers: *The Guerilla Girls' Illustrated Guide to Female Stereotypes*, (2003). Page 20

to challenge this notion and explore contemporary cases of *bimbodom*, and efforts to reclaim the bimbo. I'm interested in researching to which extent the *True Bimbo* exists today, both as a fantasy and in real life. I will examine the internet-driven fetish dedicated to the desire of making or becoming a bimbo – *bimbofication* – first in instances of erotic fan art, and later by studying Alicia Amira, a real life, self-proclaimed “Bimbo Doll”. Based on my research, I will propose bimbofication as a type of imitative gender performance; I will discuss what this means for the inclusivity of the fetish community around it; and finally, I will suggest the *Recontextualized Bimbo* as an alternative to the *True Bimbo*. My gut tells me that there is more to bimbofication than blatant sexism, and I am determined to figure out what this might be.



Hot Pink Cartoons – Bimbofication Illustrated

Imagine this: It's a warm summer day in the park. The sun is shining bright and you are thirsty. A kind stranger offers you a beverage and you thank him and begin to drink. But something is not right: your body is changing! Blonde locks grow from your head and your lips swell. Your t-shirt rips apart as your tits expand. Your ass grows so big that your denim shorts simply disappear between your cheeks. Suddenly your brain goes blank. You forget where you are. You want to please. You. Need. To. Fuck.

This narrative of a “normal” girl developing into a bimbo is similar to that of most bimbofication pornography. Bimbofication can be enjoyed in different media – written erotica, animations, transformation blogs etc. – but most popularly as illustrated timeline sequences, in which a cartoon character becomes increasingly bimbofied. The cartoons are created by amateurs and fans and the content is shared, discussed and praised in niche fetish communities across various online platforms.⁷

7. Most frequently DeviantArt, Tumblr and Reddit

Erotic art is democratic in the sense that anybody can produce it and distribute it online. Costs are low, production is fast and only the desires and fantasies of the artist limit the scenarios that can be portrayed. This way it can potentially be a tool for expanding the limited sexual imagination of mainstream porn. Erotic amateur art does not rely on profit or broad appeal, but on the creator's desire, thus making more space for diverse representation and subverting scripted sex. In this chapter I will analyse and discuss a number of bimbofication artworks and attempt to deduce which attitudes the images signify.

Bimbofication cartoons can have different starting points. In one image, a punk girl is looking rather confrontational, frowning in a *Rebel* t-shirt (Figure 1). In another, a "girl next door" is tricked into putting on a necklace with the promise that a guy will then leave her alone (Figure 2). But the final image of the sequence is always the same – *Bimbo-di Bambi-di Boobs* – a blonde bombshell in tight, pink clothing appears. An external power alters the appearance and mental state of a character who, with a stroke of magic, transforms into an obedient and hot fantasy doll – a *True Bimbo*.

Both of the women in the above mentioned cartoons undergo the *bimbo morphing* in spite of themselves; they do not consent. Sexuality is an overwhelming force from outside that penetrates them; it is not something they pursue. The drawings seem to stress the dangerous notion that the easiest way to make a woman engage in the type of sexual act you desire is by force, by removing her agency. At the same time, the drawings suggest that a woman simply doesn't have the mental or physical

capacity to exercise her brain while maintaining a fuckable body. In her essay on forced feminisation, writer and trans activist Andrea Long Chu describes this as an economy of attention: "Get rid of your thoughts, make room for cock."⁸

In 2017 frequent bimbofication contributor and DeviantArt user Sortimid received a lot of criticism on his *De-bimbofication* artwork (Figure 3). The cartoon shows a bimbofication sequence in reverse – a hot blonde picks up a book and morphs into a pensive brunette in a grey hoodie. The image went viral and thousands of people expressed disgust towards the sexist implication that "hot women aren't smart, smart women aren't hot".⁹ Sortimid (who self-identifies as a feminist) responded to the critical comments in a journal entry on DeviantArt the following way:

Can I support feminism and women's rights while harboring sexist fantasies? What if I create work that caters to others' sexist fantasies? After all, we don't choose what turns us on. I believe erotic art is a way to indulge sexist fantasies safely and harmlessly. However, its nature as porn needs to be clear.¹⁰

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8. Chu, Andrea Long: *Did Sissy Porn Make Me Trans?*, (2018). Page 8
 9. Bruce Smith, Alex: *Artist Behind Viral Sexist Cartoon Defends It As 'Bimbofication' Fetish Art*, (2017)
 10. Sortimid: *So this happened*. DeviantArt Journal, (2017)

The statement that cartoons are harmless seems immensely naive. We have seen multiple incidents in recent history of drawings catalyzing destruction – an example is the 2015 shooting in the offices of French satirical newspaper *Charlie Hebdo*.¹¹ To claim that drawing is a “safer” medium than, for example, writing or video, is therefore rather controversial. Perhaps what Sortimid believes is that erotic art is “safer” in the sense that the production does not require actual physical sex work. But this is also a problematic statement, because since erotic art is *only* drawings, there is never a point of consensual agreement in their production. Consent is usually the action that preserves the empowerment of the submissive subject in different forms of power-play, and it is what separates BDSM scenarios from actual assault. In Linda Williams’ canonical book on hard-core film pornography, she describes it the following way: “the violence is depicted not as actual coercion but as a highly ritualized game in which the participants consent to play predetermined roles of dominance and submission.”¹² It is never my intention to shame any type of kink culture, and I believe it cannot be said too many times: Objectification can be sexy, humiliation can be sexy, being treated as a cock-hungry-cum-dumpster-slut can be sexy – but only when consensual (also including consensual

11. The shootings were provoked by controversial cartoon depictions of Muhammed featured in the newspaper; it resulted in the death of 17 people and it triggered much fear and misery. CNN: *2015 Charlie Hebdo Attacks Fast Facts*, (2018)

12. Williams, Linda: *Hard Core: Power, Pleasure, and the “Frenzy of the Visible”*, (1989). Page 18

non-consent). When there is no second person to agree to a sexual situation, it’s difficult to talk about consent – just as difficult as preserving the sexual agency of a cartoon. Even though there are no physical bodies involved in an erotic drawing, this drawing can still put bodies in danger when portraying and normalising assault as an inevitable action towards a hyper-sexual body. The fantasy of a woman being forced into sex or sexuality is certainly not exclusive to bimbofication porn; we are exposed to more soft-core variations of it constantly. Consider iconic, scandalous blonde Marilyn Monroe. There are countless images of the diva wearing seductive lingerie while flirting with the camera and showing sexual confidence. Still the one image we all remember is of Monroe’s dress being caught by a subway grate breeze, thus revealing her legs, supposedly against her will.¹³

Forcing the cartoon characters into sexualization is only one of the ways the illustrated women become objects to be acted upon rather than subjects who make decisions in bimbofication artworks. Other strategies of objectification and dehumanisation include referring to the characters in inanimate items such as *Bimbo-dolls*, or actually portraying them as partly non-human, for example in the shape of a submissive bimbo/*dog*-hybrid (Figure 4). These are all efforts that place the bimbo characters lower than human (men) in an animacy hierarchy, a hierarchy that measures the capability to function as agent (Figure 5). While this can be part of kink-play when consensual, it is also an

13. The image originates from the movie *The Seven Year Itch*
Wilder, Billy: *The Seven Year Itch*, (1955)

effective linguistic strategy in order to disallow someone human privileges, like protection from violence, and to condone assault.

Sortimid continues his journal statement with the words: “Outside its context, people mistook a sexist, fetishistic fantasy for a statement about the real world.”¹⁴ Although I would argue that someone is always responsible for the material they produce, it *does* matter which context the content is shared in. After it went viral, Sortimid’s De-bimbofication sequence was appropriated by the highly misogynist and radicalised “Incel” community (Figure 6). With a sense of entitlement to sex, Incels (Involuntary Celibates) identify as victims of sexual rejection. They believe they are not having sex solely because of their lack of looks and power and consider all women *shallow bitches* as a consequence. Incels share their stories of resentment and rejection on Reddit and have developed a pseudo-science around their beliefs. In their language they differentiate between two variations of female stereotypes, Beckys and Stacys, and these have been illustrated by a remix of Sortimid’s drawings. A Stacy looks just like a bimbo, but while a bimbo is typically desired by men due to her sex appeal, Incels consider Stacys revolting. The “Incel Inside Wiki” explains: “A Stacy is the ultimate embodiment of every wicked, depraved aspect of feminine nature... She is an entitled whore.”¹⁵ A Stacy is an attractive and powerful woman who can *choose* who she has sex with, and Incels are not bothered with sexual liberation. What

14. Sortimid: *So this happened*. DeviantArt Journal, (2017)

15. Incel wiki contributors: *Stacy*. Incel Inside, (2019)

they desire is for attractive women to be obtainable commodities – to have hot sex on demand. The image that for one user portrays someone magically made submissive, for another represents a woman who continues to be unapproachable, refuses to submit. Same exact image, different gazes. Bimbofication contributors are usually aware that the female characters they present are hyper-idealised and exaggerated, and they express admiration for the absurd and unnatural – something I will later discuss as a way of *camping* femininity. The erotic artists often agree that the *True Bimbo* is a construct, or in the words of Sortimid, a *fantasy*. She is not an image of reality. Incels, on the other hand, use the same images to *confirm* their derogatory ideas about the nature of women.

Sortimid recently reclaimed the original De-bimbofication characters from the Incel community. As a twist in the tail the two women are now portrayed as lesbian lovers and LGBT+ fighters (Figure 7). It seems that Sortimid recognizes the dangerous implications of the initial cartoon and that he is taking appropriate actions to dissociate his artwork from misogynist narratives.¹⁶ The image has been met with positive response on DeviantArt. One user comments: “Absolutely adorable that you’re able to spin that whole mess into something lovely.”¹⁷

My favourite transformation porn contributor is erotic artist Parkdale. In one of her sequences, “Corrupted Christian GF”, a young christian Latina is nervous at the idea of

16. There are things to be said here about straight male gaze on female couples, but I’ll hold that for now.

17. AgentGrape, *Happy Pride Month!*. DeviantArt, (2019)

talking to boys (Figure 8). As she grows older so does her sexual confidence and soon she exchanges her bible for butt-plugs and implants. A bimbo is born!

According to The Feminist Porn Awards, pornography can be considered feminist when 1) A woman has been involved in the production, 2) It depicts genuine female pleasure, and 3) It expands the boundaries of mainstream sexual representation. Which means that “you are more likely to see active desire and consent, real orgasms, and women taking control of their own fantasies (even when that fantasy is to hand over that control).”¹⁸ It’s notable how “Corrupted Christian GF” ticks all of the above mentioned boxes.

Parkdale, the artist, is a trans woman who uses her own female experience to feed her cartoons. The character in the sequence is seen talking to her partner through her bimbo-morphing, letting him know how she feels about her own development. In one image she says: “I kept my plug in all day, just like you asked.” It shows how they engage in some variation of a D/s relationship where she functions as the submissive who follows instructions. At the same time, she states more than once that she loves being with her partner – she finds pleasure in handing him the control and she’s excited to explore her sexuality with him. All of these qualities make it impossible to establish “Corrupted Christian GF” as a *True Bimbo* – she is aware and in control of her own positioning, not ditzy or airheaded.

This is probably one of the reasons Parkdale’s sequences resonate so well with other women. Female users often comment how they feel represented by her drawings and that they recognize their own experiences in them (Figure 9). The general tone in the comment sections echoes appreciation, revealing how the bimbofication community can be both supportive and inclusive – something I will later elaborate on.

A number of the bimbofication cartoons have proved to be sexually liberating for some women, and I’ve noticed comments from women who feel represented and who identify with the bimbo characters. I would next like to step out of the cartoon fantasies and study the experience of actually presenting yourself as a bimbo in real and virtual life.

18. Taormino, Tristan. Penley, Constance. Parrenas Shimizu, Celine. Miller-Young, Mireille: *The Feminist Porn Book: The Politics of Producing Pleasure*, (2013). Page 12



Alicia Amira's Fantasy

“I would consider myself a bimbo. I have the style, the body modifications, the walk. But I refuse to give up my intellect or sleep with strangers. Am I still considered a bimbo?”¹⁹

This question was recently asked by user DrSaline in the NSFW Subreddit r/Bimbofication. In this online community being called a bimbo raises your status, it's a stamp that you desire. The Reddit group is dedicated to sharing bimbofication content and most posts are by people of all genders who show off their bimbo-morphings in flirtatious selfies and before-and-after photos. If a user shows progress in their transformation and supplies a steady stream of images, they can acquire the prestigious label *Verified Bimbo*. So can DrSaline consider herself a bimbo? According to the comment section it's an unanimous YES! Many users show their support and endorsement by encouraging DrSaline to live her bimbo fantasy and to only harness what she identifies with from the bimbofication fetish.

19. u/DrSaline: *Does a bimbo inherently need to be a slut or be dumb?*, Reddit, (2019)

In recent years bimbofication has gained more attention (Figure 10). One of the people who have put the fetish on the map is bimbo-doll Alicia Amira (Figure 11), who became known after appearing in an episode of the VICE produced short-documentary series “FAMEish”.²⁰ In the documentary Amira is dressed in her everyday look – a tight, pink miniskirt, noisy jewelry and long platinum extensions. We follow her to her partner Roblake’s studio where she has the words *Fuck Doll* tattooed underneath her butt, all the while she’s explaining her bimbofication lifestyle and choices. Amira is active on several online platforms and she’s dedicated to presenting bimbofication as hot and empowering.²¹ In this chapter I will analyse Amira’s online behaviour and statements and present her experiences as an example of contemporary bimbodomy.

Insisting on using sexuality as a strength is central to Amira’s work and she describes different approaches of acquiring power. She explains, “imagine being able to stop conversations just by your very presence... no matter if it’s out of disgust or arousal, it’s an extreme power people give you, so take advantage of that power and use it to your benefit!”²² In our society of double standards, female bodies

20. Digen, Andreas: *The Self-Proclaimed Bimbo Doll*. FAMEish, (2018)

21. On Instagram Amira reaches her followers, on beabimbo.com she sells bimbo accessories and on OnlyFans she releases self-produced porn content for paying subscribers.

22. Amira, Alicia: *Letting my inner bimbo out to play*, (2019)

are constantly sexualized, but women who present themselves in a sexual way are considered depraved. For Amira, rejecting a *madonna-whore dichotomy* that privileges the submissive, pure and pious becomes both empowering and exciting. She says, “It gives me strength walking down the streets. I get turned on by people staring. It turns me on so much that I’m seen as this Fuck Doll.”²³

Alicia Amira explains in an interview how she was always excited by the art of body modification and by achieving a doll-like plastic look. She loves “The design. The process. The experience. The healing. The aftermath. Everything about it.”²⁴ For Amira altering her appearance with surgery is not a matter of being dissatisfied with her looks, but about treating her body as a transformative entity. She describes her body as an artwork in constant development. Amira’s relationship to her body bears similarities to the attitude of French performance artist ORLAN. In the beginning of the 90s ORLAN started the project “The Reincarnation of Saint-Orlan”, an ongoing performance in which she went through a series of plastic surgeries.²⁵ ORLAN continuously insists on treating her body as only flesh and organs that can be operated on with the same unemotional attitude that one would substitute parts of a machine.²⁶ She believes a body has no value or predestined

23. Digen, Andreas: *The Self-Proclaimed Bimbo Doll*. FAMEish, (2018). 00:07:03

24. M. Jansson, Amanda: *Alicia Amira - Bimbofication! An Interview*. Kaltblut Magazine (2018)

25. ORLAN reconstructed her face by appropriating features from famous female portraits painted by men.

26. O’Bryan, C. Jill: *Carnal Art, Orland’s Refacing*, (2005)

purpose in itself, it's an instrument to use. For both Amira and ORLAN, transforming the body through surgeries is a way of taking ownership of it. It's a tool for using and presenting their bodies in a deliberate way, rejecting the essentialist notion of the body as sacred or *natural*. For this matter, maybe a bimbo can be just as subversive as a Cyborg?²⁷ While ORLAN claims not to be interested in the result of her surgeries and in her looks, Amira confesses that the process *is* about appearance. It's about becoming hyper feminine and thus hyper sexualized, and about using that sexualization as power.

Amira's website presents a list of steps one can follow in order to complete a bimbo transformation (Figure 12). By imitating and exaggerating traits that are usually considered "feminine" – the list suggests applying acrylic nails, heavy make-up and lush hair extensions – one can achieve the desired denaturalised and doll-like bimbo look. The list only gives advice on appearance, there is no guide to a specific bimbo behaviour or way of acting. Amira says that personally she often adapts the way she performs, and that sexually she can function as submissive, dominant and everything in between.²⁸ This suggests that her bimbo

27. I'm referring to Donna Haraway's definition of a Cyborg – a rhetoric figure that exists in-between – presented in the essay:

Haraway, Donna: *A Cyborg Manifesto, Science, technology and socialist-feminism in the late twentieth century*. David Bell and Barbara M. Kennedy, *The Cybercultures Reader*, (2000)

28. Amira, Alicia: @aliciaamiraxxx at OnlyFans. (2017 - ongoing)

essence is found in her look, not in her behaviour. It's something she acquires, not something she is born into. I will later elaborate on what this way of looking at bimbofication means for the inclusive and subversive potential of the fetish.

Bimbofication becomes a vehicle for two separate businesses for Amira. Under the name © BE A BIMBO she produces clothing items in bimbo fashion, often featuring slurs like *Bimbo*, *Fake* or *Plastic* printed in Barbie typography (Figure 13). One can read this as an effort by Amira to linguistically reclaim these words and to change their semantics. In her essay on the ambition behind *Slutwalk*, professor of Women Studies Andrea O'Reilly writes about re-appropriation: "this tactic has a long tradition in feminist and social justice activism. Terms such as spinster, witch, bitch, queer, cunt, breeder, mama, crone, and hag, to name but a few, have been reclaimed and redeployed in both feminist activism and theory."²⁹ The idea being that you can take the power out of a derogatory term by owning it and changing its meaning.

The second business Amira is engaging in is sex work, both as a producer and performer of pornography and by selling sexual services. She was signed with the porn empire Brazzers in 2016, but has only participated in two of their productions since, both of which are so cliché that I

29. O'Reilly, Andrea: *Slut Pride*. Teekah, Alyssa. Scholz, Erika Jane. Friedman, May. O'Reilly, Andrea: *This Is What A Feminist Slut Looks Like: Perspectives on the Slutwalk Movement*, (2015) Page 60

wonder if they are intentionally parodical of the porn genre. In one video Amira's car breaks down and a kind stranger offers her a ride. An obedient Amira thankfully repays his services with a blowjob and the scene ends with a fire-work-explosion in the inevitable cum-shot. Yummy!³⁰

Fortunately Amira has since started producing her own content, most of which is intimate solo recordings of her showing off her plastic body, describing how turned on she is while masturbating.³¹ All in the safety and comfort of her own pink bedroom. Amira distributes her videos on the platform OnlyFans where users pay Amira directly to gain access to her account and content.

In 2019 most people watch porn on free streaming services like Pornhub and Youporn.³² This has resulted in the decrease of both the production value of mainstream pornography and in payment for sex workers. It has forced the mainstream industry to push new material faster and cheaper and to focus less on the work environment, safety, and comfort on set, and representation. The same rule applies to the pleasure industry as to any other production – if you want a sustainable product and fair, non-exploitative labor, you need to be conscious about your consumer habits. Let's acknowledge and promote our personal desires by directly supporting the people who stimulate them and make fantasies come alive. Professor of Feminist Studies Mireille Miller-Young describes in a text about black female porn directors that an advantage of functioning as

30. Brazzers: *There's A Porn Star In My Car!*, (2017)

31. Amira, Alicia: @aliciaamiraxxx at OnlyFans. (2017 - ongoing)

32. Ronson, Jon: *The Butterfly Effect*, (2017)

a pornographic producer is that one is able “to create the terms of one's own performance and to catalyze one's own fantasies into the sex scene.”³³

Amira says in an interview that pursuing bimbofication and performing in porn where initially two separate fantasies, but online pornography is a way for her to explore her fetish in a community. At the same time she describes how her bimbo appearance is not always beneficial for her career; actually a lot of consumers prefer the “girl next door” look.³⁴ Hyper-sexuality would seem to be an advantage in the pornographic industry, but quite ironically that's not always the reality. The same attributes that make a bimbo desirable – sexual potency and voluptuous body – also threaten ideals of domesticity, obedience and purity in feminine behaviour. In other words: You expect that a bimbo is willing to degrade herself, but it shows real power to be able to make a “normal” girl behave like a slut.

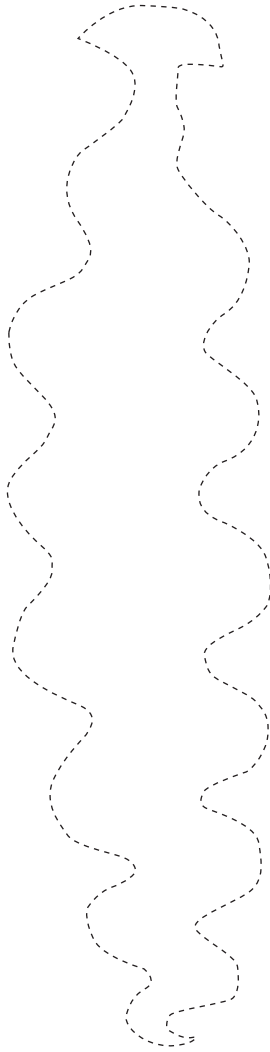
Alicia Amira ends a motivating text with the words: “A woman who embraces her inner bimbo is smart, savvy, creative, beautiful, strong, empowered, inspiring... She is everything but stupid.”³⁵ Just like with Parkdale's

33. Miller-Young, Mireille: *Interventions: The Deviant and Defiant Art of Black Women Porn Directors*. Taormino, Tristan. Penley, Constance. Parrenas Shimizu, Celine. Miller-Young, Mireille: *The Feminist Porn Book: The Politics of Producing Pleasure*, (2013). Page 106

34. Digenes, Andreas: *The Self-Proclaimed Bimbo Doll*. FAMEish, (2018). 00:03:41

35. Amira, Alicia: *Becoming a Bimbo*, (2019)

“Corrupted Christian GF”, it becomes obvious that Alicia Amira is everything but a *True Bimbo*. In this chapter I have demonstrated how Amira has a reflected relationship to her body and the way she presents and modifies it, how she projects sexual liberation and that she’s making profit on her fantasy and fetish. It would seem that an alternative to the *True Bimbo* is necessary – a character that better displays the reflective spirit of most contemporary bimbodrom. By analysing Amira’s statements I have demonstrated how bimbofication can be empowering – but for whom? In the final chapter I seek to answer this question by staging bimbofication as a performance, an imitation of femininity. Finally, I will present the *Recontextualized Bimbo*.



Enter Bimbo – Performing Gender

Many of the bimbofication sequence cartoons I have previously presented base their narratives of bimbo transformations as something that happens unexpectedly, with a stroke of magic – *Bimbo-di Bambe-di Boobs*. Alicia Amira has made it clear to us that this type of unaware morphing is far from real, and that acquiring the bimbo look is the result of determination. Amira's appearance is strikingly similar to that of many of the fully formed drawn bimbos, but simultaneously her experience of transformation invalidates the narrative in the cartoons, and separates her from these objectified characters. At the same time Amira has made a step-by-step recipe for *anybody* to be able to join the bimbo queendom; she teaches us that by applying a few accessories, *anybody* can obtain the right to call themselves a bimbo. One could argue that bimbodom is *not* essentially rooted in or inseparable from being a woman – a statement I will support with examples in this chapter. Could it be that the notion of femininity (in bimbofication culture) is embedded in the *costume*, not the person wearing it?

I would like to propose bimbofication as a way of *camping* female identity. Camp as defined by Susan Sontag in her 1964 essay “Notes on Camp” is the “love of the unnatural: of artifice and exaggeration.”³⁶ Camp is a comic vision of the world, one that celebrates the vulgar and excessive. Camping is always done *lovingly*, with frivolousness instead of judgement. Every aspect of governing notions of “feminine nature” is exaggerated to the extreme in bimbofication cartoons. Women should care about their appearance? A bimbo has watermelon-sized boobs. Women are unintelligent? A bimbo has no brain. Women should be passive in their desires? A bimbo exists only to please! This way bimbofication becomes a humorously amplified idealization that echoes an intense aesthetic attraction and love of the hyper-feminine. There is nothing “natural” or “pure” about a bimbo, which makes her all the more thrilling to her admirers. The image of a bimbo is intentionally absurd. When Alicia Amira argues that a bimbo can be smart and in charge she reveals an understanding of the word that is separate from how it’s commonly used. One might argue that this is also a way of treating bimbodom in a campy way. Sontag writes, “Camp sees everything in quotation marks. It’s not a lamp, but a ‘lamp’; not a woman, but a ‘woman.’”³⁷ It’s not a bimbo, but a “bimbo”. When Amira calls someone bimbo, it is never meant as a slur. She reclaims the word and loads the expression with her own significance. Insiders are aware of this. The “bimbo” she is referring to is separate from the dominant, injurious meaning of bimbo. Sontag continues:

36. Sontag, Susan: *Against Interpretation*, (1966) Page 191

37. *Ibid.*, Page 194

This comes out clearly in the vulgar use of the word Camp as a verb, ‘to camp,’ something that people do. To camp is a mode of seduction – one which employs flamboyant mannerisms susceptible of a double interpretation; gestures full of duplicity, with a witty meaning for cognoscenti and another, more impersonal, for outsiders. Equally and by extension, when the word becomes a noun, when a person or a thing is ‘a camp,’ a duplicity is involved. Behind the ‘straight’ public sense in which something can be taken, one has found a private zany experience of the thing.³⁸

I have previously demonstrated how Sortimid’s bimbofication art has been both heavily debated and misused; it has been declared sexist by a group of feminists online and simultaneously been appropriated for misogynist purposes by the alt-right. Out of context, it’s easy to read the erotic drawings as only humiliating to women and undeniably sexist in their narratives and implications, but perhaps insider bimbofication consumers experience something else in the artworks and lifestyle. Perhaps there is a duplicity, as Sontag calls it, that reveals something more than merely patriarchal chauvinism. Based on my research and the attitudes I have seen in insider bimbofication comment sections, as well as from people presenting themselves as bimbos, I feel confident in suggesting that nobody is more aware of the fact that women are not inherently either Madonnas or Whores, Beckys or Stacys, Jacki Os

38. *Ibid.*

or Marilyns, Girl-Next-Doors or Bimbos than the people engaging in the bimbofication fetish community. Let me elaborate on this statement.

As mentioned above, my reading of Amira's words has showed how *bimbo* is a costume you dress up in, rather than a character trait or an inborn female identity. It's a set of recognisable accessories that can be put on and taken off again as desired. Presenting yourself as a bimbo becomes a way of performing rather than a way of being. A performance based on an idealised version of a woman, a performance that imitates normative notions of hyper-femininity and exaggerates these traits. As previously mentioned, Linda Williams also emphasises how fetishistic power-play is a game of highly ritualised *role-play*.

In Judith Butler's consequential feminist book *Gender Trouble*, she describes gender imitation exemplified by drag ball performances, or lesbian partners who imitate heterosexual relationships by each performing Butch or Femme in couples. Butler writes:

Although the gender meanings taken up in these parodic styles are clearly part of hegemonic, misogynist culture, they are nevertheless denaturalized and mobilized through their parodic recontextualization. As imitations which effectively displace the meaning of the original, they imitate the myth of originality itself. In the place of an original identification which serves as a determining cause, gender identity might be reconceived as a personal/cultural history of received meanings subject to

a set of imitative practices which refer laterally to other imitations and which, jointly, construct the illusion of a primary and interior gendered self or parody the mechanism of that construction.³⁹

If we accept bimbofication as a performance, as a gender imitation, maybe the bimbo character can be subversive. When Amira declares herself bimbo due to her choice of accessories it could be a way of pointing at the absurdity of believing that a *True Bimbo* – a woman who is attractive and consequently unintelligent – actually exist. While simultaneously embodying a bimbo in a way that is loving, frivolous, exaggerated, campy, she gently dismantles and denaturalises the illusion of a bimbo as female or of feminine nature. Perhaps bimbofication is not actually humiliating to women; perhaps it is mocking the patriarchal *idea* of a bimbo, of every woman being born part bimbo. The bimbo stereotype is part of a misogynist culture, but performing it in the way Amira does recontextualises the bimbo and makes it a trope that can be empowering.

Through my research I have not been able to find any living examples of a *True Bimbo*. She is heavily portrayed in cinema and pop culture and she exists in bimbofication drawings as an erotic fantasy, but not in reality. Since *The True Bimbo* is inherently *unaware*, it seems that as soon as one claims being this type of bimbo they are not; bimbo-performance is always aware. Leaning on the theories of Butler and Sontag, and based on my own research, I would like to propose an alternative to the *True Bimbo*:

39. Butler, Judith: *Gender Trouble*, (1990) Page 176

The Recontextualized Bimbo who is reflective. She performs bimbo in order to position herself in a specific way or to achieve something (politically, economically or personally). She comes in all shapes, sizes, and colours. She calls herself bimbo.

This brings me back to the question: for whom is bimbofication empowering? If bimbodom is a performance and not a personality – a costume or a modified body but not a “natural” one – it opens the possibility for a stereotype that is usually understood as white, cis, straight, able-bodied, slim and upperclass to be performed by a more diverse range of bodies. This proves to be true in the subreddit community *r/Bimbofication* where many different genders, skin colours and body types are represented and appreciated for the *bimbo qualities* and desires that unite them.

A number of the bimbos posting transformation updates in the bimbofication group identify as trans women (Figure 14). Occasionally someone (a cis-het guy) will leave an offensive comment on their images, but fortunately these women are mostly treated with as much respect and admiration as any other bimbo. It’s promising to see a community like this represent trans women since they are usually excluded, or referred to with the derogatory slur “she-male” by the pleasure industry. At the same time, due to the main focus being on hyper femininity, bimbofication is only able to empower a very limited, specific type of *femme*. Activist Tobi Hill-Meyer who identifies as a butch dyke trans woman, describes how she hardly ever feels represented in pornography, even in more niche genres. “With all the expectations of producers and viewers of ‘tranny/shemale porn,’ there is no place for someone like

me—someone with short hair and unshaved legs wearing a dapper vest and fedora while packing a strap on and engaging in non-genitally focused sex.”⁴⁰

A whole sub-genre of bimbofication is dedicated specifically to the transformation from *male* to bimbo: *Sissyfication*. Sissy porn will often involve a narrator or dominator, who can be of any gender, who hypnotises the male sissy-subject into becoming a bimbo by demanding him to act like a woman: suck cock, get fucked, wear lingerie and fully submit. One could argue that sissy porn is inherently less gender-normative than mainstream porn as it lustfully depicts bodies in gendered transition and often challenges the imagination by subverting who’s topping and bottoming. Here you might see a cis woman penetrating her sissy-husband with a rubber strap-on while the feminized sissy shows off their useless soft cock (“dicklet” or “limp clitty”). In a more soft-core image, a newly transformed sissy explains how well her girlfriend is treating her, filling her with synthetic cock and dressing her in cute girly outfits (Figure 15).

In Andrea Chu’s analysis of different variations of sissy porn, she demonstrates that the general notion of what makes a woman is 1) being penetrated, 2) being dumb, and 3) wearing pink; hence, manifesting gender norms for femininity at their most reductive. Chu says: “Sissy porn’s

40. Hill-Meyer, Tobi: *Where the Trans Women Aren’t: The Slow Inclusion of Trans Women in Feminist and Queer Porn*. Taormino, Tristan. Penley, Constance. Parrenas Shimizu, Celine. Miller-Young, Mireille: *The Feminist Porn Book: The Politics of Producing Pleasure*, (2013) Page 157

reliance on the normative conventions of heterosexuality is, I'd suggest, sincere, naïve even, and certainly not 'critical,'"⁴¹ Therefore, she believes sissy porn as a genre cannot be considered queer, at least if you understand queer as in opposition to gender normativity. Here it could be productive to return to Butler's theory of gender imitation as possibly denaturalising and subverting, as many of the same things can be said about sissy porn and bimbification.

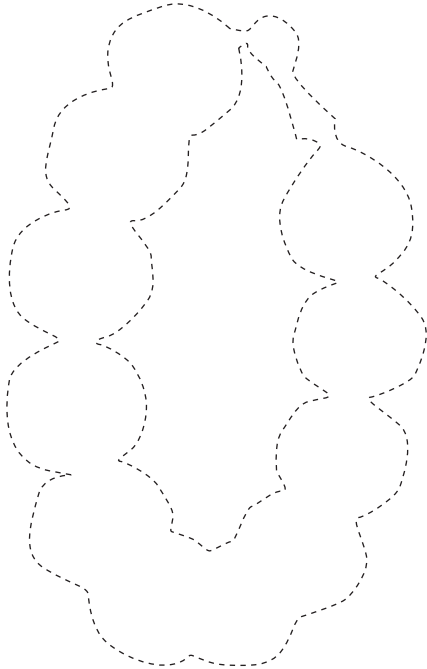
The Reddit user *Neighborhood_nympho* has the prestigious label *Verified Bimbo* attached to her profile (Figure 16). With her dark skin and curly black hair she looks different from the usual blonde bimbo, but she is still worshipped as a bimbo for her curvy body, pink dresses and revealing posts. Black bodies have historically been hyper-sexualised, fetishised and exoticized. In the 18th and 19th centuries, during colonialism, studies made on the sexuality of African slaves in France concluded that black women are primitive and savage and therefore more sexually intense. Since then black bodies have been closely identified with illicit sex.⁴² Today black people are often excluded from mainstream porn productions and displaced in more niche or fetishistic categories with dehumanising titles such as *Ebony* or *BBC* (big black cock). Mireille Miller-Young writes: "While all of porn's workers are subject to the disciplining force of racialized sexuality,

41. Chu, Andrea Long: *Did Sissy Porn Make Me Trans?*, (2018). Page 10

42. Augustine, Karen/Miranda: *Bizarre Women, Exotic Bodies and Outrageous Sex: Or if Annie Sprinkle Was a Black Ho She Wouldn't Be All That*. *Border/Lines* issue 32, (2016). Page 2

even the idealized white female porn star, women of colour are specifically devalued within a tired system of racialized erotic capital. Within this hierarchy black bodies are some of the most degraded, and their degradation mobilises the very fetishism driving their representations."⁴³ Perhaps people outside the bimbification community would consider *Neighborhood_nympho* "another" hyper-sexual, exotic black body and not recognise her as the reflective bimbo she is. I can only speculate on the experience of black bimbos. Does it feel empowering to be objectified and sexualised for the self-imposed bimbo qualities instead of blackness? Or is it degrading to perform a traditionally white character in order for ones sexuality to be recognised? Bimbification is accessible and inclusive in the sense that anybody (theoretically) can perform bimbo. But bimbification does not necessarily guarantee equally empowering experiences for all types of bodies when identifying as bimbo.

43. Miller-Young, Mireille: *Interventions: The Deviant and Defiant Art of Black Women Porn Directors*. Taormino, Tristan. Penley, Constance. Parrenas Shimizu, Celine. Miller-Young, Mireille: *The Feminist Porn Book: The Politics of Producing Pleasure*, (2013). Page 107



Exit Bimbo

Bimbofication refers to the process of making or becoming a bimbo, as well as the fetish culture surrounding it. When you first get acquainted with the bimbofication fetish it's easy to reject it as a degrading sexual outlet that bases its narratives on humiliation of women.

Especially in bimbofication erotic art, women are portrayed as objects to be acted upon. The cartoons often emphasize the notion that beauty and brains are opposite poles. Furthermore it's easy to appropriate the drawings and use them for misogynist agendas outside the bimbofication fetish community. Even though some bimbofication contributors do reveal sexist tendencies in their portrayals of women, I have demonstrated how some women also feel empowered by the artworks and by identifying as bimbos. Alicia Amira has showed us how reflective hyper-sexuality can be a powerful tool to resist a madonna-whore dichotomy. Based on my research I have developed two categories of bimbos, *The True Bimbo* who is airheaded and unaware, and *The Recontextualized Bimbo* who reflectively performs bimbo. I have demonstrated how the *True Bimbo* only exists as a fantasy, and how it has been impossible to find any living examples of her in bimbofication culture.

Therefore I have suggested regarding bimbodom as an imitative performance of womanhood, one that camps femininity and thereby denaturalizes it's originality; and I have argued how this reading makes the bimbo a subversive character and a role that is available for a more diverse group of people to perform. As with any sexual fetish, some people will find bimbo-performance hot and empowering and some will not. I have demonstrated how there are many varying narratives and opinions when discussing questions connected to race, gender, and class privilege, empowerment and intersectionality. Depending on one's privileges and understanding of sexuality, bimbofication can either be a liberating space or yet another ill-fitting box.

Personally I have realized how the bimbo is a character I summon when I need to feel comfortable, especially in nightlife situations, and I often apply bimbo accessories as tokens of power. I have also discovered how camping and imitation are effective strategies in order to point out absurdities in preconceived notions of femininity, and this has given me an awareness in my artistic practice of why I keep insisting on visual productions that are ornamented, colourful, exaggerated, "feminine" and decorative eye-candy, or bimbo-art, if you will.

Bimbo-identifiers are determined to redefine, recontextualize and reclaim the bimbo, but their work is not done yet. Wouldn't it be a relief to wave a magic wand and dispose of the derogatory use of bimbo – *Bimbo-di Bambe-di Boobs* – and instead respect, enjoy or even worship bimbos as empowered and liberated *characters*?



Figure 1 Banedearg: Cmsn-Rock Chick Bimbo TF. DeviantArt, (2017)
Retrieved 01-08-2019 from: <https://www.deviantart.com/banedearg/art/Cmsn-Rock-Chick-Bimbo-TF-717743345>

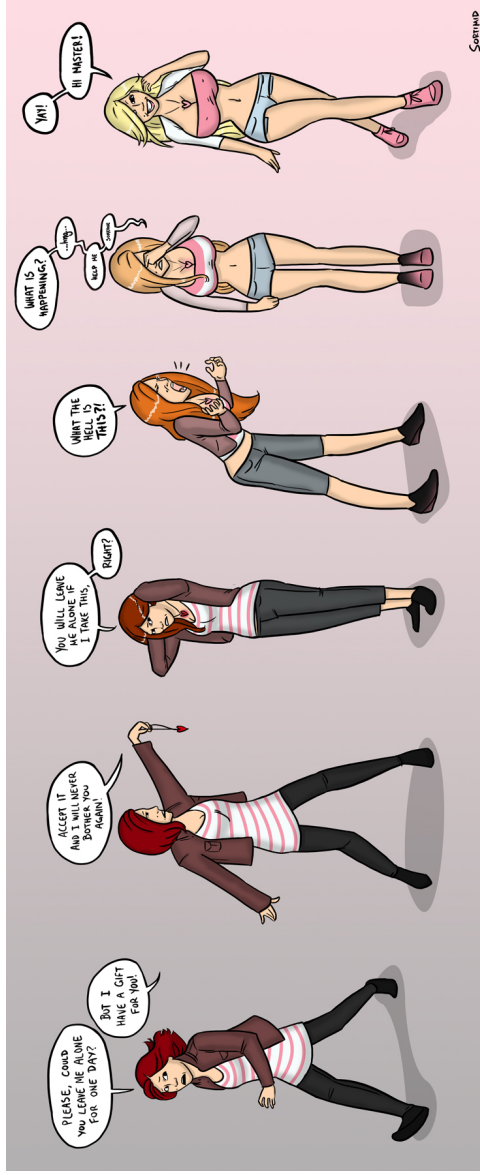


Figure 2 Master-TF. Sortimid: *Bimbofication collab*. DeviantArt, (2016)
Retrieved 01-08-2019 from: <https://www.deviantart.com/master-tf/art/Bimbofication-collab-582934127>

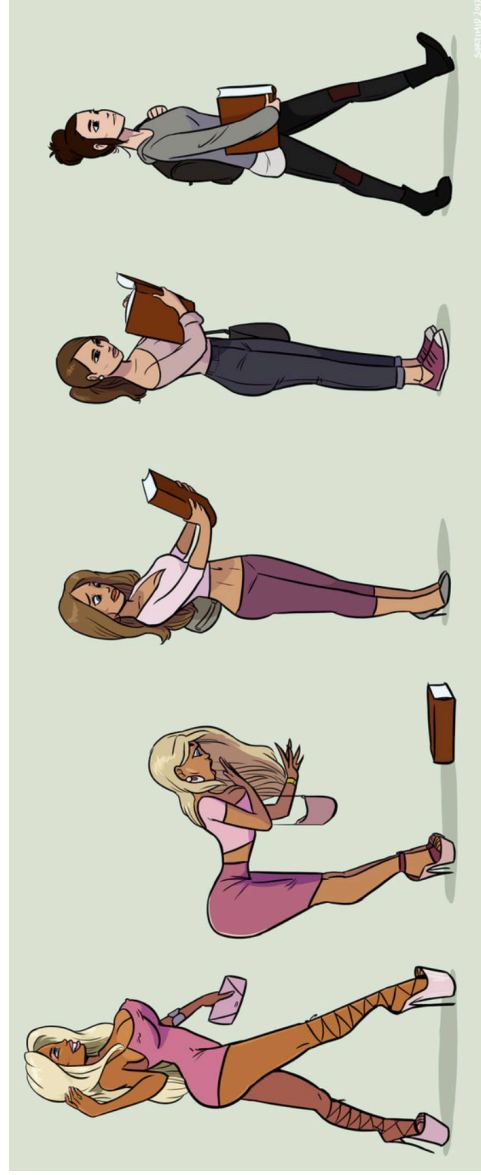


Figure 3 Sortimid: *Cmsn- De-bimbofication*. DeviantArt, (2017)
Retrieved 01-08-2019 from: <https://www.deviantart.com/sortimid/art/CMSN-De-bimbofication-662468751>

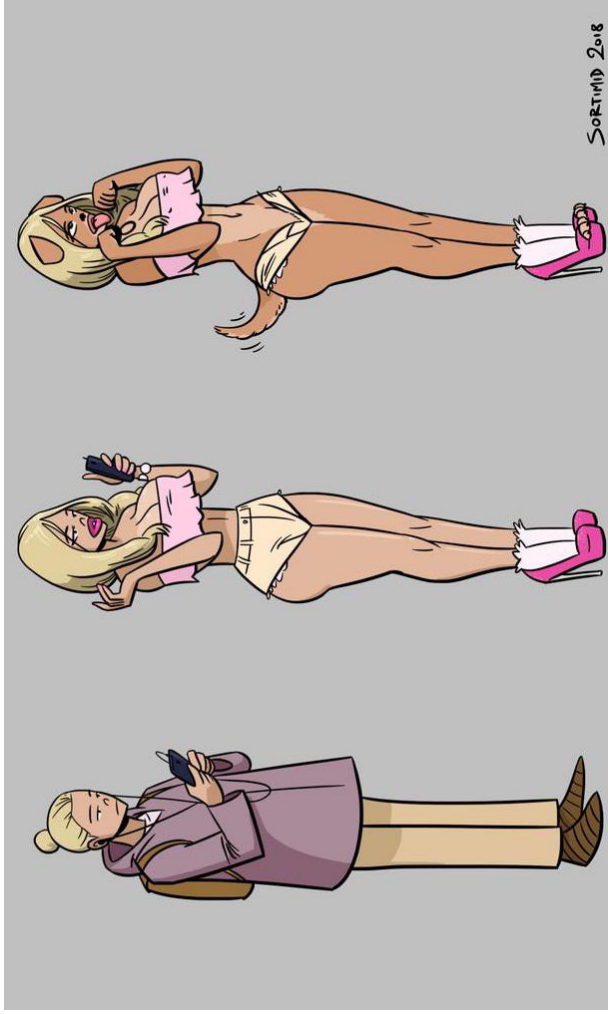


Figure 4 Sortimid: *Bimbofication + Doggirl TF*. DeviantArt, (2018)
Retrieved 09-10-2019 from: <https://www.deviantart.com/sortimid/art/Bimbofication-Doggirl-TF-769898319>

Humans:

adult > nonadult; male/MASC gender > female/FEM gender;
free > enslaved; able-bodied > disabled; linguistically intact > pre-
linguistic/linguistically impaired; familiar (kin/named) > unfamiliar
(nonkin/unnamed); proximate (1p & 2p pronouns) > remote (3p
pronouns).

Animals:

higher/larger animals > lower/smaller animals > insects; whole
animal > body part;

Inanimates:

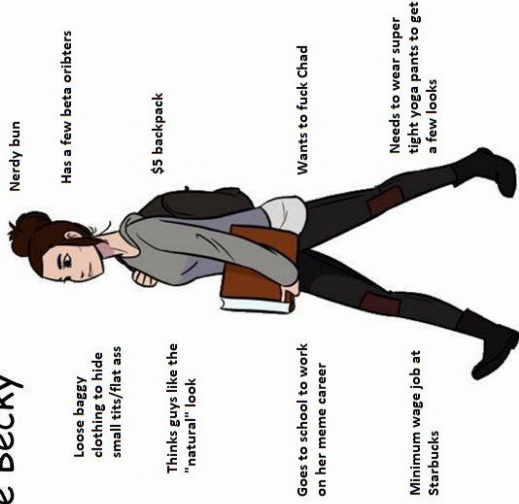
motile/active > nonmotile/nonactive; natural > manmade; count >
mass;

Incorporeals:

abstract concepts, natural forces, states of affairs, states of being,
emotions, qualities, activities, events, time periods, institutions, re-
gions, diverse intellectual objects.¹¹

Figure 5 Animacy hierarchy. Chen, Mel Y.: *Animacies: Biopolitics, Racial Mattering, and Queer Affect*.
Durham: Duke University Press Books, (2012) Page 26

The Becky



The Stacy

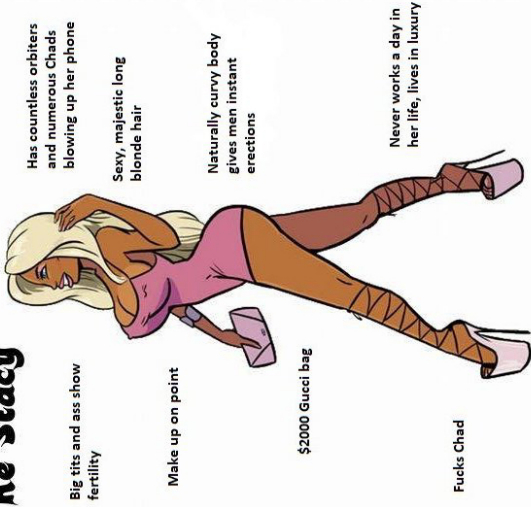


Figure 6 William: *Becky and Stacy*. Incel Inside, (2018)
Retrieved 02-08-2019 from: <https://incels.wiki/>



Figure 7 Sortimid: *Happy Pride Month!*. DeviantArt, (2019)
Retrieved 07-08-2019 from: <https://www.deviantart.com/sortimid/art/Happy-Pride-Month-800914082>

CORRUPTED CHRISTIAN GF



Figure 8 ParkdaleArt: *Corrupted Christian GF*. DeviantArt, (2019)

Retrieved 08-08-2019 from: <https://www.deviantart.com/parkdaleart/art/Corrupted-Christian-GF-800338845>

← **kawaiipussykat** 10 points · 2 months ago

→ Oh wow! This is me 🐱 but I'm like two years behind lol I was a late bloomer who went to Catholic school. Now I'm free to be a slut at home to my Daddy Dom 🍆 starting my bimbo surgeries next spring!

← **ParkdaleArt** 7 points · 1 month ago

→ It's like having a repressed religious upbringing just makes girls go super slutty when they finally do embrace their sexual freedom. I just find that stuff so hot and heartwarming

← **kawaiipussykat** 6 points · 1 month ago

→ Your rendition is spot on! Thank you!!! I love all your art, you are so talented 😊 please dont ever stop 🙏

Figure 9 ParkdaleArt: *Corrupted Christian GF (OC)*. r/bimbofication, Reddit. (2019)

Retrieved 13-08-2019 from: https://www.reddit.com/r/bimbofication/comments/bwj3n6/corrupted_christian_gf_oc/

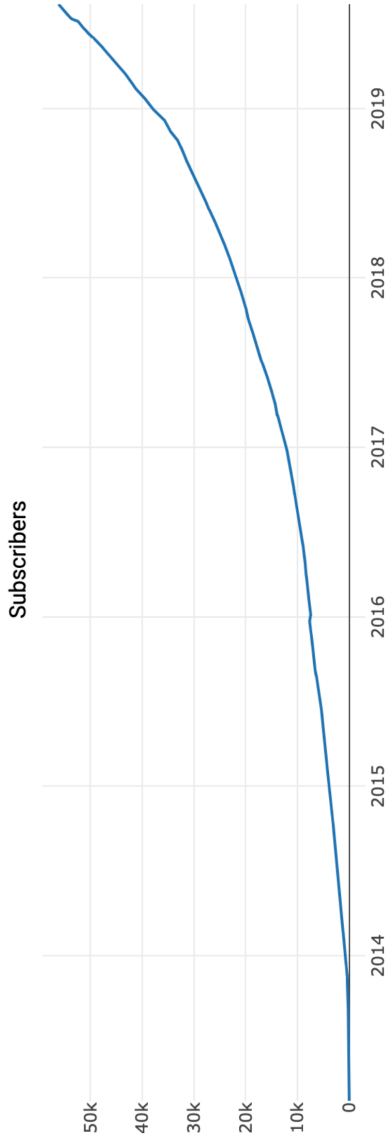


Figure 10 Subscribers to the Subreddit r/Bimbofication. Subreddit Stats: *Bimbofication*. Reddit (2019)
Retrieved 15-08-2019 from: <https://subredditsstats.com/r/bimbofication>



Figure 11 Alicia_Amira: Alicia Amira. Instagram (2019)
Retrieved 15-08-2019 from: <https://www.instagram.com/p/B08t8MohKHN/>

- Start by purchasing one accessory or piece of clothing you really want to wear, and pair it with some of your old clothes.
- Change your makeup routine. Add some more colors, more lip gloss or heavier lashes. You can even draw your eyebrows a bit higher than usual to allow room for more eyeshadow and bigger eyes. If you're really bold why not try to draw your eyebrows a little thinner? It will make your makeup look instantly sluttier!
- Get acrylic nails. Start with a short set to get used to them. If you already have a little longer next time?
- Bimbo looks are all about accessorizing, so try to wear more accessories together. Earrings, necklaces, waist chains, rings, bracelet etc. Big hoop earrings are always a go-to.
- Bimbos don't have to dress in pink. Find your own fav color and wear it when you dress like a bimbo. Maybe you're more alternative or goth? The bimbo movement embrace all kinds of hyper feminine and sexual queens, from pink plastic doll to goth bimbo.
- Try to wear high heels as part of your everyday look. It makes any outfit pop!
- Wear something that emphasizes your already beautiful curves, even if it's just one piece of clothing. Tight fit dresses, crop tops, leggings or short skirts are always a go to.
- Take good care of your hair! Your hair is just as important a part of your look as your nails or makeup, so make sure to use a good hair mask and get it cut often to make it look healthy. Alternatively, wear some permanent extensions, or some clip in extensions for volume, or even lace front wigs.
- Remember, it's not about changing who you are, it's about BEING who you are. So if you don't feel comfortable wearing something even in private, chances are you shouldn't wear it in public. Go with something that makes you feel good and sexy and most important something you have fun in! It's okay to be self-conscious, and it's important you take your time to discover what kind of bimbo you are. We are all different, but we are all beautiful!
- One last piece of advice: Be noisy. And by that I mean wear something that makes a noise. When you're wearing a lot of accessories together, clicking your acrylic nails, and walking in heels at the same time, you will make a lot of noise, and you will know you have the perfect amount of accessories on.

WRITTEN BY ALICIA AMIRA

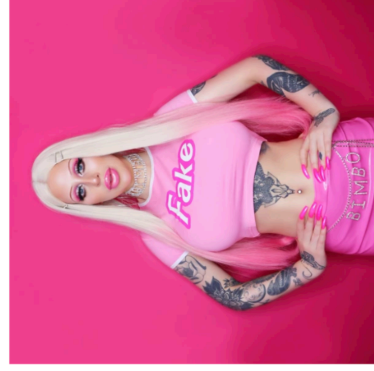
Figure 12 Steps you can follow to become a bimbo. Amira, Alicia: *Letting my inner bimbo out to play*. (2019) Retrieved 20-08-2019 from: <https://beabimbo.com/blogs/bimbo-life/letting-my-inner-bimbo-out-to-play>



PORNSTAR CROP TOP



PLASTIC CROP TOP



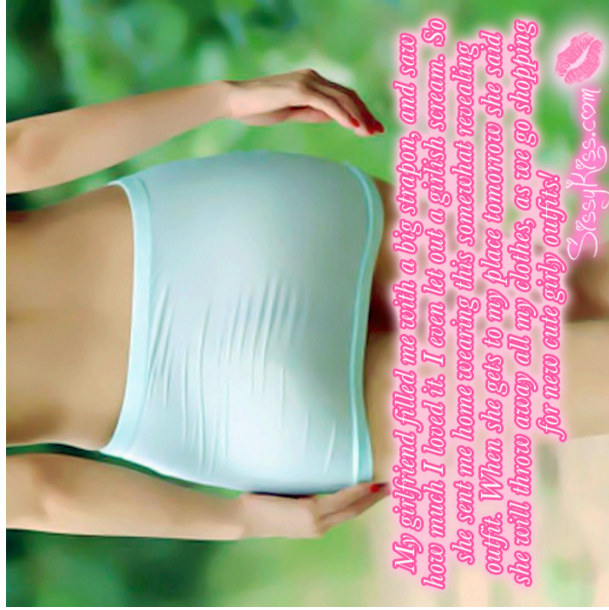
FAKE CROP TOP

Figure 13 A selection of tops from the brand © BE A BIMBO (2019) Retrieved 21-08-2019 from: <https://beabimbo.com/collections/tops>



Figure 14 u/bitchjesus: From fuckboy to bimbo doll in 6 years. Reddit (2019)

Retrieved 23-09-2019 from: https://www.reddit.com/r/bimbofication/comments/cbprxm/from_fuckboy_to_bimbo_doll_in_6_years_getting_my/



My girlfriend filled me with a big strapon, and saw how much I loved it. I even let out a girlish scream. So she sent me home wearing this somewhat revealing outfit. When she gets to my place tomorrow she said she will throw away all my clothes, as we go shopping for new cute girly outfits!

SissyKiss.com

Figure 15 Isodan: Sissiness Revealed Now She Wants A Sissy Girlfriend. Sissy Kiss (2019)

Retrieved 29-08-2019 from: <https://sissykiss.com/gallery/christieluvs-gallery/>



Figure 16 u/neighborhood_nympho: *My make up look from my first porn shoot .).* Reddit (2019)
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Bimbo-di Bambe-di Boobs

Bachelor thesis by Feline Hjermind
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