



extremes



rare conditions
create rare potentials

The background is a stylized illustration. A large, dark brown, jagged shape, resembling a saw blade, cuts diagonally across the frame from the top left towards the bottom center. The area to the left of the blade is a dark, textured brown, while the area to the right is a bright, textured cyan. In the upper right corner, there are several white, fluffy clouds. A group of five stylized human figures in business attire stands on a dark brown ledge that follows the curve of the saw blade. From left to right: a woman in a black dress, a woman in a black dress with a white collar, a man in a black suit, a woman in a black dress, and a man in a black suit and hat. Below the ledge, two more stylized human figures are shown falling away from the blade, each holding a yellow parachute. The overall theme is one of transition and letting go.

release

At times, the only way through a passage is to let go of something. We arrive at a barrier with no way over or around—the limit of our being and thinking. What worked before becomes untenable or irrelevant. And if we hang on, we stay stuck. Now we must take a new shape. Deconstruction is the pain and possibility of rare conditions. And we can do it more or less well—early or late, with little or much intentionality. If we fall apart well, we emerge on the other side in a truer, fuller expression.



What are we ready to release now that we were not before?

When have we fallen apart well or not so well?



peaks and valleys

In extreme environments, some things rise as others vanish. And both can happen abruptly. Something we know and depend upon disappears. Or an unfamiliar resource emerges, giving us the possibility to do something entirely different. The two relate—one thing grows because another diminishes. But it's easy to fixate on one or the other. If we see the landscape of peaks and valleys, fewer shifts blindside us. And we waste less of what's available. The mix of what is *nowhere* and *now here* is unique to each extremity.

A wooden boat is shown from a high angle, floating on a bright yellow surface that resembles water with a shimmering, textured effect. The boat is dark brown with visible planks. The bottom portion of the image is a solid dark orange color.

What do we have less of now?

What do we have more of now?



lift

In extremes, everything disappears except the imperative before us. There is only *now* and the next right action. Time dissolves. Spaces and separations blur into one interconnected, fluid motion. Even our senses sharpen as we perceive the fine detail of everything. We may feel fear, fatigue, even misery. Yet, running through it, a current of elation. The potential to descend into dysfunction and victimization increases. But peak moments also become more likely as we lift into clarity, belonging, and aliveness.

When have I experienced peak moments in the middle of strain or misery?

A large, empty rectangular box with a light beige background, intended for handwritten responses to the question above.

What things—good or bad—show up in me during extreme conditions?

A large, empty rectangular box with a light beige background, intended for handwritten responses to the question above.




An illustration of a large, dark, jagged mountain peak against a light blue sky with a yellow sun and a white cloud. The mountain is textured with a dark, grainy pattern. Three stylized figures in business suits are climbing the mountain. One figure is at the base on the left, another is in the middle, and a third is near the top on the right. The word "synchrony" is written in a white, cursive font on the right side of the mountain.

synchrony

In extremity or pursuit of something exceptionally ambitious, we often need what's unlike us. Breakthrough requires bits scattered here and there, integrated effort, rapid invention, and rare or specialized resources. Unprecedented threat pushes us to cross boundaries. Scramble and realign. But fear only takes us so far. And when it diminishes, novel connections may dissipate. Then we must call on something more to realize the potentials still sitting on the interface.

Who—or what—that is unlike us, do we most need?

When has someone appeared seemingly out of nowhere with the right thing?



Extremes often rise with raw, untamed force. We reel. Fall. And tumble into depths where there is no precursor, proven path, or protection. The impact can unravel us. Or cause us to withdraw. But we can also center in the current of what is ambiguous and fast-moving. Anchor from the inside and stabilize as intensity moves through us. Exponential shifts require more than a momentary rally. We must continually renew and calibrate. Stay present. And ride a wildness that both demolishes and carries.

anchors

What are we doing to thrive boldly?

What practices, traditions, rituals, or skills do I use to anchor and orient?

An illustration of a woman in a black dress and high heels, holding a large compass and pointing upwards with her other hand. The word "range" is written in white cursive over her dress. The background is a vibrant blue sky with white clouds and a green landscape.

range

How we respond has very little to do with the circumstance. The same event that pushes one person to pull away or exploit propels another to open and extend—even bring out goodness long buried. Extremes accentuate polarities and make *both* the best and worst outcomes more likely. Most dynamics that show up in intensity were always in the background. They just didn't manifest as strongly before. But disorientation and flux also make it easier to shift. Rather than doubling down on old behaviors, we want to explore the range of responses. And sometimes do unfamiliar things. We can also hold space for others to do the same—release our assumptions and begin again.

What things, previously in the background, are showing up more strongly?

What are the best and worst outcomes that are more possible now?