



The notion of style may be defined as the array of formal characteristics that express the artistic sensitivity of a certain era. It is directly related to the existing historical situation, the mentality, the customs of the people, and the insight of its creators and artists. In consequence, art styles change through time. The main ones emerged in Europe and were carried to America by the colonialism. Nevertheless, to America only got those firmly established in Spain from the fifteenth to the mid-nineteenth century. However, they never acquired the characteristics of their European peers, because they were construed with the genuine personality of a large continent.

Manierism is the term that defines the figurative manifestation of the High Renaissance of the sixteenth century and represents the exaggeratedly pronounced and stylistically elongated shapes, figures, and space. The new painters of those times thought they could not improve the style Leonardo, Michelangelo and Raphael had developed to such perfection. This is the reason why the manierists devised an alternative way of expression by decomposition and disfiguration. This is how they resorted to personal interpretations and discovered the symbolic content of art creation; they detached themselves from the classic models and to a certain extent created asymmetric compositions that awoke a sensation of movement. Extraordinarily long legs and arms, contorted and convoluted bodies contracting the golden ratio characterize the Manierist movement. In the sixteenth century, this style was highly appreciated in European courts, particularly in the French court. However, in the seventeenth century this concept attained a pejorative meaning because it was supposed to be associated with a rigid mode of

expression. Representatives are Jacopo da Pontormo, Parnigianino and Guiseppe Arcimboldo.