Perhaps the most recognizable publication of the VKhUTEMAS school, *Architecture of VKhUTEMAS* provides arguably the most comprehensive documentation of student work from the school's architecture faculty produced between 1920 and 1927. The book's famous cover was designed by El Lissitzky, who was at the time teaching at the architecture faculty. His photomontage of a hand with protractor, set against graph paper, is an iconic image that expresses the Constructivist aspirations of the school.

El Lissitzky
*Arkhitektura VKhUTEMAS* (Architecture of VKhUTEMAS)
Moskva: Izdanie VKhUTEMASa, 1927
VKhUTEMAS had its own print shop, which produced a small number of striking publications. The cover of this catalog for a posthumous exhibition of Lyubov Popova’s work was designed by Aleksandr Rodchenko, a close friend and fellow faculty member at the school. Popova taught preliminary courses on color, agitating for a more Constructivist pedagogical plan that was ultimately not implemented. In 1991, MoMA held the first Popova retrospective in the United States.
El Lissitzky designed and edited (with VKhUTEMAS architecture instructor Nikolai Ladovsky) the single issue of *Izvestiia ASNOVA*. While primarily serving as the bulletin of the New Association of Architects, the publication also aspired to disseminate the architectural pedagogy of the VKhUTEMAS abroad. The front page lists the title of the bulletin in Russian, German, and French and advertises a range of international contributors, including Adolf Behne, a German critic who exerted great influence on the Bauhaus.
In 1926, Hannes Meyer—who would come to direct the architectural department at the Bauhaus the following year, and go on to become the school's second director—edited a special issue of the Swiss architectural magazine *ABC*. This spread brings together works by Naum Gabo, Kazimir Malevich, and El Lissitzky (who was on the editorial board of the magazine), and a text by Jan Tschichold that concludes with a mention of the VKhUTEMAS and the Bauhaus, which he describes as “parallel movements.”
In his book on contemporary functionalist architecture, the German critic Adolf Behne features a large number of international projects ranging geographically from the United States to Persia to Russia. In the spread seen here, Behne included two illustrations that originated at VKhUTEMAS: a photograph of a student’s model from Nikolai Ladovsky’s “Space” course and a 1923 rendering for the Palace of Labor by the Vesnin brothers, who also taught at the school’s architecture faculty.
This colorful postcard was designed by Gustav Klutsis, a graduate of VKhUTEMAS, where he later established a studio and taught color theory. It was sent to Alfred H. Barr, Jr., by Petr Likhachev, a young Russian interpreter who had often accompanied Barr during his 1927–28 trip to Moscow. During this trip, Barr and Jere Abbott, who would later become MoMA’s first associate director, visited VKhUTEMAS and met with multiple members of the school’s faculty. Though impressed by what he saw there, Barr was disappointed by the lack of printed materials about the school to collect and bring back to the U.S.
The widely circulated architectural journal SA. Sovremennaya arkhitektura (CA. Contemporary Architecture) was edited by Moisei Ginzburg with Leonid and Viktor Vesnin, all of whom were architecture faculty at VKhUTEMAS and members of the Society of Contemporary Architects (OSA). The frequent appearance of the Bauhaus and its faculty on the pages of the journal attests to the deep interest of its editors in its ideas and output. In this spread, an article by Ginzburg on “constructivism as method of laboratory and pedagogical work” is illustrated with Walter Gropius’s modern design for the new Bauhaus building in Dessau.
In 1927, Bauhaus faculty and students were invited to contribute to one of the six sections of the *First Exhibition of Contemporary Architecture* in Moscow. Held inside the VKhUTEMAS building, the exhibition brought together works by both schools under one roof. This rare copy of the exhibition catalog, designed by Aleksei Gan, was personally given by VKhUTEMAS faculty Moisei Ginzburg to Alfred H. Barr, Jr., who was in Moscow and used it to take notes on Soviet architects and buildings of interest. Barr later referenced some of this information in an article that situated the VKhUTEMAS as an epicenter of modern architecture in Russia.
The bold typography of the bauhaus magazine logo, designed by Herbert Bayer, is prominently featured in this 1927 spread of the journal Sovremennaya arkhitектура. Below it, a Russian translation of an editorial titled “The Bauhaus lives!,” written by Bauhaus publications editor Ernst Kállai, provides a “news report” of the school’s continuation after the departure of its founding director, Walter Gropius. Hannes Meyer, who would soon succeed Gropius, is also featured through a chronological biography and a drawing of his highly influential design for the Federal School of the German Trade Unions in Bernau, near Berlin.
Herbert Bayer taught typography at the Bauhaus under Walter Gropius’s directorship. In 1938, he also organized and installed the MoMA exhibition *Bauhaus: 1919–1928*, which sought to retroactively frame the school’s pedagogy and output as “laboratory experiments.” For this invitation to the exhibition preview, Bayer revisited his own design of a postcard for the 1923 Bauhaus exhibition in Weimar. Only this time, the background of the composition is no longer black but a striking red that abstractly alludes to the revolutionary legacy of the German school.
1. El Lissitzky
*Arkhitektura VKhUTEMAS* (Architecture of VKhUTEMAS)
Moskva: Izdanie VKhUTEMASa, 1927

2. Aleksandr Rodchenko
*Katalog posmertnoi vystavki khudozhnika konstruktora L. S. Popovoi* (Catalog of Posthumous Exhibition of Artist Constructor L. S. Popova)
Moskva: Tip. VKhUTEMAS, 1924

3. El Lissitzky
*Izvestiia ASNOVA* (ASNOVA News)
Moskva: Tipografiia VKhUTEMAS, 1926

4. Hannes Meyer (guest editor)
*ABC: Beiträge zum Bauen* (ABC: Contributions to Building) [Basel] 2, no. 2, 1926

5. Adolf Behne
*Der moderne Zweckbau* (The Modern Functional Building)
München Berlin Wien, 1926

6. Gustav Klutsis
*Postcard for the All-Union Spartakiada Sporting Event* Addressed from Petr Likhachev to Alfred H. Barr, Jr., August 19, 1928

7. Aleksei Gan
*SA. Sovremennaya arkhitektura* (CA. Contemporary Architecture) [Moscow], no. 5, 1928

8. Aleksei Gan
*SA. Katalog pervoi vystavki sovremennoi arkhitektury* (CA. Catalog of the First Exhibition of Contemporary Architecture) Moskva: 1927

9. Aleksei Gan
*SA. Sovremennaya arkhitektura* (CA. Contemporary Architecture) [Moscow], no. 6, 1927

10. Herbert Bayer
*Invitation to the preview of MoMA's exhibition Bauhaus: 1919–1928* 1938