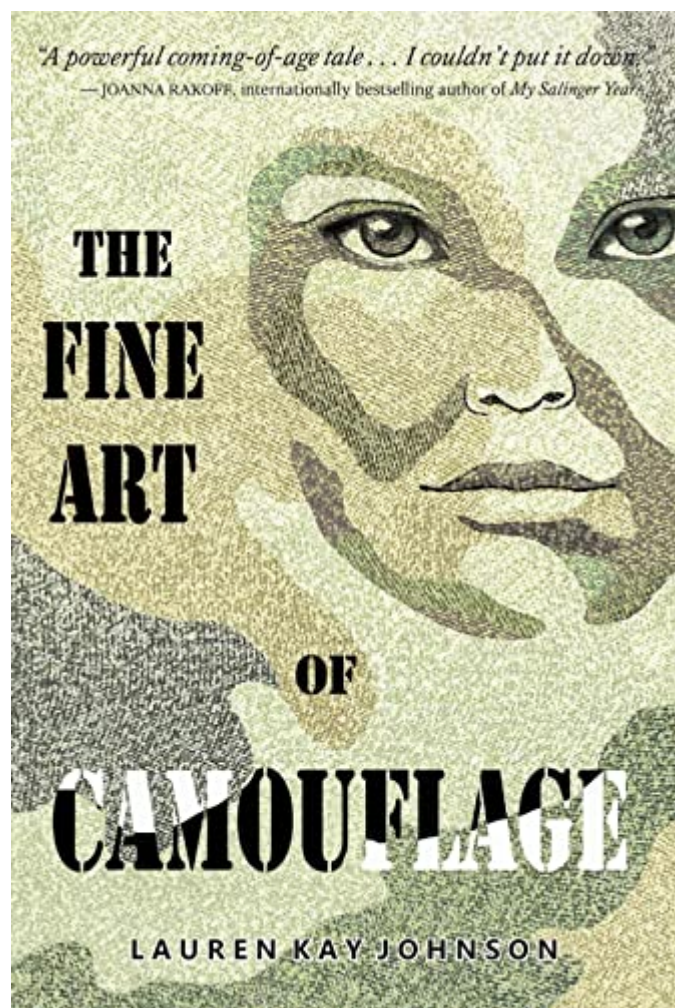


New Review from Larry Abbott: Lauren Kay Johnson's "The Fine Art of Camouflage"



Camouflage can exist on a number of levels. There is the basic military definition of disguising personnel, equipment, and installations to make them “invisible” to the enemy. There is the idea of blending into one’s surroundings to be unobserved, hiding in plain sight. There is the connotation of pretending, concealing, falsifying. One could add that there is also self-camouflage, where one pretends or conceals or falsifies to others and even the self. These latter connotations are more relevant to Lauren Johnson’s *The Fine Art of Camouflage*.

Indeed, her epigraph is a quote from Bryce Courtenay's *The Power of One*: “‘I had become an expert at camouflage. My precocity allowed me, chameleonlike, to be to each what they required me to be.’” The book follows the familiar three-part pattern of going to war, being in country, and coming back home. The twenty-five chapters in five major sections, utilizing copious flashbacks, interweave all three phases of her military experience, along with the gradual peeling away of self-camouflage leading to a more truthful vision of self and others.

Lauren Johnson comes from a line of familial military service. Her grandfather, his two brothers, her mother's father-in-law, and her mother, all served. When Johnson was seven, her mother deployed to Riyadh in December of 1990 as a reservist Army nurse in the first Gulf War. These months were a time of uncertainty and stress for the young Lauren. She feels emotionally disconnected and, of course, worried about her mother's safety. However, when her mother returns in March of 1991 “the world was whole again.” It seems as if everything has returned to normal: “Then, gradually, the Army faded into the background again, one weekend a month, two weeks a year. The blip, Desert Storm, followed us all like a shadow, not unpleasant, but always there.” Her mother would give Veterans' Day talks at local schools, and Johnson felt immense pride about her heroic mom. However, what Johnson did not recognize at the time was her mother's struggle to re-integrate into “normal life,” the camouflage her mother wore psychologically upon her return: “She didn't discuss her terror at nightly air raids, or her aching loneliness, or her doubts about her ability to handle combat. I didn't know she carried trauma with her every day, . . . I didn't understand her earnestness when we made a family pact that no one else would join the military, because one deployment was enough.” Later in the book, her realization of her mother's war experiences comes again to the fore: “I saw the infallible hero that I wanted to see. I saw what I was allowed to see; because we needed

her, and because she knew no other good option, Mom spent twenty years swallowing her trauma.”

Eleven years after her mother’s return, during Johnson’s senior year in high school, that pact is nullified by 9/11. Upon hearing news reports that day she writes that “Something inside me awakened” and she feels “a latent patriotism, the subconscious pull to serve, like my grandfathers had before me, and to emulate my hero, my mom.” She takes and passes a ROTC exam and eventually signs a contract to become a cadet during her four years in college. After graduating as an Air Force 2nd lieutenant she has a month-long post to Mali. Finally, in 2009, after three months of training, she deploys for a nine-month tour to Afghanistan. She is optimistic about the Provincial Reconstruction Team (PRT) objectives, working with locals and actually helping people. At the same time, she is torn, because going to Afghanistan “felt like a betrayal . . . because part of me . . . wanted nothing more than to be a good daughter.” The theme of split emotions is one of the major motifs in the book and reflects the idea of camouflage, putting a positive spin on a less than ideal situation. In one email to her family she raved about her living conditions at FOB Gardez in Paktia Province, but she also admits to herself that “Other details, like the knot corkscrewed around my stomach and the choke hold of fear on my mind, I left unsaid.” Similarly, she also fears that, despite outward appearances and newly-minted rank, she would not measure up: “I was afraid I wouldn’t be good at taking or giving orders, that I would fail, somehow, as a military officer, and in doing so I would betray my family history.”

The book actually begins in May of 2009 while Johnson is undergoing three months of training at Camp Atterbury in Indiana to prepare for deployment to Gardez. She is an Air Force public affairs officer, a self-described “desk job chick,” now armed with an M9 and M4. As a member of a PRT headed for Paktia she is not expecting combat, but the team

has to be prepared for any eventuality. In this particular exercise she has to clear a village. The exercise ends on a mixed note: as she charges into a plywood room a "bomb" of pink paint explodes and covers her, leading to her new nickname, Combat Barbie. Even though there is laughter and a hint of humiliation in this result, at the same time the incident was a catalyst, giving her a sense of accomplishment: "When I charged into the room, I looked professional and confident, like I belonged. And for once since arriving in Indiana, I didn't feel out of place. I didn't feel like a displaced Air Force desk officer, or a city girl, or even a woman. I felt like a soldier." Her feelings of achievement and optimism in pre-deployment training will gradually give way to doubts about her role and what exactly the mission in Afghanistan is all about.

For example, she writes an op-ed and a commentary about the August 2009 Afghanistan elections ("I commended the success of the Afghan security forces and the bravery of the voters"). In the back of her mind she seems to recognize that there was a discrepancy between the successful appearance of the elections as presented in her articles and the reality of what actually occurred: fraud, violence, desertion by the Afghan security forces. Her generally rosy view was countered by Thomas Ruttig, an observer for the independent Afghan Analysts Network. In his response he calls her articles "plain propaganda." She writes that in September of 2009 she disagreed with his assessment but, she adds, "In April 2010, I agreed." This is the start of her questions about her role in the mission to "win hearts and minds."

Another incident illustrating the dissonance between "good news" and reality involves an elderly detainee who is being compassionately released and sent home. She looks forward to interviewing the man, with coalition forces radio DJs, because he could be "an ally in our information war." He could speak to local citizens about the merciful Americans and tell how

thankful he was for his release. However, the man is not the terrorist she expected but an old man who did not know why he was originally detained. She admits: "And all I felt was pity." The interview turns into a disaster and the public affairs team has to edit out awkward details from the interview. Johnson later writes a blog post which puts a positive spin on the incident by writing that the "detainee spoke kindly of his treatment," adding "that his eyes 'were also thankful,'" but admits that "I don't know if it was a conscious lie. . . . Mostly, though, I simply wanted that line to be true. . . . More importantly, I needed the line to be true for myself."

In October 2009, around the time of her 26th birthday, she helps prepare for a visit by the American ambassador (who never shows) by diverting resources and personnel to give the appearance of safety and progress ("For the ambassador, we flipped the notion on its head: our security mission was to *create an illusion*"). In addition, there was a communications failure in attempting to develop a media training session for government officials. She takes the brunt of the attacks on this failure. Gradually, as the negative incidents, blaming, and finger-pointing cascade she concludes that her duties were becoming more and more meaningless at best, counterproductive at worst, "the claims [the PR team were making] were starting to feel exaggerated, the efforts sleazy." The title of chapter 14 succinctly represents her outlook on "the mission": "F*#K."

Part Four/chapter 16 opens in spring 2013 after she is well out of Afghanistan. But as she watches *Zero Dark Thirty* with a friend she flashes back to December 2009, the deaths of CIA agents at Camp Chapman, which puts a chill of paranoia, loss of trust toward Afghans, and anger on Gardez. In January, 2010 threats escalated, including a possible suicide bomber at Gardez and mounting civilian casualties. She tells, in an extended sequence in chapter 18, "The Fog of War," of a joint

U.S. and Afghan raid to capture a suspected insurgent. Unfortunately, three civilian women, one pregnant, were killed, and initial reports blame the Taliban for the deaths. However, as the story unfolds, certainty turns into ambiguity. As the possibility arises that American troops were culpable, she has to produce euphemistic reports: "I hated the way the words tasted coming out of my mouth, and how easily they came, even when I fought against them. I hated that there was nothing I could do but tap dance, stall, and repeat hollow command messages." She is in a continual psychological battle between telling the truth and loyalty to the mission ("Even when my emotions ran counter to the tasks of my job, duty always won out"). She continues: "A new kind of fear stalked me too. Maybe I was not only not changing the world for the better; maybe I was actually making it worse. What if my IO messages, radio broadcasts, and media talking points—all promoting support for the war, the American military, and the Afghan government— what if those messages sent ripples. And what if, on either side, people got caught in those ripples. And what if people died. My job isn't life or death, I'd always told myself. But what if it was?" As the chapter ends, though, she cannot bring herself to tell the truth, writing "I still wanted to be a good officer."

On March 2, 2010, replacements arrive at Gardez, she departs a week or so later, and after nine months in country arrives in Tampa, and 18 years from her mother's deployment reunion she re-unites with her family. Hovering in the background, though, is a sense of alienation. She writes that the first two weeks back, before returning to PA at Hurlburt, were "a period of numbness . . . driving aimlessly around town . . . my brain lingered in Afghanistan." She is caught between two worlds and unable to reconcile either. She is hit hard by the deaths of friends, two by car accident in Scotland and two by a plane crash in Afghanistan. While earlier she was able to emotionally distance herself from death, she is now haunted by the faces of the dead: "Now, faces swam like holograms across

my vision. Ben, Amanda, the seven CIA agents, the pregnant Afghan woman, the seventeen Fallen Comrades of Paktia Province.”

She takes a short trip to Seattle as a “lifeline” but receives orders to South Korea. She faces a dilemma: report, or decline the orders and finish her military career. She chooses the latter, and “would be a civilian by Christmas.” She also learns that U.S. forces were responsible for the deaths in the Gardez raid. This information, among other factors, begins her downward spiral into depression, excessive drinking, and PTSD. When she returns to Florida she decides to get help. The counseling seems pro forma and she does not immediately return for a second session, although the counselor does recommend that Johnson talk with her parents about her experience. Her “confessions” are the first step in regaining control of her life and stripping off the camouflage: “Talking to my parents was a catalyst for a conversation that would go on for years to come: an open discussion with my mom and often my dad, sometimes my siblings and grandparents, about our wars: how they’d affected us, all the ways they were different, and all the surprising ways they were the same.” She also realizes that “War, I was starting to understand, was part of my inheritance too.” Another step she takes is to pursue an MFA in Creative Writing from Emerson College in Boston. Her writing has appeared in a number of newspapers, magazines, and journals, and in the anthologies *Retire the Colors*, *The Road Ahead*, and *It’s My Country Too*.

In her Epilogue dated August, 2021, she writes of the traces that PTSD left on her: “In many ways, my brain has spent the eleven years since my deployment withdrawing from Afghanistan.” She adds: “Still, the military always bubbled under the surface.” This included a dysfunction marriage to an Army veteran. It takes her five years to get her “bearings.”

As the book ends the “bearings” seem to have held: she is remarried and has two-month old twin daughters. But images of

Afghanistan still cast a shadow. The year she became a mother was the year of the withdrawal. Reflecting on her daughters she recalls photos of Afghan children being handed over from their families for evacuation. She writes, "I try to wrap my head around the kind of desperation that would lead a parent to surrender a baby." She wonders if her life took a different turn would she be standing on the tarmac of the Kabul airport; perhaps she would be interviewing heroic Marines and writing uplifting press releases. She wonders if she could, or should, dissuade her daughters from following in her military footsteps, and she wonders further about the young Afghan girl she met eleven years ago, and her musings speak to the unreconciled questions raised by "the mission": "She must be a young woman now, likely with children of her own. I hope she experienced a glimpse of the brighter future we promised. I worry she is among those seeking refuge, and that she may not find it." Have the promises, and the hopes, been fulfilled? There is no way to tell. But there is a lasting truism: wars are never over.

In 1939 Vera Brittain, in her notes to "Introduction to War Diaries," ponders her World War I experiences as a nurse and how those experiences affected her post-war sense of self. She writes: "For myself to-day I feel sorrow no more; my grief is for those I have known & loved who were cut off before their time by the crass errors of human stupidity. I can only give thanks to whatever power directs the seemingly unjust and haphazard course of human existence that I have survived the sad little ghost of 1917 sufficiently long to know that the blackest night – though it never ceases to cast its shadows – may still change, for long intervals of time, to the full sunlight of the golden day" (16). Over eighty years later Lauren Johnson echoes this sentiment in "War and Peace of Mind," one of the final chapters in *The Fine Art Of Camouflage*: "In the eerie quiet, I thought about the ripples I sent in my IO job, imagining them joining with other ripples sent by other naïve soldiers and aid workers, feeding a

tsunami that swept across the country, swallowing people like Ben and the seven CIA agents and the pregnant Afghan woman. I couldn't close my eyes without seeing their faces, or conjuring other nameless faces yet to be swept away." Yet she also speaks, if not of Brittain's "full sunlight of the golden day," of a dawn that can dispel the darkness of Afghanistan, depression, and PTSD.

[The Fine Art of Camouflage by Lauren Kay Johnson, Liberty, NC: Milspeak Foundation, 2023.](#)

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Brittain, Vera. *Chronicle of Youth: The War Diary 1913-1917*. Ed. by Alan Bishop and Terry Smart. New York: William Morrow and Company, 1982.