Robert Arneson was a leading contemporary ceramic artist known for his politically charged and often controversial works. This essay focuses on the exhibition Robert Arneson: A Retrospective, held at the Fine Arts Museums of San Francisco in 1993. The exhibition was organized to commemorate Arneson's life and career, and to document the breadth and depth of his artistic output. Arneson was a faculty member at the University of California, Davis, for four decades, and his work often reflected on the political and social issues of his time.

The exhibition featured over 100 works by Arneson, spanning his career from the 1960s to the 1990s. It included a diverse range of ceramic sculptures, installations, and prints, as well as a number of larger-than-life busts, which were sponsored in part by grants from the National Endowment for the Arts. Among the works on display were the famous busts of former San Francisco Mayor George Moscone and Mayor Harvey Milk, which were commissioned by the San Francisco Mayor's Office in 1986 to create a commemorative bust portrait of the city's late mayor George Moscone. These busts were part of the controversial exhibit that featured works by Robert Arneson and other artists at the San Francisco Museum of Modern Art.

The exhibition was accompanied by a comprehensive catalog, written by Steven A. Nash, which included essays on Arneson's life and work, as well as interviews with the artist. The catalog also included detailed biographies of Arneson and Politics, a commemorative exhibition, and a commemorative publication by Steven A. Nash. The exhibition was sponsored in part by grants from the National Endowment for the Arts, and the San Francisco Museum of Modern Art.

The exhibition was well received by critics and the public alike, and it helped to cement Arneson's reputation as one of the most influential and provocative ceramic artists of his generation. It is a testament to the enduring legacy of his work and the impact it continues to have on contemporary art.