

Jahan Brian Ihsan

A Literary Novelist Working Through Horror

Novelist · Essayist · Photographer



Photograph by the author

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Teasel House · Corvallis, Oregon

Version 1.0 · June 2026

Media Kit

Author Biographies

50 Words

Jahan Brian Ihsan is a novelist and photographer based in Oregon. Author of the Valley Versus folk horror series and *The Burl* (Teasel House). MA in Comparative Religion, Claremont School of Theology. BA in English Literature and Writing, Marylhurst University.

150 Words

Jahan Brian Ihsan is a novelist, essayist, and photographer. His fiction draws on graduate work in comparative religion, twelve years documenting Portland's occult underground with antique film cameras, and sustained proximity to death through work in hospital settings.

He grew up in Greenville, South Carolina, where the antebellum era still haunts columned porches and the charismatic churches of the Appalachians blur belief into spectacle. He later served as a Bahá'í travel teacher in Kaunas, Lithuania. He served as archivist for the Center for Process Studies (2022) and contributed to *Process Perspectives* (Fall 2023). Photography in *The Essential Paul Laffoley* (University of Chicago Press, 2016). His Valley Versus folk horror series and grief novel *The Burl* are published by Teasel House. He lives in Oregon.

Author Statement

The body does not revise its memory. The mind does, constantly, shaping what happened into something livable. The body keeps what it was given and holds it without asking permission. So does the land. To document that relationship is what this work is for.

South Carolina, where history was in the soil, in the porches, in the way certain silences fell at the dinner table. My family photographed this. My great-great-grandfather ran a portrait studio in Anderson in the 1890s. You stay with the subject until the camera can do its work. You document what would otherwise disappear. That discipline is older than the fiction and underlies it.

What the body carries before you know you are carrying it, and what it goes on carrying long after you believed you had put it down. Claire's body in *The Burl* fills in the night for an infant who lived twenty-seven minutes and died. Her body kept its instruction. In *Valley Versus Vector*, Ellis Horning's professional formation collapses in a hospital morgue, and through that rupture arrives what the closing essay of that book names the abject sacred, a wound exposing the sacred violence beneath cultural order, a presence that does not cross into the not-me because it has never pretended the me was clean to begin with. In *Valley Versus Vision*, a landscape's spiritual residue reaches across a century to organize itself around the most available consciousness it can find.

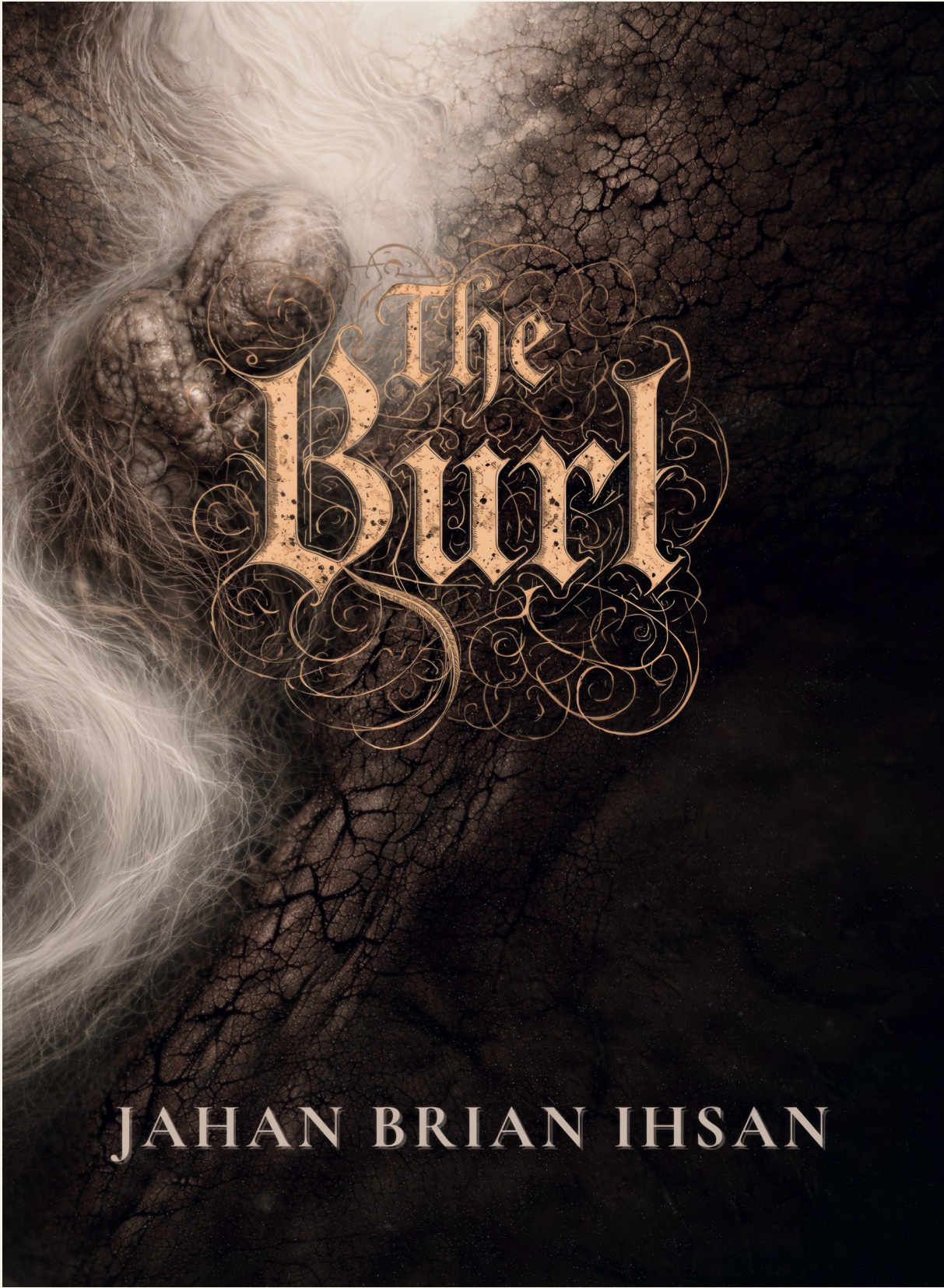
Folk horror treats landscape as force, ground and stone and accumulated will. The Willamette Valley holds what has been done on its soil. The religious communities that formed there and collapsed, the hospital systems that replaced them, the rivers that carry more than water. When that accumulated history finds a body to move through, what emerges is an accurate description of how place and person work on each other.

Belief in its most bodily forms is what this work grew from. The charismatic churches of the Appalachians, where the Holy Spirit arrives through the hands and sometimes through the mouth of a serpent. The Bahá'í communities of Lithuania, where a global faith moves through the cultural memory of a nation that has been occupied and partially destroyed. Lithuania quietly undid the scaffolding of those beliefs. By the time I left, I was no longer a teacher. I had become a listener.

The occult underground of Portland, where people construct private cosmologies from the ruins of official ones. What does belief do to a person, and what does it cost when it stops working. That question is in everything I have made.

For twelve years, antique and vintage film cameras. The subject had to hold still. The photographer had to commit. The darkroom and the page ask the same thing of you. Stay with the subject until the surface becomes transparent.

Everything I make asks the same question in a different form. I do not expect to answer it. I expect to keep finding it in new places.



The Burial

JAHAN BRIAN IHSAN

The Burl

Teasel House · June 20, 2026

ISBN 9798990494299 (hc) · 9798990494244 (ebook) · LCCN 2026909524

The milk came for a mouth that would never feed. After the first Elias died, Claire's body kept its pitiless schedule regardless. Her breasts filled in the night and ached through the morning. They leaked through every shirt she owned.

Three months after her infant son lived for twenty-seven minutes and died, Claire's body continued its instruction. Set in Brownsville and Philomath in Oregon's Willamette Valley, *The Burl* follows Claire and her husband Noah as they move into a rental house on floodplain soil. The valley's soil and biological rhythms press into what the couple has brought with them. A grief novel organized around physiology.

FOR READERS OF

Hilary Mantel · Carmen Maria Machado

Valley Versus Vector

Teasel House · September 22, 2025

This is sexually transmitted divinity. This is how gods are born: through the mingling of fluids, the exchange of microscopic messengers, the colonization of one body by another. The Christ Contagion isn't a disease; it's an awakening.

A nurse recently relocated from Greenville, South Carolina to the Willamette Valley. A hospital built on the edge of the William L. Finley Wildlife Refuge by a bishop who believes bacteria possess something akin to souls. A boundary that fails in the hospital morgue, and through that rupture, the Christ Contagion. Ecological horror. Dedicated in memoriam to Paul Laffoley. Held in the Boston Public Library and other library systems.

FOR READERS OF

Jeff VanderMeer · Thomas Ligotti

Media Sheet

JAHAN BRIAN IHSAN

A Literary Novelist Working Through Horror

Jahan Brian Ihsan is a novelist, essayist, and photographer whose work asks what history becomes once it enters the body, and locates that question in the hospitals, river valleys, and charismatic churches of the American South and Pacific Northwest.



Photograph by the author

BOOKS

- *The Burl* (Teasel House, June 2026) — grief fiction
- *Valley Versus Vector* (Teasel House, 2025) — folk horror
- *Valley Versus Vision* (Teasel House, 2024) — folk horror
- *Portland Witch House* (Blurb, 2022/2025) — memoir

CREDENTIALS

- MA, Comparative Religion — Claremont School of Theology
- BA, English Literature and Writing — Marylhurst University
- Archivist, Center for Process Studies
- Photography in *The Essential Paul Laffoley* (University of Chicago Press, 2016)

LIBRARY HOLDINGS

Boston Public Library · Multnomah County Library · Eugene Public Library ·
Everett Public Library · Hennepin County Library · Libraries in Clackamas County ·
UBC Library · WorldCat

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The complete author dossier including full bibliography, interview topics, FAQ, lecture descriptions, and press release is available at jahanihsan.com

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