This thesis contains five different texts. The overall aim is to ascertain the relation between modernity, adolescence and cultural expressions. The first text is Av drämman värma man... (From dreams you may weave... Youth culture, socialization and youth work). This book, published in 1984, is comprised of three parts. First is a presentation of "Let a Thousand Stones Roll", a successful social project where youth workers played rock with deviant and unemployed youth. Then there is a discussion on contemporary theories of socialization and subcultures. These theoretical approaches attempt to capture some important phenomena on the youth scene. Thirdly there is a discussion about the relation between youth culture and social pedagogics.

The second text Under rocken (In Garageland. Youth, rock and modernity. London: Routledge 1995), is written together with Johan Fornes and Ulf Lindberg. In Garageland is a report from a research project carried out 1985-1987. It closely studies the function of rock playing for some twenty teenagers in three amateur bands. It is found that the music activities relate to demands and resources in their "late modern" environment and their subjective need structures. The study carefully analyzes the objective, social, symbolic and subjective sources for their rock playing, and finds a highly differentiated complex of learning processes taking place in and through the group activities. The study relates to theories on modernity, social groups, cultural symbols and psychodynamic subjectivity.

The third text is "Ungdomskulturen och det Andra" ("Youth and black culture as otherness" accepted for publication in the Nordic issue of MIGRATION Aug. 1995). This article deals with white male-dominated youth subcultures and their fascination with black expressive cultures. From the early days of jazz to the contemporary hip hop scene white youth styles in music, dance, clothing and verbal communication have been inspired by black, Afro-American cultures. The basic assumption is that these cultures, through their historical experiences, also can articulate aspects of the identity work of modern white youth in the Western world. The identification with Afro-American music and life styles is regarded as a metaphor for resistance and as a search for counter values within the realm of politics, Ésthetics and sexuality.

The forth piece is "Svart musik och vit adolescens" ("Black music and white adolescence" to be published in Cunjunction of the Present. On Culture, ethnicity and identity, (eds) Raul Granquist & Aleksandra hlund, Amsterdam: Rodopi 1995). This article adds a psychoanalytic perspective to the discussion that is carried out in "Youth and black culture as otherness". From theories of changed patterns of socialization and from the viewpoint of
adolescent psychology, it argues that young white men have used black muscians as symbolic brothers and fathers in their identity work.

To bring the previous publications together in a joint discussion, the final text, Modernity, adolescence and cultural expressions, pose four themes. The first theme is "adolescence as a second chans", the second is "the function of cultural expressions and practices in late modern adolescence and youth culture", the third theme is "the fascination with the Other" and the final theme is the relation between "youth culture and critical pedagogics" within youth work. In this fifth and last text the discussions mentioned above is taken to new theoretical positions.