



DELIRIOUS IN NEW YORK

SHE IS NOT UNLUCKY.

CAHN STUDIOS PRESENTS

A FILM BY ADITI BHANDARI

WRITTEN AND DIRECTED BY ADITI BHANDARI

7 MIN 40 SEC . NO DIALOGUE . UNITED STATES
DELIRIOUSINNEWYORK.SITE

DELIRIOUS IN NEW YORK

A SHORT FILM BY ADITI BHANDARI

7 MIN 40 SEC . NO DIALOGUE . UNITED STATES . 2026

PRESS KIT

DELIRIOUSINNEWYORK.SITE . ADTBHANDARI@GMAIL.COM

LOGLINE

A young artist's first day alone in New York goes wrong again and again, until she has convinced herself the city is doing it on purpose.

SHORT SYNOPSIS

Mira has waited most of her life to see New York. She gets one day. She misses a train, finds the museum closed, loses a drawing, and watches her flight leave without her. By nightfall she is certain the city has singled her out. On the plane home, she watches three strangers have the same kind of day and think nothing of it.

LONG SYNOPSIS

Mira is twenty two and alone in New York for the first time. She has carried a handwritten checklist for years, eleven things she intends to do in this city, and on the morning of her only full day she opens the curtains on Manhattan and believes every one of them is possible.

She completes none of them.

She misses a train by four seconds. The ticket window at the museum shuts as she reaches the front of the line. A bird ruins a drawing she was proud of. She waves at a friend across a cafe and sees who the friend is with. Her station is closed for repairs. Her taxi does not move, and she watches an eight o'clock flight leave without her while sitting still in traffic.

None of this is unusual. All of it is a Tuesday. But Mira begins to connect the events to one another, and somewhere between the closed station and the stalled taxi she stops experiencing a difficult day and starts authoring a persecution. She is not unlucky. She is a storyteller working with poor material, and she is very good at it.

Every setback ends the same way, with Mira finding her own face in a reflective surface that is cracked, scratched, rippled, multiplied or shattered. She keeps checking the glass for confirmation, and the glass keeps giving it to her. Then the last mirror is destroyed and there is nothing left to check.

On the night flight home she watches three strangers have exactly the kind of day she has had. None of them keep a record of it. Nothing that happened to Mira changes. What changes is that she stops requiring it to mean something.

DIRECTOR'S STATEMENT

Seven years ago I went to New York for a weekend I had been imagining for most of my life, and almost everything went wrong. For a long time I described it as bad luck.

What changed was not the memory. It was noticing, years later, how ordinary every individual event had been. A missed train is not a sign. A closed ticket window is not a message. I had taken a series of unrelated inconveniences and built something out of them, and then I had carried the thing I built around for years and called it a bad weekend.

That is what this film is about. Not the day. The construction.

The idea that everything happens for a reason is comforting and I think it is also a way of avoiding something harder. Sometimes things simply happen. There is no plan underneath them and no lesson waiting at the end. What people do, and what I find remarkable about people, is that we make meaning anyway. Mira is not rescued because the universe finally justifies itself to her. She is released because she stops demanding that it does.

So the film gives her no reward. She does not complete a single item on her list. Nobody explains anything to her. She simply watches three strangers get through the same kind of day without keeping score, and something in her lets go.

The mirror carries all of this without a word. Mira is never actually harmed at any point in the day. Nothing happens to her. Everything happens to her reflection. She spends the entire film checking the glass for evidence, and the glass obliges, because that is what glass does. The last surface she looks at is not a mirror at all. It is a scratched plane window, and the frost that makes it beautiful grows along the scratches, because damage is what ice needs in order to begin.

I chose a generative pipeline because this story lives in perception rather than event. Very little happens in *Delirious in New York*. What matters is the gap between what occurs and what Mira decides it means, and that gap is difficult to photograph and possible to construct. The technology is a medium here, not a subject.

DIRECTOR

Aditi Bhandari

Director and art director. Cahn Studios, Seattle, Washington.

Aditi Bhandari is a senior creative designer and art director based in Seattle, working across visual storytelling, brand systems, motion and editorial design. With more than fifteen years across design, animation and motion, she sets artistic direction for complex narratives, translating abstract and future facing ideas into clear, human visual systems.

Her work spans brand campaigns, editorial storytelling, motion and animation, and product experiences for global brands, cultural institutions and emerging platforms.

Alongside her professional practice she is a traditional artist. She teaches drawing and visual fundamentals at Seattle Art Circle, where she helps new artists develop confidence in line, form and storytelling.

Outside of work she is drawn to history, human psychology, philosophy, and the quiet art of observing people. Those are the perspectives behind this film. Mira spends most of her day insisting on being its subject, and is only released when she becomes its observer.

Delirious in New York is her first AI native narrative short.

SHORT BIOGRAPHY

Aditi Bhandari is a director and art director based in Seattle with more than fifteen years across design, animation and motion. She sets artistic direction for complex narratives for global brands and cultural institutions, and teaches drawing and visual fundamentals at Seattle Art Circle. Delirious in New York is her first AI native narrative short.

STILLS



HI RES STILLS AVAILABLE AT DELIRIOUSINNEWYORK.SITE

CREDITS

Director	Aditi Bhandari
Writer	Aditi Bhandari
Production company	Cahn Studios
Producer	To be confirmed
Editor	To be confirmed
Sound design	To be confirmed
Cast	No performers appear

SPECIFICATIONS

Runtime	7 min 40 sec
Language	No dialogue
Country of origin	United States
Shooting format	Digital, AI generated
Aspect ratio	2.39:1
Colour	Colour
Genre	Drama, psychological, experimental

AI DISCLOSURE

Delirious in New York is an AI native film. All imagery was generated rather than photographed. Writing, structure, editorial, sound design and direction are the filmmaker's own. No generative likeness of any real or public person appears in the film, and all characters are original.

CONTACT

Aditi Bhandari
Cahn Studios, Seattle, Washington
adtbhandari@gmail.com
+1 425 520 7328
deliriousinnewyork.site

ELSEWHERE

Instagram	instagram.com/a_diti_b
LinkedIn	linkedin.com/in/aditibhandari84
YouTube	youtube.com/@adtbhandari
Substack	substack.com/@aditibhandari