

Dissecting “Pig”

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BRILLIANT SCI-FI THRILLER HAUNTS LONG AFTER FINAL FADE OUT

Every now and then a movie comes along that catches you by surprise and lingers in the mind long after the final fade out. For me, Henry Barrial's *PIG* was the most provocative film I saw at the recently concluded [Palm Springs International Film Festival](#).

For a modestly-budgeted film to effectively play with huge ideas that are looming on our collective horizon is not only rare, but also in this case prescient and cautionary. However, don't be misled. There's no message or agenda here other than creating a compelling film with a surprising

story that works on more than one level. I think all great movies have this in common.

PIG writer-director Henry Barrial ponders big questions.

When writer-director Barrial first pitched *PIG* to producer Mark Stolaroff, all he had was the strange title and a single image: A hooded man awakens in the desert with no idea who he is, where he is or how he got there.

For me, the disturbing image of a hooded man with no sense of identity lost in a desolate landscape is precisely the dilemma of our collective human post-modern condition in the second decade of a new millennium.

Rudolf Martin beautifully embodies this manifestation of a universal human adrift in a world of embedded and conflicting meaning and sensory input. How do we parse the meaning of what we deem to be reality? Are we but pawns of a greater, controlling power? Have we relinquished our free will to determine our destiny? Are there other factors that impede our bliss? What finally shapes out core identity?

Rudolf Martin is “The Man” adrift in a desolate place.

In a fascinating conversation with producer Stolaroff and writer-director Barrial that touched on numerous and seemingly disparate topics — including references to author Ray Kurzweil's “Singularity,” futurist conferences, identity issues, collective consciousness, bio-medical breakthroughs, experimental therapies, media manipulation, nano-technology and much more — it was clear that both men knew well what may (or may not) be intentionally implied in their taut, suspenseful film.



I was asked to not give away anything that would detract from the pleasure of experiencing this sly and (for me) meaningful movie that challenges the notion that technology will save us from our destructive selves. So, I have to be careful what I write. Stolaroff said he was surprised when *PIG* was called a sci-fi film. It has already won best feature in the Sci-Fi-London film festival.

Is Heather Ankery a friend or a figment to *The Man*?

Already, in the real world, some scientists claim there exists technology that can tap into our