Cultural and intercultural competence development in all levels of culture (and also within a single culture) elicited by a gap between “knowing” and its application by “doing” (Johnson et al., 2006) has been among the pressing needs in postmodernist societies. The present paper suggests certain means for this competence development, specifically multimodality, intertextuality and multilingualism in Agnius Rušys’ film Jeseninas XXI a. LT (2019). In terms of postmodernism, film Jeseninas XXI a. LT is seen as blurring cultural boundaries between the “high and low”, featuring bricolage, irony, magical realism, self-reflexivity and intertextuality. In its form, the film is a multimodal, polysemic and poetic text, the message of which is expressed through the means of picture/view, music, and multiple languages. The theoretical framework of the analysis is the theory of multimodality (Kress, 2009; Kress and Van, 2001; Jewitt and Kress, 2003), Hall’s (1981) ‘Encoding-Decoding’ model and literary reception studies.

*Keywords:* (inter)cultural competence; postmodernism; multimodality; intertextuality; multilingualism.