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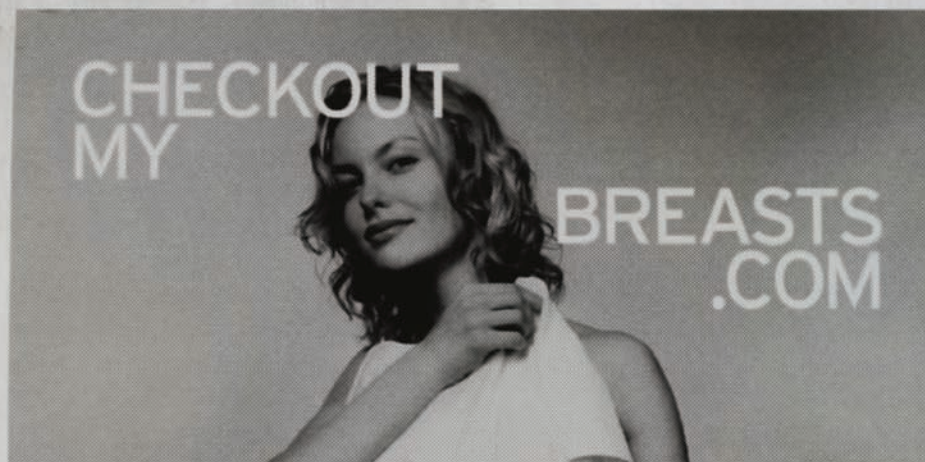
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"Something didn't add up there," Mr. Vaughan said. "You look at the sign and you don't think it's fake, but I was curious to know how the city was engaged in this sort of stuff because there are elderly artists that probably do have houses full of stuff that occasionally fall into dis-



Wagenbach's bowler hat and tweed jacket still hanging next to a large assortment of wax sculptures of found objects, such as old teddy bears and dolls, covered in cement dust.

Ms. Treilhard walks through a filthy kitchen, where it is clear Mr. Wagenbach didn't cook much as hot plates covered in molten wax, straw and tar sprawl around the tiny room.

"Joseph used these to create different

adorn the walls, an indication that Mr. Wagenbach wanted his audience to view his work from a variety of perspectives, Ms. Treilhard said.

There are also several columns of white flower pots glued together that rise into the ceiling and several feet

room left untouched for 30 years, down to the 1970s-era newspapers covering the windows. A map of pre-war Germany is displayed nearby, with markings on a Second World War concentration camp site suggesting that his work and reclusive nature was influenced by the Holocaust.

"There are ethical issues involved because it is so voyeuristic," said Ms. Treilhard during a tour of the house. "But

and project curator Rhonda Co both requested the ruse not be revealed. They planned to unveil it this month in time for a panel discussion at the Goethe-Institut Gallery in October.

Brad Ross, spokesman for the City of Toronto, said he was unaware of Häussler's project.

The artist used mocked-up versions of City of Toronto logos and letterhead to lend credibility to the story that this is Mr. Wagenbach's house.

"In general, you can't use the city of Toronto's corporate identity for purposes that is not related to the City of Toronto," Mr. Ross said.

Landlord Fred Dominelli, who is running for city council in a neighborhood, said he was approached by Häussler several months ago to inquire about the possibility of using the house as an art project.

"I thought about it for a month, talked to people in the community to decide if it was worth it," Mr. Dominelli said. "I agreed to let them use it because any work you can do to the area where the community talking is good."

Mr. Dominelli wasn't concerned that Ms. Häussler has also cut a hole in the house's ceiling and dug a metre into the ground to make room for one of the columns adorning the inside of the

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