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.

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**SHRINES IN THE AGE OF MECHANICAL REPRODUCTION
REFLECTIONS ON GONKAR GYATSO’S »BUDDHA’S PICNIC«**