In many ways performers with disabilities are probably more aware of the stratification of the performance environment than non-disabled artists. Their entry and participation in professional performance both draws attention to the stratification of the theatre system and provides the opportunity to challenge existing structures through the work they make. This presentation will focus on the current project by British/Australian dance artist, Caroline Bowditch, who is working with dancers and designers on a work that draws on the life and work of Mexican artist Frida Kahlo and combines dance, design, food and texture to create a modular work that is designed for different theatrical contexts. The work, still evolving, draws attention to the ways in which images (and particularly iconic images) transmit the somatic experience of disability, and how this can be re-embodied through dance. The process is providing Bowditch and her dancers with what seems to be information about their own somatic experience of physical impairment as source for the performance. The presentation is based on observations of rehearsals as part of the ‘InVisible Difference’ project that is focusing on the experience of disabled dance artists in relation to questions of ownership, authorship and copyright, so will also reference this broader context for the discussion.