

It doesn't pay to think too deeply about the premise of Convergence. That's not a fatal situation. This event is one of those things that you can take for good fun and enjoy as it comes. Still, the weaknesses in its basic structure are glaring. For instance, we have under a domed Gotham City supposedly taken in the instant before Flashpoint. Well and good. But does that mean that all of the issues of the first week of Convergence are in the same city? If so, that raises all sorts of questions. What were Wally West and Clark Kent and the Titans and all the rest just happening to do in Gotham when Braniac decided to collect it? What have they been doing since, besides getting on each other's nerves? Are we to take it that they city is being assaulted by Captain Carrot and the Extremists and Flashpoint Wonder Woman and Flashpoint Aquaman and the Flashpoint Hawks all at once? With regard to this particular issue, why on Earth is Damian Wayne working with Bruce Wayne? At the time of Flashpoint, the Batman he was partnered with was Dick Grayson. But Dick Grayson now is, evidently and inexplicably, Nightwing again. Picky, picky, picky, I know. But this event was made to appeal to continuity geeks. Live by the geek; die by the geek. To take a slightly more serious twist, the characterization of both Damian and Jason Todd seems slightly off. Both are affecting and effective, but perhaps more in keeping with their Batman Incorporated selves than anything seen in the Batman and Robin title, at least pre-Flashpoint. Damian in particular never seemed to be jealous of Jason, of all people. Writer Ron Marz wants to explore the relationship between Bruce and Damian, to talk about the wounds of the son and the responsibilities of the father. That is all well and good. But these are themes most strongly associated with Peter Tomasi and the New 52. They seem out of place between Bruce and Damian in a Gotham drawn from this point in continuity. The art of this issue is perhaps more appropriate than the writing. Denys Cowan's figures are angular and pinched, as if they are caught in an invisible, constricting coil that is squeezing them physically just as they seem to be being squeezed mentally and emotionally by their confinement in the dome. Klaus Janson's line's are clear and delicate, as if they might shatter under the pressure at any moment, while his shadows are dark and pervading. This is a world shut off from light and air. Chris Sotomayor uses blues and purples to emphasize the twilight captivity of Gotham under the dome, and the twilight life of Batman and Robin as the struggle to keep order in this strange prison. The post Convergence: Batman and Robin #1 appeared first on Weekly Comic Book Review.

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