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ACCIDENTS

6DOF VR EXPERIENCE | 18 MINUTES

Expected year of release 2027



Accidents is a VR documentary.
Based on real fatal accident 3D scans, Anna's car set
turns into a visual emotional thriller journey. Through
a reenactment of the accident, we take part in her
personal sexual awakening story— one bound to a
traumatic past that unfolds for the first time.

> In every possible moment, you, the viewer, have the opportunity to quit an unwanted uncomfortable situation. Unlike reality.



'REAL-TIME' CONTINUOUS EXPERIENCE FOLLOWING ONE HITCHHIKE RIDE

This story takes place on an unspecified road, from one of the cities towards a desert. Many men and women had taken this path. Traveling through, in its compartment of stories, we only tell a small fragment of what seems as one chosen reality.

SYNOPSIS

ACCIDENTS is inspired by true events happening on one of those roads. We follow the story of Anna, a 34-year-old woman, as we experience her journey through a single, transformative car ride. The user, being evident to her real time story as a lifelong hitchhiker, joins at the back seat of a stranger's red Renault Clio car making its way towards a desert.

What seems yet like another decision to hop on a stranger's ride, is proven this time as a step towards an unexpected gripping emotional ride. Intrigued by her odd and mysterious presence, the driver's curiosity leads to an intense dialogue which reveals subtle clues of her past as a hitchhiker, starting at the age of 16 as an addictive thrill, and part of her constant seek for freedom and walking on an unknown edge. Anna gets into a role she is used to playing, leaving a bit of distant temptation around her.

As the car continues on its path, something starts to crack...both in Anna's impenetrable fearless facade, as well as in the hyper realistic set of the car, which dissolves into a theatrical set of projections of passengers from her past journeys. We get a fragile glimpse of what she calls "grey tales" – of complex female sexuality, humorous mentions of 'taboos' and questionable sexual encounters.





THE ACCIDENT

The driver makes a sudden, suspicious turn off the highway—accompanied by a touch, or perhaps a gesture that exists only in Anna’s imagination. From the viewer’s perspective, it remains ambiguous, impossible to judge.

A tense confrontation erupts, causing the car to veer off course and crash into another vehicle at high speed. The two cars merge seamlessly, almost perfectly, into one another.

Time freezes.

Anna sees her death unfolding in slow motion. A blinding light and high-pitched sound engulf everything. The accident opens a portal and a pivotal moment in time, where the car turns into an inner unconscious breathtaking aesthetic experience. What may seem as an outer body experience, triggers a deep realization of past encounters with dissociative states and loss of control she could not admit to up until now. Fragmented recollections emerge—libidinal dream sequences that followed the accident—now blurred, layered over the present. The line between memory, fantasy, and trauma dissolves.

REAL 3D SCAN

The user wakes up at the real scan of the crashed car. The ruins of the vehicle transform into a set where the accident scene unfolds as a freezed moment. “*Anna. 34. Female. Single. Accident survivor.*” The repeated protocol, that recited four times that day, triggers something profound. The words “survivor” and “female” stir buried emotions.

We actively participate in Anna’s raw realization of what is an outer body experience and its active mechanism in her life. Only this time, she gets to retell her story and reflect upon a fragile journey of liberation, with compassion and a lot of humor, exposing the coping and healing processes from what she didn’t know was PTSD.



DISCLAIMER

THE INTENTION OF THIS EXPERIENCE IS NOT TO CREATE A CHALLENGING AND TOO-HARD-TO-DIGEST EXPERIENCE.

IT HAS NO EXPLICIT VIOLENT SCENES.

INSTEAD, IT PROVIDES A GLIMPSE INTO A LAYERED PSYCHOLOGICAL STORY OF A PROTAGONIST, FROM A MATURE, CLEAR-EYED, AND HUMOROUS PERSPECTIVE WHICH CHOOSES TO TELL AND DEAL WITH THE GIVEN NARRATIVE OF THE PAST IN A SLIGHTLY DIFFERENT WAY.



CHARACTERS

ANNA (ALIAS); 34 YEARS OLD

Artist. Social activist.
Used to play many different characters. Owns many names. Anna is based on the director's story.

THE DRIVER; 55 YEARS OLD

A father. Drives to see the sea every other month when working outside of a village.

FOUR PROJECTIONS OF MALE PASSENGERS



So what's your name ?

1ST PART - THE RIDE

360VR video with CG effects (Titles, text messages animation, projections of characters)

Style: Hyper realistic

POV: backseat



2ND PART - THE ACCIDENT

▶ [PLAY TRAILER](#)

6DOF: with surreal CG effects
Style: Surreal, materiality that breaks realism
POV: backseat





3RD PART - REAL 3D SCAN

6DOF: with surreal CG effects
Style: 3D scan with Surreal CG animation
POV: backseat

A conceptual photograph of a car interior. A blue tarp is draped over the dashboard and front seats, leaving only the rearview mirror and the steering wheel visible. A large pink flower is placed on the steering wheel. The background is a blurred red and white pattern.

How can we speak about trauma—especially the kinds that resist language? How can we show it without sensationalizing pain?

The car crash becomes both a literal and metaphorical stage for revealing unspoken sexual trauma. The sudden loss of control, invasive impact, and bodily disorientation mirror the psychological rupture of sexual violence. Both events may trigger a dissociative state.

Dissociation is a psychological defense—an internal break in consciousness, memory, or perception that protects the mind during unbearable experiences. People may feel detached from their bodies, as if watching from the outside. The world blurs. Time distorts.

In this narrative, the real car crash becomes more than an isolated incident—it

VISUALISING TRAUMA

acts as a connective thread between different women's stories.

It becomes a story not only of physical impact, but of sexuality, femininity, and a feminism that is beginning to speak openly about power, violation, and the complexity of healing in a place that is not yet ready for this kind of female liberation.

Filming in a controlled car set allows for a fresh exploration of power dynamics. The car becomes a metaphorical space: it feels closed and condensed, blurs boundaries between inside and outside, private and public. This enables glimpses into both the interior space—interpersonal relationship and the unconscious—and the exterior space, which reflects the broader social, territorial, and political context.

THE CAR AS A SETTING



Radio as the main source of soundtrack:

- › Atmospheric tool for soundtrack and storytelling
- › Adds subtext and combines docu interviews with Anna
- › Gives context to the imagined time and place

The sensory world and its soundscapes are masterfully designed in this experience. The music list from the radio that seeks constant reception, will create an emotional flow, build the tension and the changing scenery. It should be captivating, leading the user throughout the entire ride.

› **The soundtrack** - will be written especially for this experience, collaborating with a few female musicians.

RADIO AMBISONIC SOUNDS

The time and place of this experience are based on the real road taken at the time of the accident—in the Occupied Territories of Palestine, on the way to a protest, in no man's land.

A place without law, guarded by men in uniform.

The scenery shifts from city to desert, with special CG touches and layered effects.

SCENERY / ROUTE NO. 1



VR HYPER REALISM 'THEATRE'

The Man Who Couldn't Leave, and *Quintero's* VR experiences.
Experiences breaking the "fourth wall".

BOLD FEMINIST THEATRE PLAYS

'Prima Facie' by Suzie Miller and its adaptation into a cinematic experience - Feminist bold theatre plays such as 'Prima Facie' by Suzie Miller and its adaptation into a cinematic experience is a great inspiration for this project, as an expressive female monologue reference. Dealing with harsh content of sexual violence, but played as a luring, humorous fast-paced hypnotizing journey.

REFERENCES AND STYLE



ARTISTIC & POETIC – SURREAL AND ANIMATIVE

CG animation which breaks the realistic look and feel of the car set.

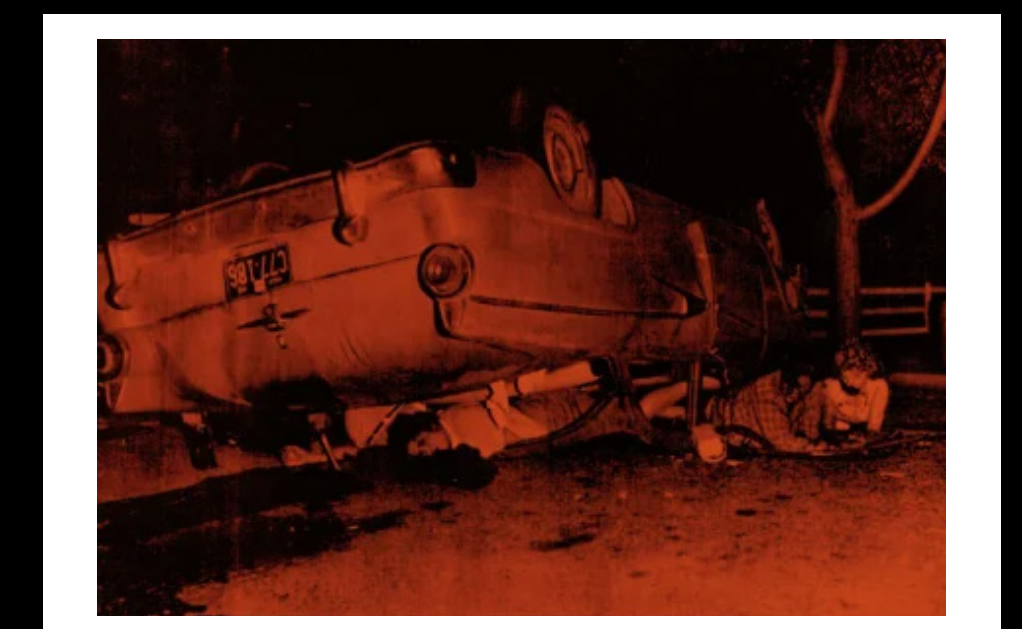
Revisiting the bold unconventional video works by video artist Pipilotti Rist –
Exploring floral and vaginal motifs



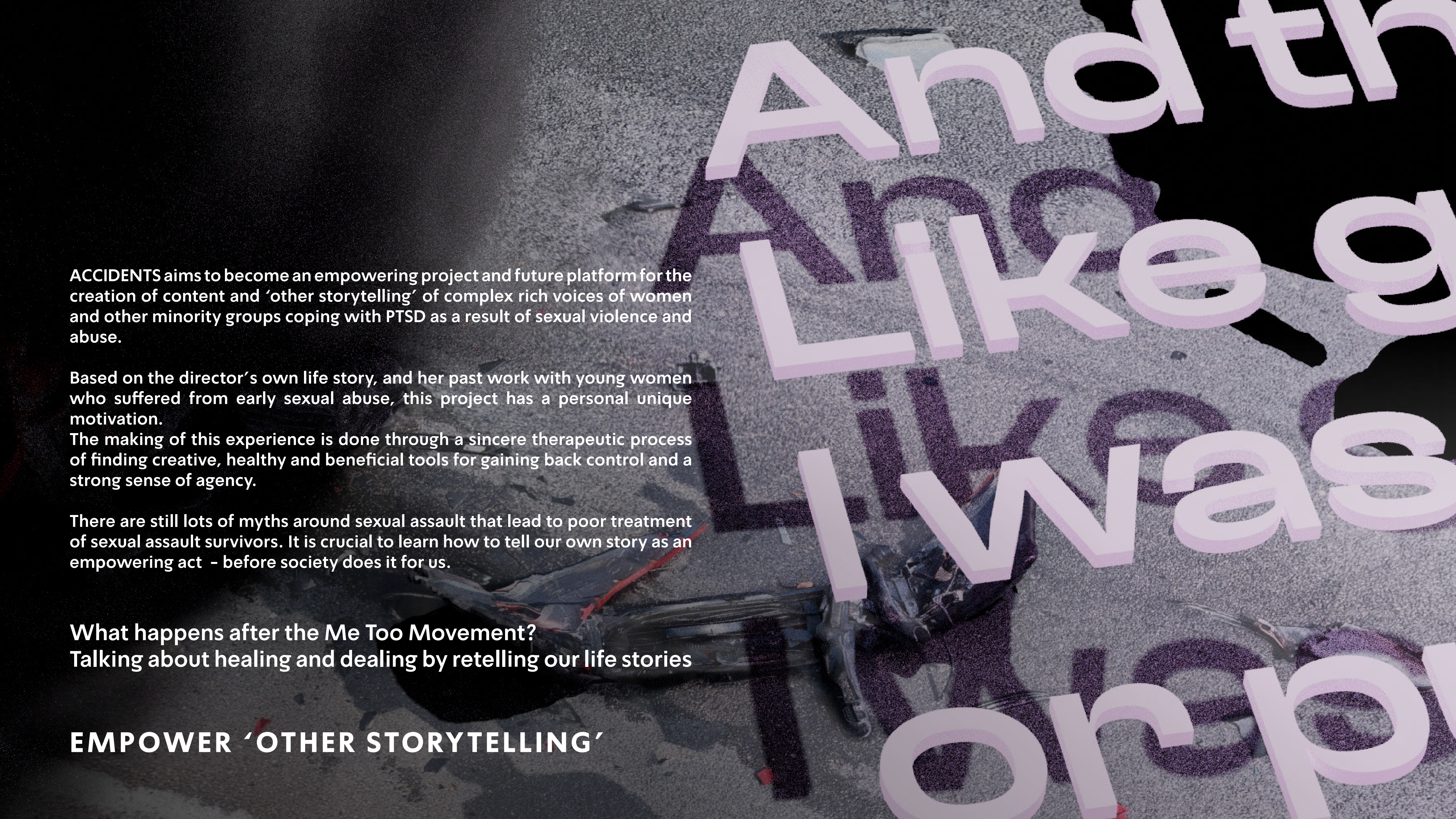
POP CULTURE – CINEMATIC FEEL

American roadtrips. Buffalo 66.

Andy Warhol prints –
'Orange Car Crash Fourteen Times'



REFERENCES AND STYLE



ACCIDENTS aims to become an empowering project and future platform for the creation of content and 'other storytelling' of complex rich voices of women and other minority groups coping with PTSD as a result of sexual violence and abuse.

Based on the director's own life story, and her past work with young women who suffered from early sexual abuse, this project has a personal unique motivation.

The making of this experience is done through a sincere therapeutic process of finding creative, healthy and beneficial tools for gaining back control and a strong sense of agency.

There are still lots of myths around sexual assault that lead to poor treatment of sexual assault survivors. It is crucial to learn how to tell our own story as an empowering act - before society does it for us.

What happens after the Me Too Movement?
Talking about healing and dealing by retelling our life stories

EMPOWER 'OTHER STORYTELLING'

- › Meta Horizon Store
- › Educational Institutions
- › Museums – art installations – collaborating with Renault

Non profit organization for women's rights
Non profit organizations that work to support victims of sexual violence

This project is aiming for educational screenings in cooperation with different women organizations and with the schooling system. The purpose is to get a wider distribution for non headset owners, bringing forward messages of empowerment and mediation of complex sensitive content.



DISTRIBUTION

August 2025 – pre production
2nd half of 2025 – production
January 2026 – post production
Early 2027 – first release

To produce this experience 175,000 EU are needed:

- › 68,000 EU already sourced from Keren Makor XR
- › 100,000 EU looking to raise with coproduction
- › 7,000 EU in kind, and through different distribution agreement

BUDGET



TAL STADLER

**DESIGNER, STORYTELLER, SOCIAL ACTIVIST AND
A LECTURER. WORKING WITH TECHNOLOGY
AND NEW MEDIA TO ENHANCE SOCIAL
PROJECTS IN PLACES OF CONFLICT.**

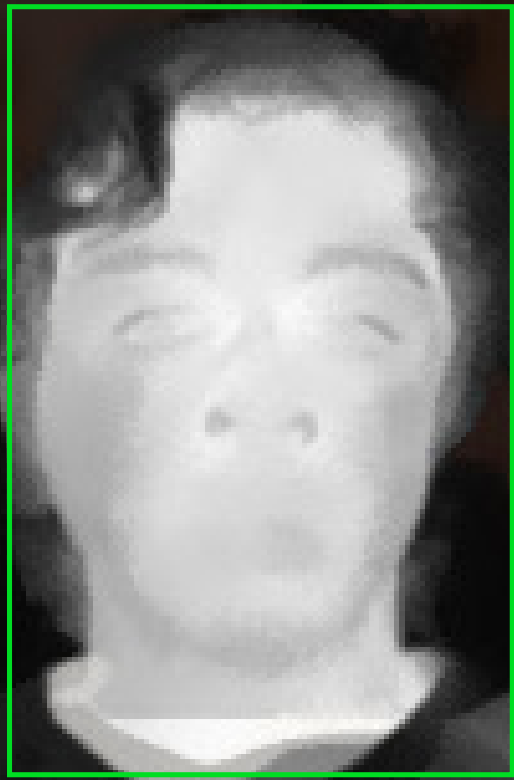
BA Visual Communication Bezalel Academy
MA INT.ARCH Sandberg Instituut Amsterdam



UDI KATZMAN

**PHOTOGRAPHER, FILMMAKER, ANIMATOR AND
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DEVELOPS MAPPING METHODS AND
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THANK YOU