

# "BREATH-TAKING, INSPIRATIONAL AND HUMBLING."

Anyone passionate about craft, cooking and excellence should watch." – ERIC RIPERT

# "THRILLING AND BEAUTIFUL."

Maddeningly delicious looking." – ANTHONY BOURDAIN

## "FOOD PORN PAR EXCELLENCE."

There's no way you won't leave this film not hankering for some sushi of your own. 'Jiro Dreams of Sushi' works most potently as a feature-length metaphor for the joys and agonies of artistic creation."

– Kenji Fujishima, SLANT

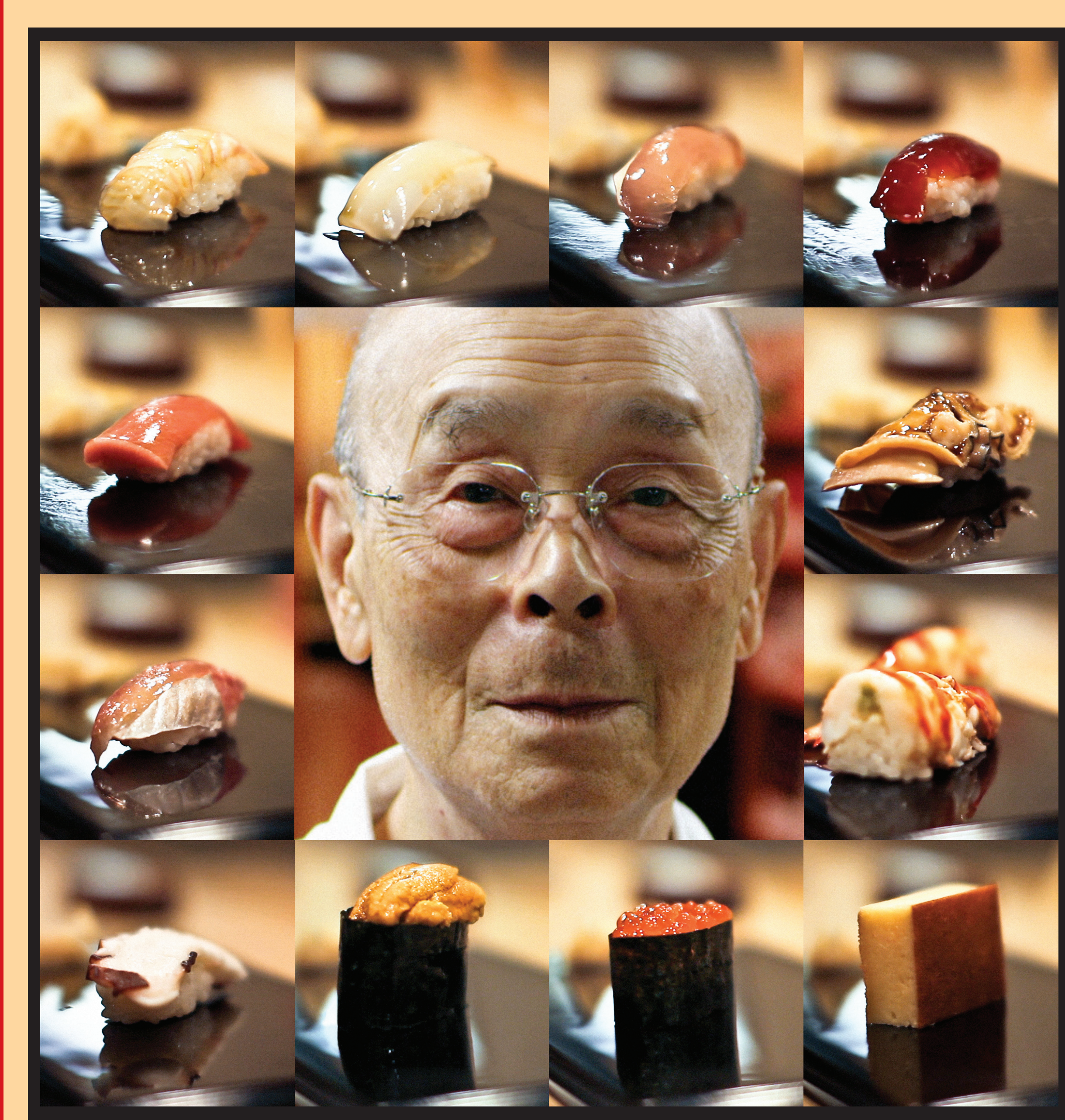
## "MOUTHWATERING"

An intrinsically compelling hymn to craftsmanship and taste in every sense."

– Leslie Felperin, VARIETY

"It's a simple yet elegant concoction—and more than anything, it makes you willing to shell out for the master's \$300-per-person minimum for the highest-quality sushi."

– John Lopez, VANITY FAIR



## "MAKE SURE YOU'VE ALREADY STAKED OUT THE NEAREST SUSHI PLACE."

By the time the lights go up you'll be ravenous."

– Daniel Walber, INDIEWIRE

## "CINEMATOGRAPHY AS LUSH AS THE TUNA BELLY."

Betty Hallock, LOS ANGELES TIMES

## "IT SURE BEATS TAKEOUT."

– Nicholas Rapold, THE NEW YORK TIMES

# JIRO DREAMS OF SUSHI

**TimeOut**  
New York



## A DOC SO DELICIOUS YOU COULD EAT IT.

WEDNESDAY, MARCH 7, 2012

A dream, indeed. Sure to delight foodies and cinephiles alike, David Gelb's meditative and illuminating documentary profiles Jiro Ono, the 85-year-old proprietor of the beloved Tokyo sushi restaurant Sukiyabashi Jiro. Celebrity gourmand Anthony Bourdain has sung the chef's praises, the Japanese government has recognized him as a national treasure, and his low-key establishment has garnered the highest rating from the notoriously stingy Michelin guide. The eats are certainly the film's star attraction: There are tons of

gleaming close-ups of the fish Jiro prepares, and one piece looks so translucently scrumptious, you'd swear you can see its molecules moving. It's almost enough to just sit, stare and salivate.

Gelb has more up his sleeve, though. Everything about the movie seems touched by Jiro's finely honed methods of simplicity and minimalism: the fleetly focused 81-minute running time; the choice musical cuts from composers like Philip Glass and Max Richter; and the evocatively broad brushstroke characterizations of Jiro's subordinates,

most notably his eldest child and coworker, Yoshikazu. The very real tensions between father and son are subtly yet perceptively hinted at: Whereas Jiro appears to have a born desire to make sushi, Yoshikazu seems to have acquired his talent by force. (When he mentions his childhood desire to be a pilot, you sense a glimmer of regret behind his casual demeanor.) Both men's genius is undeniable, but there's a lingering sense—a pleasingly provocative aftertaste, you might say—of discord amid the gustatory harmony.

A REVIEW BY KEITH UHLICH