Fakes, forgeries, and fanciful restoration are an inevitable outcome of the art market, where big names make big money and complete pieces are valued more than fragments. As well as exploring some of the most celebrated examples of art forgery in the twentieth century, this course will focus in particular on the faking of Islamic art, an area with more than its fair share of dubious objects. We will use some of the Islamic ceramics in the Eskenazi Art Museum to explore the practices and processes by which dealers and agents “improved” or sometimes fabricated objects for the art market, and the techniques – including UV analysis, CT imaging, and plain old close looking – by which these can be detected. Students will engage in close examination of objects, learn about methods of analysis, and develop a research paper.