In *Buddha’s Picnic*, Tibetan artist, Gonkar Gyatso, has created a fully immersive and community-minded installation that asks viewers to engage the space through sound, taste, feel, and sight. This paper analyzes this shrine construction – an assemblage of Buddhist “kitsch” including electric prayer wheels and brightly lit Buddha sculptures alongside images of Xi Jinping and Buddhist monks – within the context of actual shrine forms and functions within the Tibetan cultural zone. Gonkar’s work provides a lens through which we can understand the development of the role of mechanization and mass production in the creation of contemporary shrines.